

Artists A-G

Dixie Biggs

Marilyn Campbell

Seamus Cassidy

Rick Crawford

Dewey Garrett

Ron Gerton

Process Images

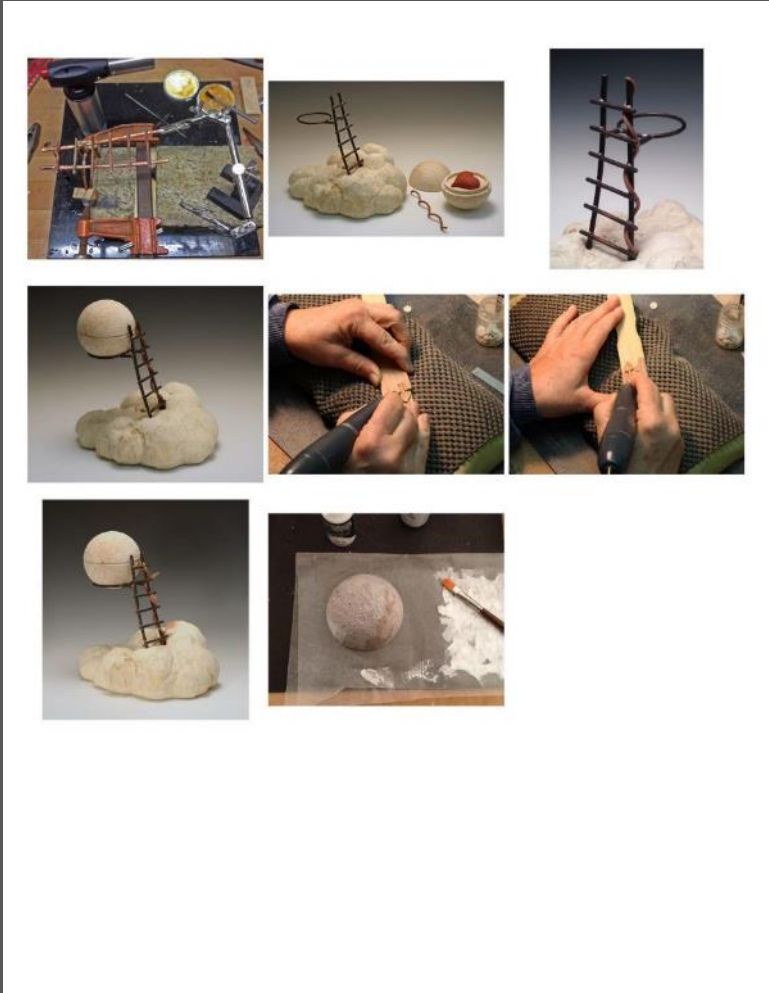
Creativity in Construction: A Collaboration of Materials

As part of this exhibition, artists were invited to include information about process. The artists listed on the left provided images.

Written statements are in the exhibition catalog and on the pedestals.

Dixie Biggs

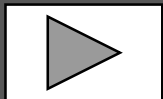
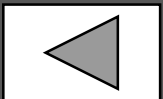
All She Wanted Was the Moon



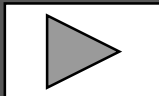
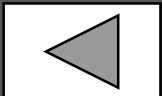
Dixie Biggs

All She Wanted Was the Moon

All She Wanted Was The Moon by Dixie Biggs



Dixie Biggs
*All She Wanted
Was the Moon*



Marilyn Campbell

After Midnight



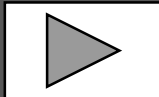
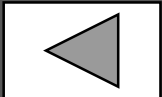
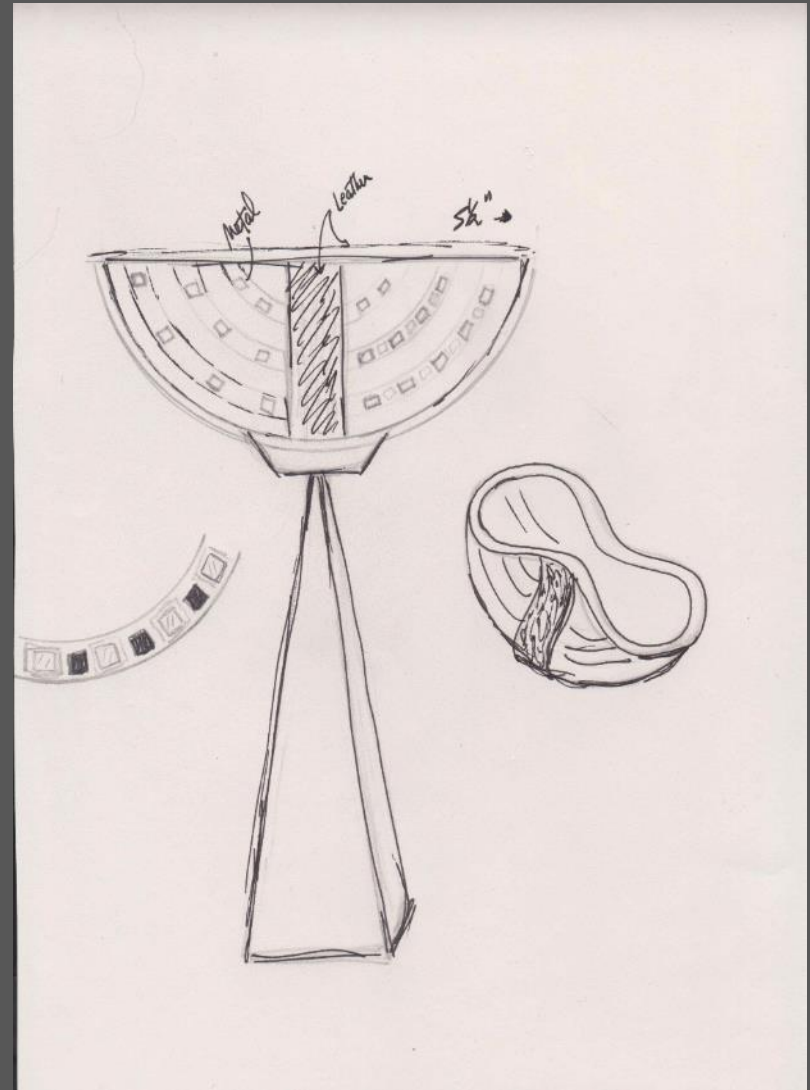
MARILYN CAMPBELL

After Midnight

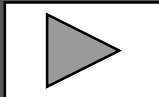
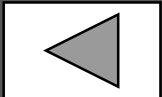
I use resin in my turnings as a way to easily create patterns. Since my work already consists of two materials, I decided, in keeping with the theme, to work in an additional two; leather and metal. The “metal” is actually M3 metal composite, a material that is workable in the same way as wood and one I have used before. I also wanted to try a new technique that would create a regular, repeating pattern in the vessel walls to complement the form. My idea was to create the form, turn three shallow grooves into it, then fill the grooves with metal squares set into black resin. When the wood is turned away on the inside, the wall is thin enough so the grooves with the metal and resin are exposed. The resin can then be pierced and textured. I planned to use the leather as an accent around the center and the rim of the vessel. However, as sometimes happens, especially with new materials, some adjustments are required to accommodate unforeseen problems. The leather presented a few hurdles and eventually I settled on a simpler use of it. “After Midnight” with a bit of metal and leather suggests the darker side of midnight.



Marilyn Campbell
After Midnight



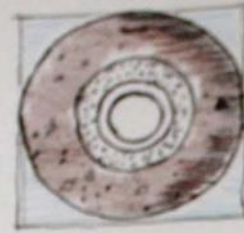
Marilyn Campbell
After Midnight



Seamus Cassidy *Orbital I*



165 mm ϕ

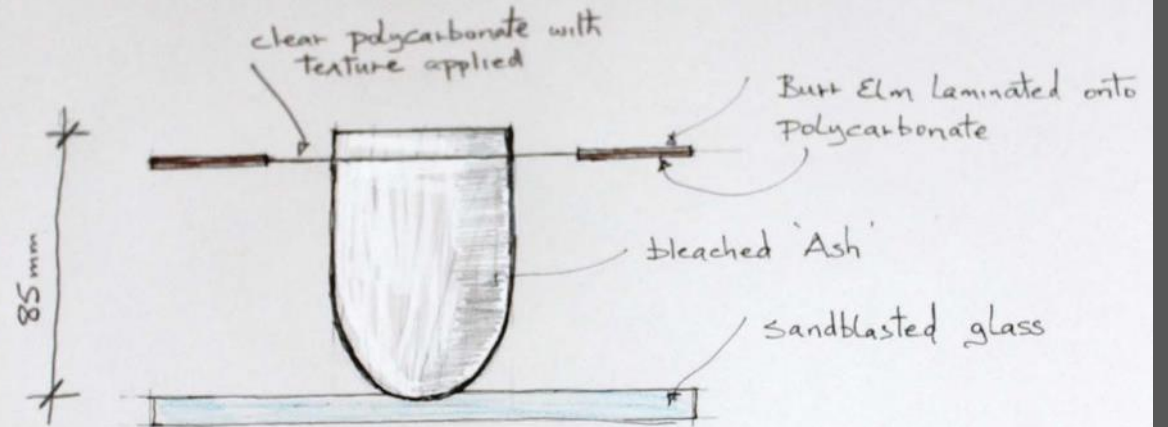


Burr Elm



Bowl form can be balanced in glass base at various angles

PLAN

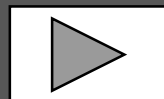
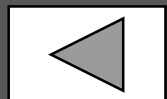


SIDE VIEW

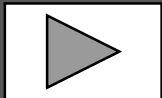
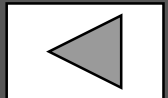
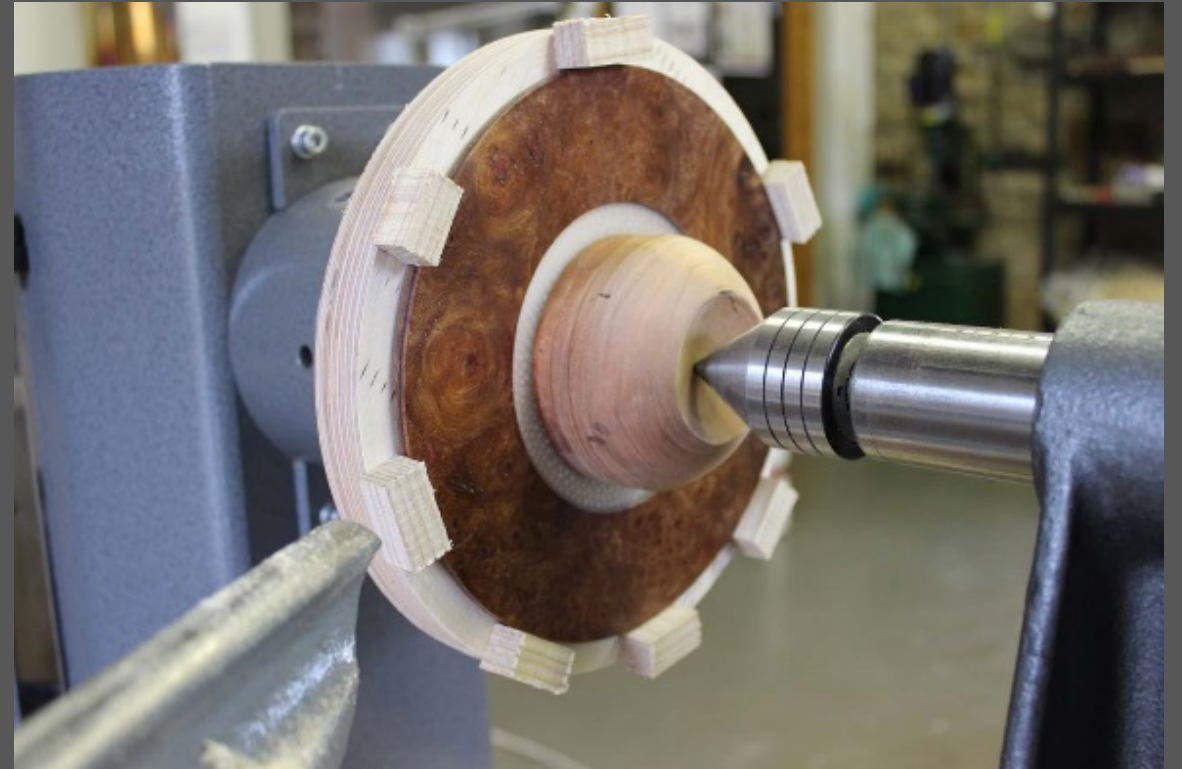
Seamus Cassidy - woodturner
www.seamuscassidy.ie



Seamus Cassidy
Orbital I



Seamus Cassidy
Orbital I

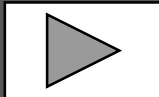
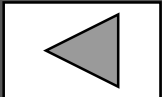


Rick Crawford
Easter Island Tea Set

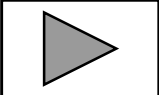
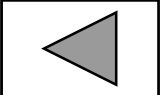


RICK CRAWFORD
Easter Island Tea Set

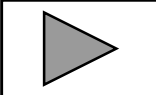
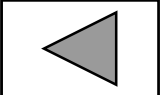
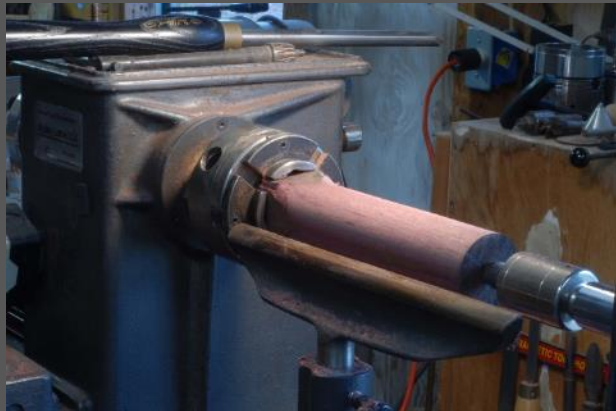
As a mixed media artist, I decided to use four natural elements: two different species of wood, combined with two different man-made copper elements, to address the theme. Two woodworking and two metal working techniques were utilized to fabricate the separate pieces, and the materials came from several different countries—all signifying a collaboration. The pieces are not attached to the tray, allowing the viewer to move them around in relationship to each other...a dynamic interaction between the artist, the art, and the viewer.



Rick Crawford
Easter Island Tea Set



Rick Crawford
Easter Island Tea Set

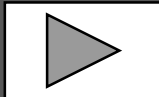
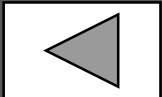


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Dewey Garrett

Zebra



01_zebra_mold_plate.jpg

02_zebra_casting.jpg

03_zebra_casting_mounted.jpg



04_zebra_on_lathe.jpg

05_zebra_on_lathe.jpg

06_zebra_on_lathe.jpg



07_zebra_on_lathe.jpg

08_zebra_on_lathe.jpg

09_zebra_on_lathe.jpg



10_zebra_on_lathe.jpg

11_zebra_2nd_casting.jpg

12_zebra_back_on_lathe.jpg



13_zebra_back_on_lathe.jpg

14_zebra_back_on_lathe.jpg

15_zebra_back_side.jpg



16_zebra_front_side.jpg

17_zebra_reversed_on_lathe.jpg

18_zebra_reversed_on_lathe.jpg



19_zebra_black_casting.jpg

20_zebra_black_on_lathe.jpg

21_zebra_black_2nd_casting.jpg



25_zebra_black_reversed_on_lathe.jpg

26_zebra_black_and_white_pair.jpg

27_zebra_black_and_white_pair.jpg



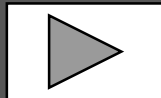
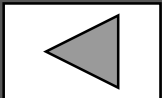
22_zebra_black_on_lathe.jpg

23_zebra_black_on_lathe.jpg

24_zebra_black_back_on_lathe.jpg



28_zebra_black_and_white_pair.jpg



Dewey Garrett

Zebras



01_zebra_mold_plate.jpg



02_zebra_casting.jpg



03_zebra_casting_mounted.jpg



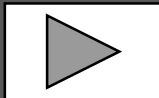
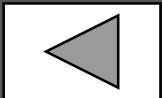
04_zebra_on_lathe.jpg



05_zebra_on_lathe.jpg



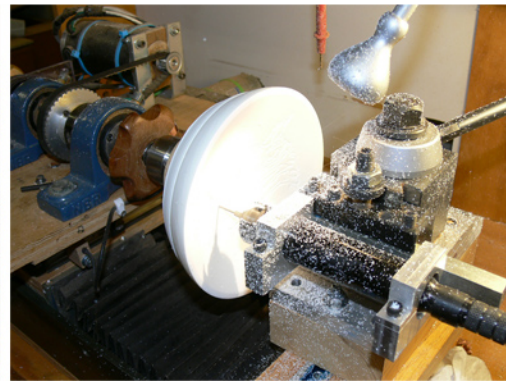
06_zebra_on_lathe.jpg



Dewey Garrett
Zebbras



07_zebra_on_ot.jpg



08_zebra_on_ot.jpg



09_zebra_on_ot.jpg



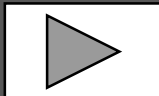
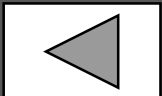
10_zebra_on_ot.jpg



11_zebra_2nd_casting.jpg



12_zebra_back_on_lathe.jpg



Dewey Garrett
Zebbras



13_zebra_back_on_lathe.jpg



14_zebra_back_on_lathe.jpg



15_zebra_back_side.jpg



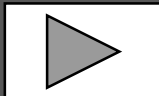
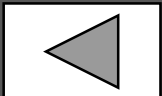
16_zebra_front_side.jpg



17_zebra_reversed_on_lathe.jpg



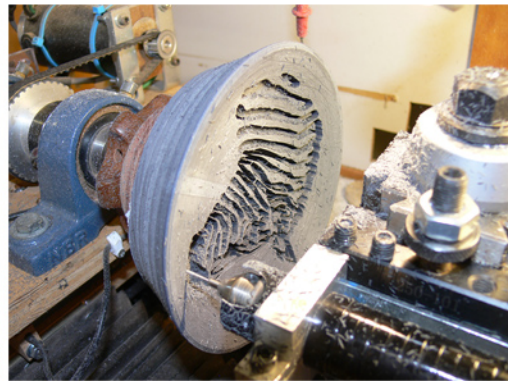
18_zebra_reversed_on_lathe.jpg



Dewey Garrett
Zebbras



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21_zebra_black_2nd-casting.jpg



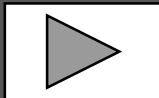
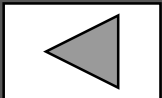
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24_zebra_black_back_on_lathe.jpg



Dewey Garrett
Zebras



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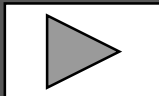
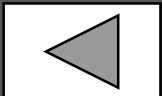
26_zebra_black_and_white_pair.jpg



27_zebra_black_and_white_pair.jpg



28_zebra_black_and_white_pair.jpg



Ron Gerton

Shall We Dance



Wax sprues and vents



Cast bronze

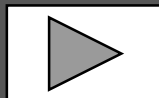
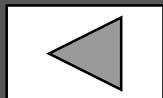


Ceramic shells

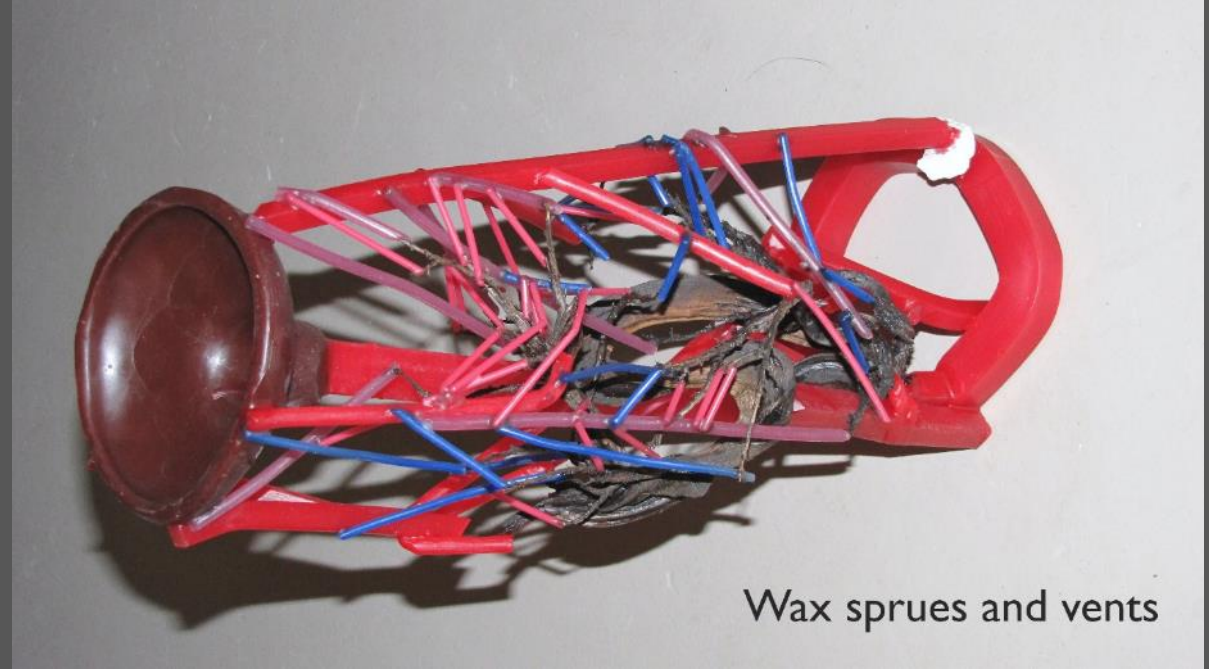
RON GERTON

Shall We Dance

I hike a lot in the desert area where I live in southeast Washington State. Once in a great while, I find pieces of dead sagebrush that have grown into unnatural shapes. I collect these and take them home to cast in bronze. I add wax rods to create pathways, called vents and sprues, for the molten metal to get in and for air to get out when casting. I apply a ceramic shell over the sagebrush and wax form by dipping it in a special liquid, pouring fine sand over the wet model and letting it dry. I repeat this until it forms a .24 inch thick layer. The wax and wood is burned out at about 2,000°F. I cool the shell, vacuum out any ash and reheat it. I melt bronze ingots and pour the liquid metal into the shell. When the shell is removed, the original sagebrush piece is reproduced in metal. The vents and sprues are removed and will be recycled into the next casting. Although the castings look like a single, natural form, it takes the careful assembly of many different pieces to create the right final shape.



Ron Gerton
Shall We Dance



Ron Gerton
Shall We Dance

