



Alby Hall



Before he began working with wood, Alby worked as a professional fisherman in Tasmania fishing for crayfish, scallops, sharks, and deep sea fish. During these years, he also attended art school. Those years have been the most influential on his creativity.

He is now a full time turner, woodworker, furniture designer, and runs the woodworking department at Ancient Kauri Kingdom in the Far North of New Zealand. Where they recover 45,000 year old, buried kauri logs from peat swamps.



Alby paved the way for series of works, mostly on a woodturning lathe, consisting of large decorated platters, carved hollow forms, and mosaic covered hollow forms. His inspiration, he says, is his life's experiences.

Creative inspiration, is what drives his work, the process of being open to the world around you, "letting it into your brain to be worked on in the brains own way. One outcome is inspired ideas that can be adapted to a medium while working consciously to gain a starting point. The other way it can happen, is the Eureka moment, where the whole finished piece is presented in a rush of creative flow, in an instant. Catching these floods of

creativity is important, draw them down in full or they will be lost. Many good works of art have been lost because the memory doesn't retain the whole idea."

Alby has made a study of creative inspiration in himself and others and has developed seminars to present to groups, clubs and art schools. These are aimed to help others develop their own creative inspiration.

Some of Alby's creative processes may be a bit left field for most of us, but he is only too happy to discuss and assist or offer advice as this contact both gets him thinking and keeps his creativity alive.



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Demonstrations

Mosaic Covered Forms

This technique of covering hollow forms with mosaic and inlaying mosaic into platter rims, has been a part of my work and I've been developing the ways of working and processes for over 20 years.

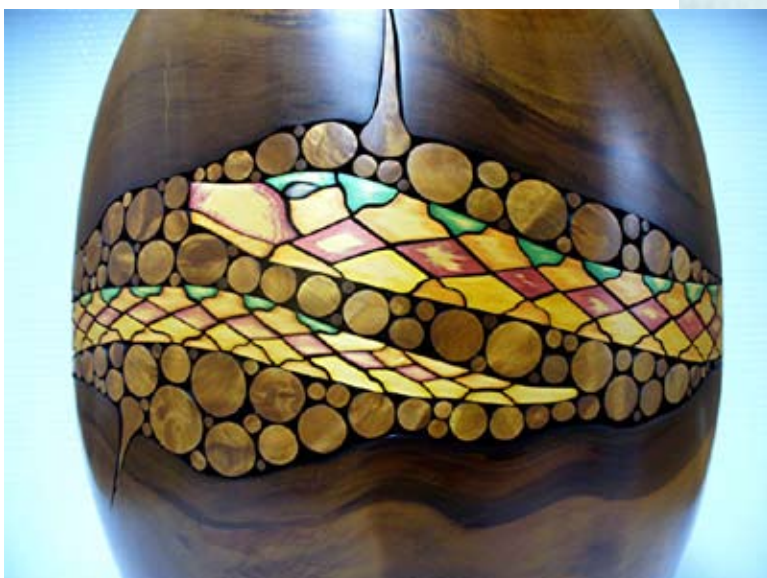
This demonstration will show all the processes, from how to prepare the base object, to designing the mosaic figures and patterns, applying those patterns to the mosaic wood, then cutting the patterns out.

A major part of this work is to keep the mosaic figures in order while gluing them to the base form. This will be demonstrated by a series of partly finished and finished figures, then how to glue them to the base form.



Once the gluing of the mosaic has been done and the glue is dry then comes the lathe work to sand and finish the piece. This will be shown as the final part of this demonstration.

To achieve all this work in 1 $\frac{3}{4}$ hours, I will have on hand a number of partly made pieces to stage the process of making these mosaics, that can take up to 40 hours in the normal working process. This way I can show the whole process from idea to finished item.



Resin Inlay

During the past 20 years, I have been using a number of techniques to inlay flat and vertical, resin pours, to achieve a range of designs to apply to my wood turnings.

This demonstration will show the techniques used to inlay rims on platters, from the idea development, to preparing the wood parts and other materials to decorate the rim, to pouring the resin and turning, sanding, and polishing the cured resin.

To achieve this, I will have some platters prepared for painting the base colours. Some prepared for gluing in decorations, some ready to pour resins. As well as completed platters, so the whole process will be seen within the 1¾ hour time slot.



Creative Inspiration. Seminar.

“I can make anything, but I can’t think of anything to make.” That kind of statement I have heard many times while talking to wood turners, and other craft people. I believe creativity is in all of us, but it has, in some people, been forced onto the background by the matter of fact life we have now live. Some of our education, and our jobs, have focused our way of thinking and doing in our daily lives to the point of our creativity becoming unimportant.

I know that creativity can be reawakened in most people through learning to see again, just like we all did as children. Seeing, as a part of creativity, is to be able to allow what your everyday life is showing you that can be developed into ideas, then into designs that can be made by using a medium, in our case woodturning or carving, and all the associated techniques we use in combination with our medium.





This demonstration, will be based on how I live a creative life, allowing all the inspiration that appears in front of me to effect a way of thinking, that in turn, effects how I think about what I choose to make. This will be shown by talking about photos of work and the inspiration and idea development that lead to that work's existence. Also coming from the other route of having a technique, then developing ideas to put to that technique.

I will have finished pieces which show the creative process within them. Creative Inspiration is a must if you are to achieve a personal design aspect to your work.

I hope to have a creative discussion develop among the participants, during this seminar.

