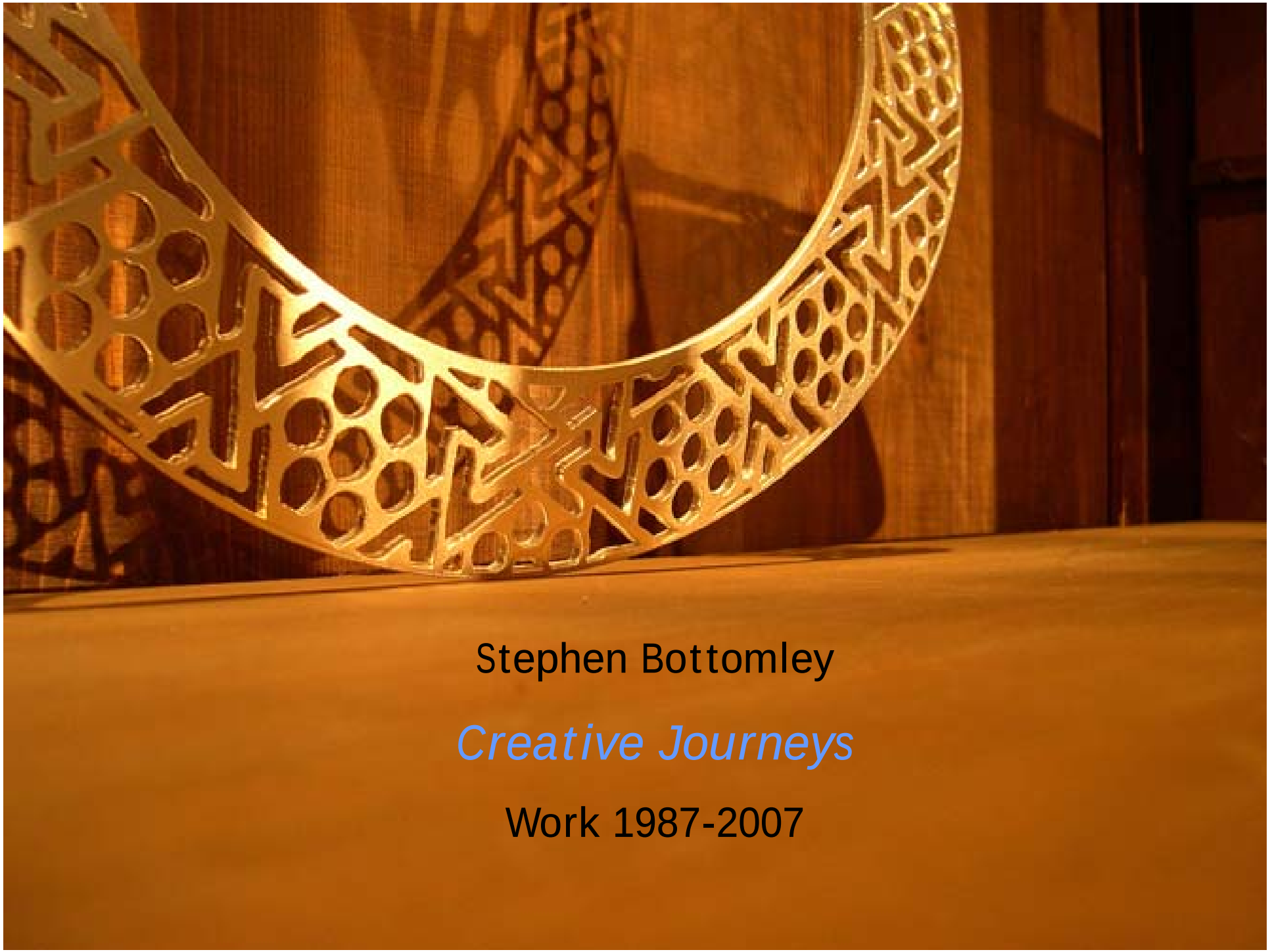
Creative Journeys: Inspiration and Influence in Contemporary Craft



Stephen Bottomley

Creative Journeys

Work 1987-2007

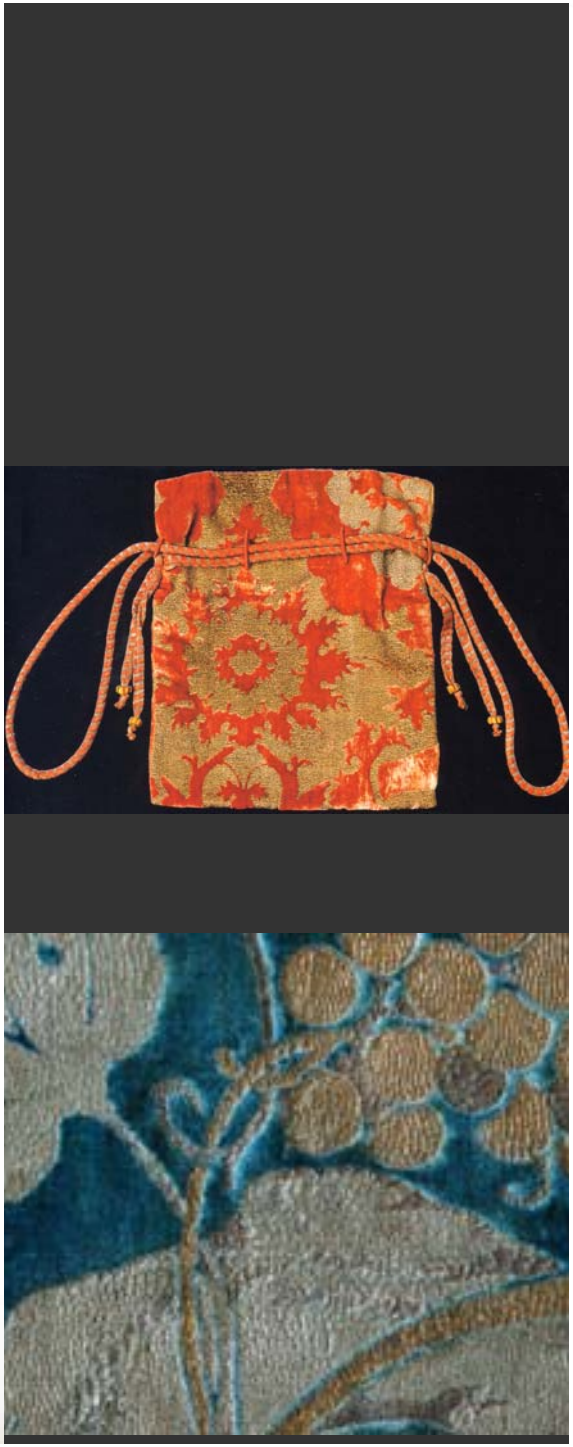
#2 Neckpiece, *Drape series,* 2007
Silver and acrylic
∅410 mm

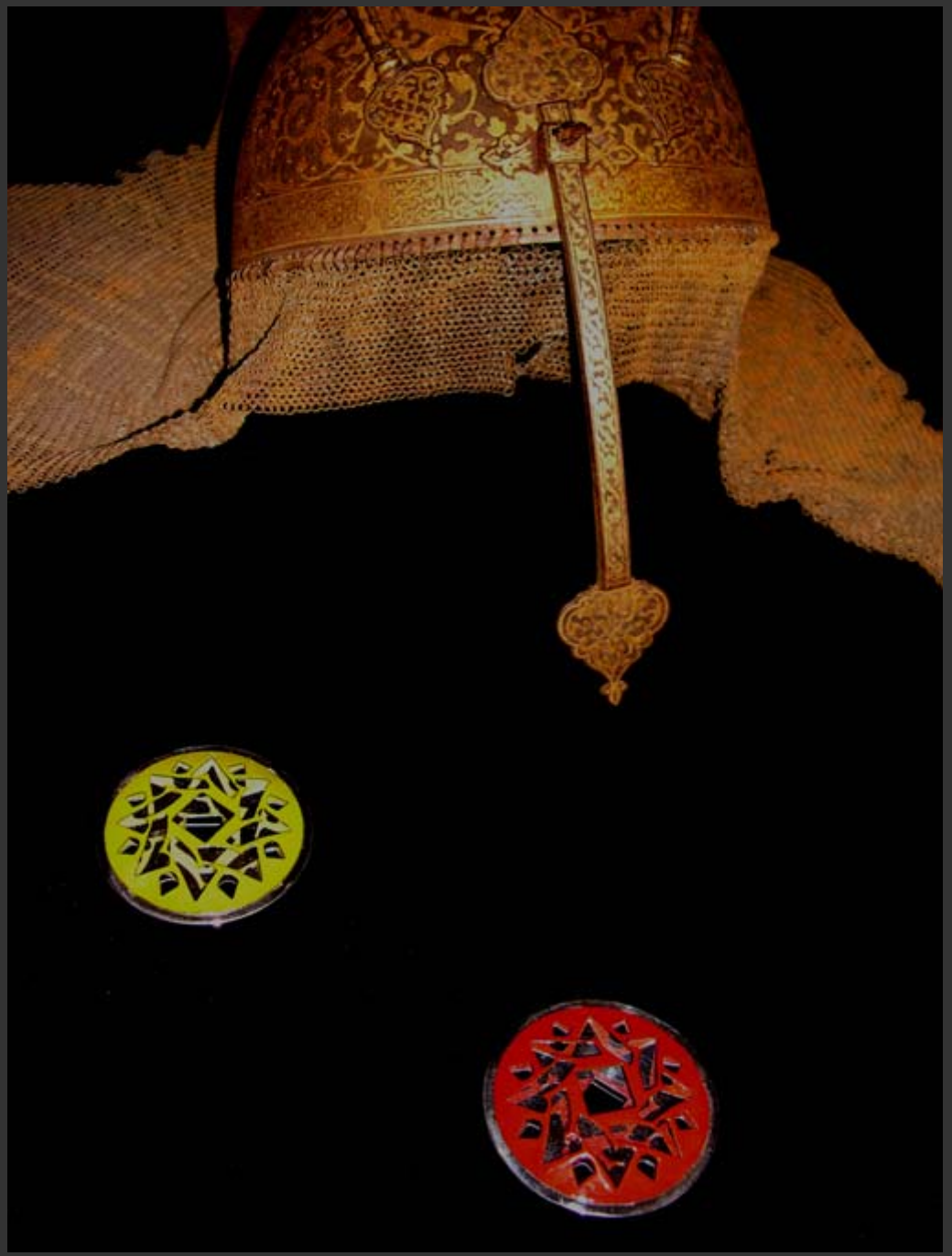
Model Alison Counsel
Photos Stephen Bottomley ©

Right. The main entrance to the Palazzo Fortuny, (formerly Palazzo Pesaro-Orfei), December 2007

Below. The inner courtyard. Nov 2004

Photos Stephen Bottomley ©





A—Grate. B—Brass block. C—Block of wood. D—Cakes of silver. E—Hammer. F—Block of wood channelled in the middle. G—Bowl full of holes. H—Block of wood fastened to an iron implement. I—Fir-wood. K—Iron bar. L—Implement with a hollow end. The implement which has a circular end is shown in the next picture. M—Implement, the extremity of which is bent upwards. N—Implement in the shape of tongs.

Early use of computing

I first used a computer for creative work in 1989. I used it to create designs for site specific jewellery using the same pixels selected from scanned black and white photographs I had taken of Michelangelo's sculptures ('slave' & 'David') in the V&A plaster rooms.
The software used was *Deluxpaint* and *Digi View Gold* on an Amiga 500.

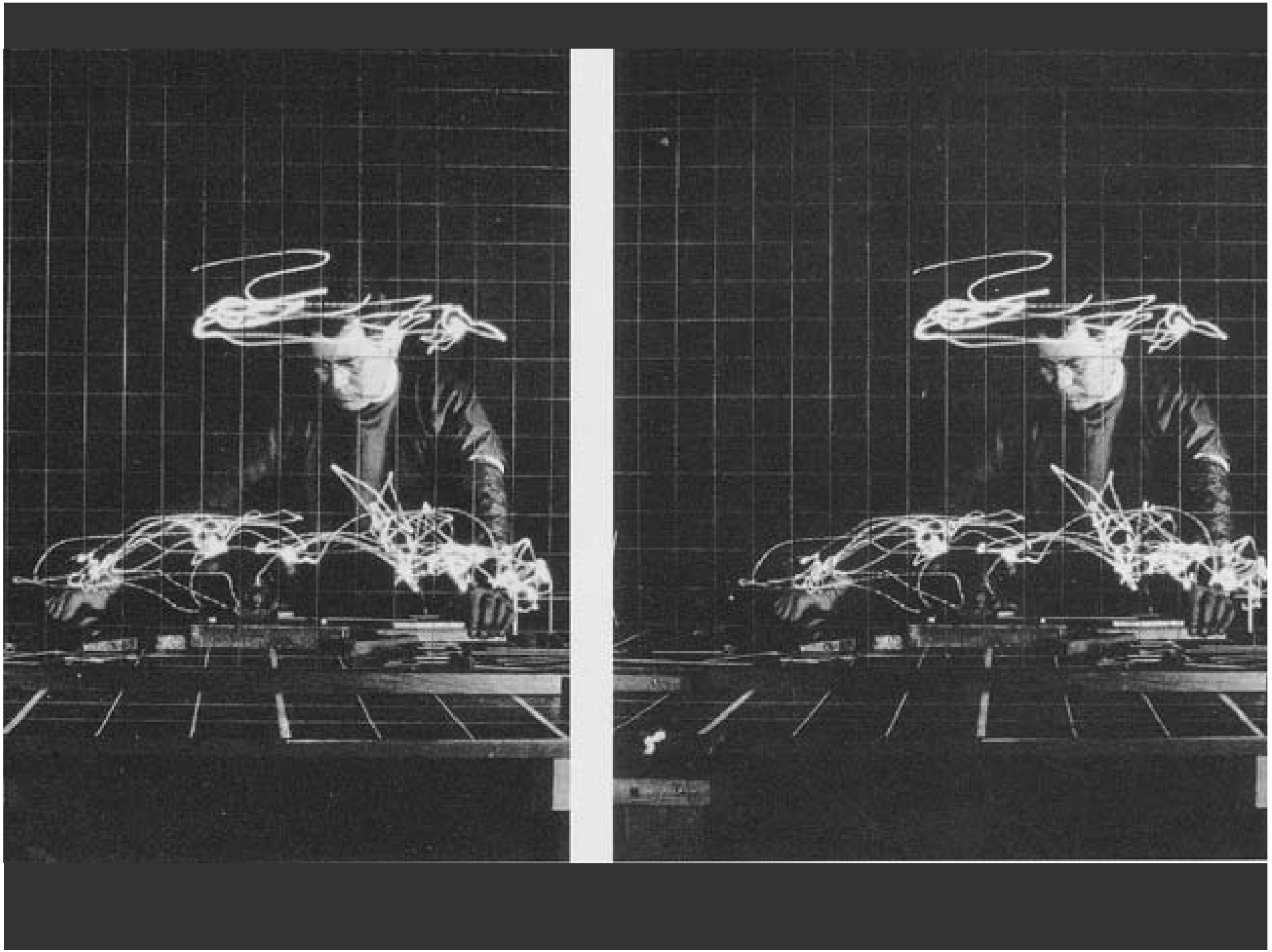
1989

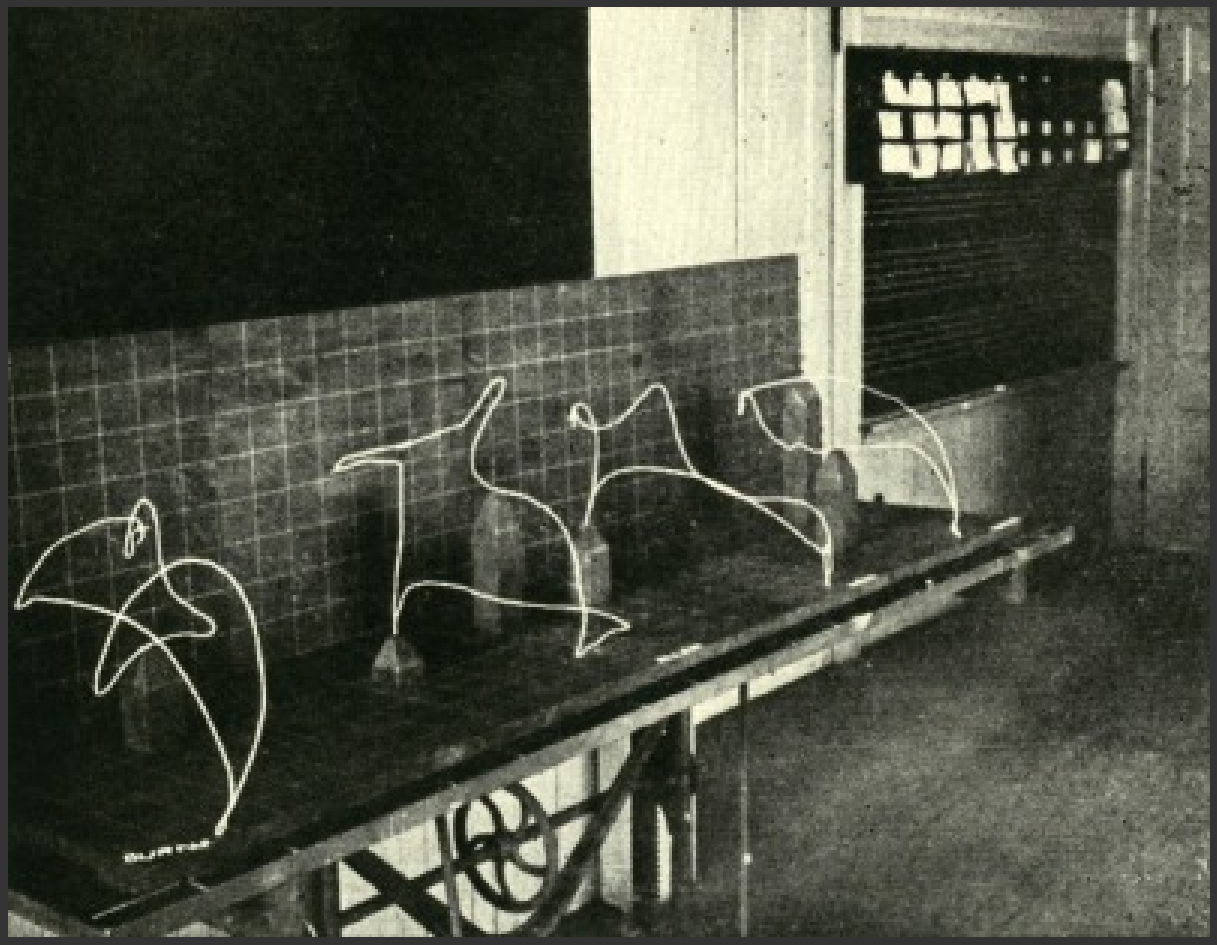
***Above*: 1989 Digital images from photographs of Michelangelo's 'Slave'**

***Left*: Detail 'David', from the V&A plaster gallery with Neckpiece, 1989.**

Photos Stephen Bottomley ©

Computers and Working Creatively in Three Dimensions – S. Bottomley & J. Marshall. Page from on line exhibition www.axisartists.org.uk 2002. Curator Anne Marie Shillito





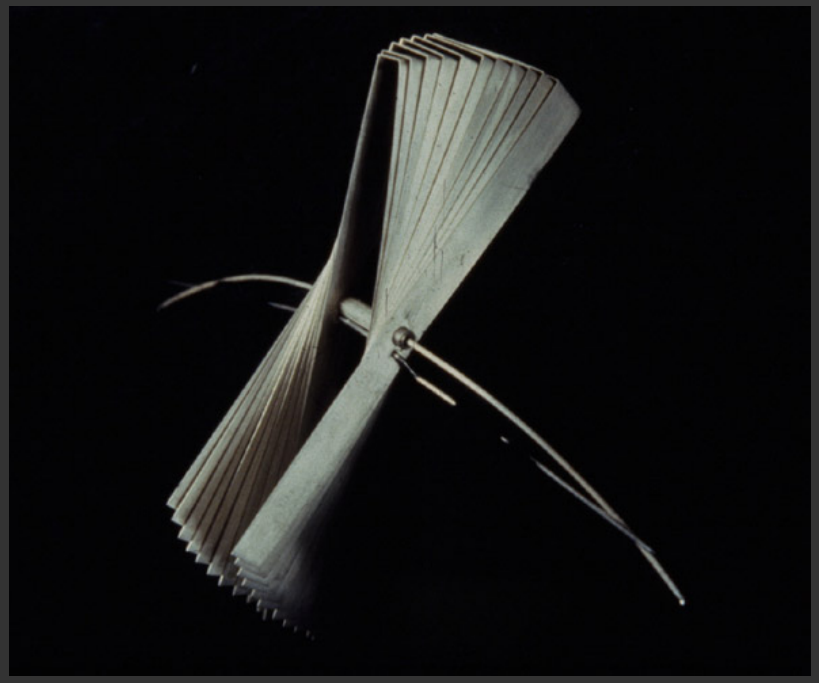
3D motion models by Frank Gilbreth (1918)

Ebbett, Lunch on a sky scraper 1932, Empire State, New York

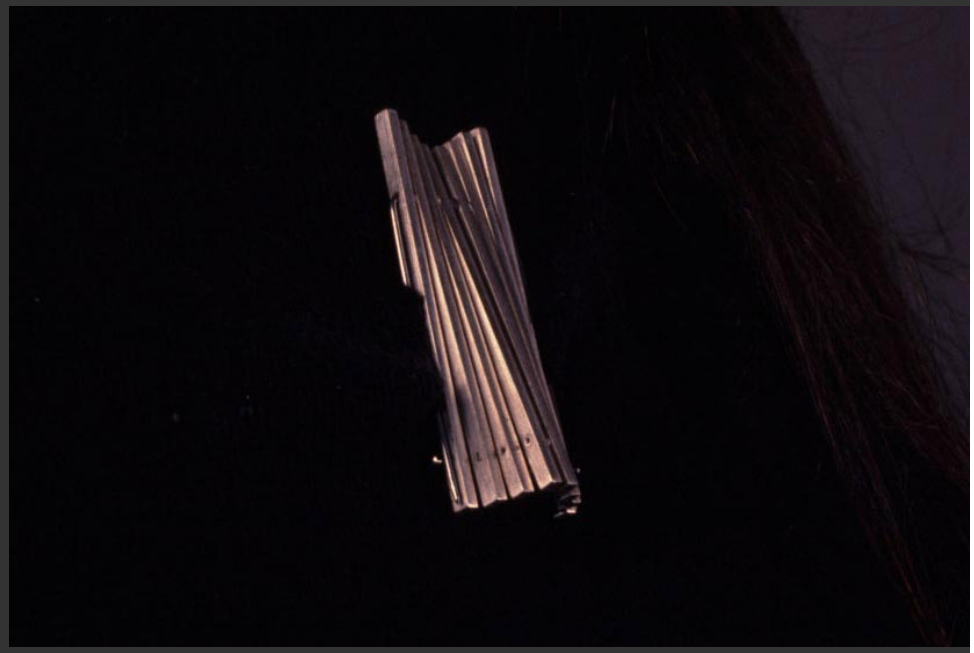
Earcage, 1987 Nickel silver & Stainless Steel

Sprung Arm piece, 1988, Stainless Steel, silver & rubber

Photos Stephen Bottomley ©



Fan brooch, 1988, Silver & Stainless steel



Rectangular Fan brooch, Silver & Stainless Steel, 1988

Photos Stephen Bottomley ©

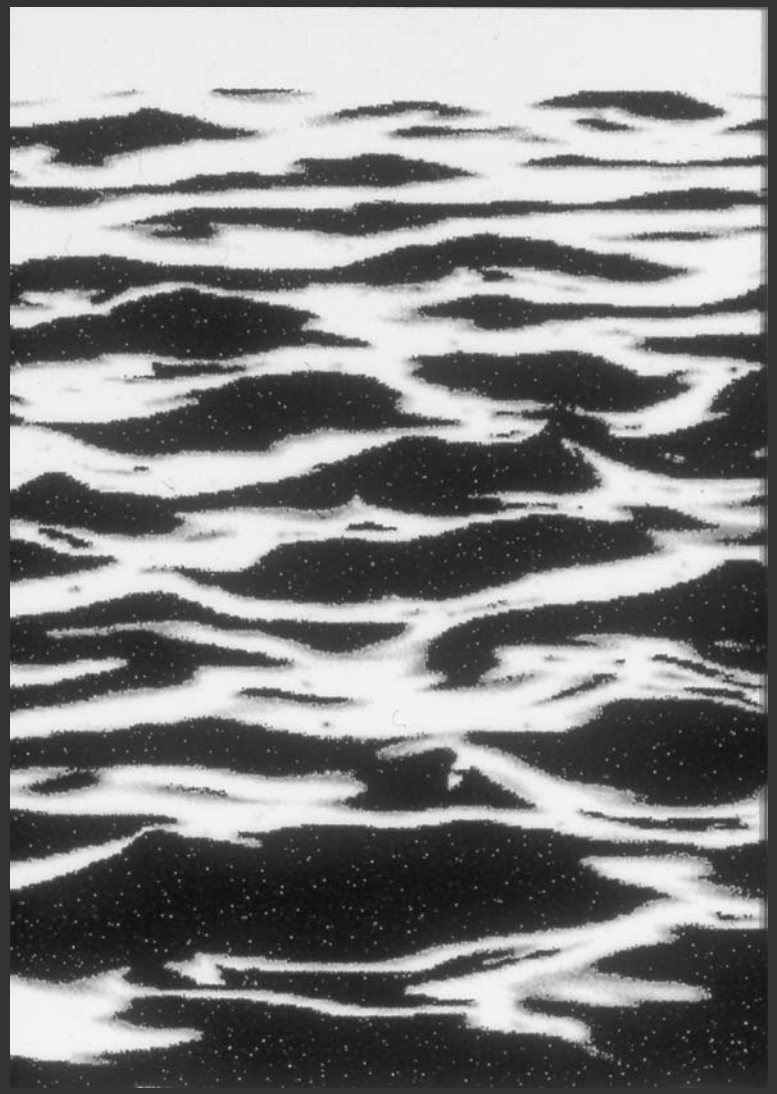
Helix bangle, 1990, Silver & gold leaf on mesh

Enclosing Earrings, 1990, Silver & gold leaf on mesh

Photos Stephen Bottomley ©

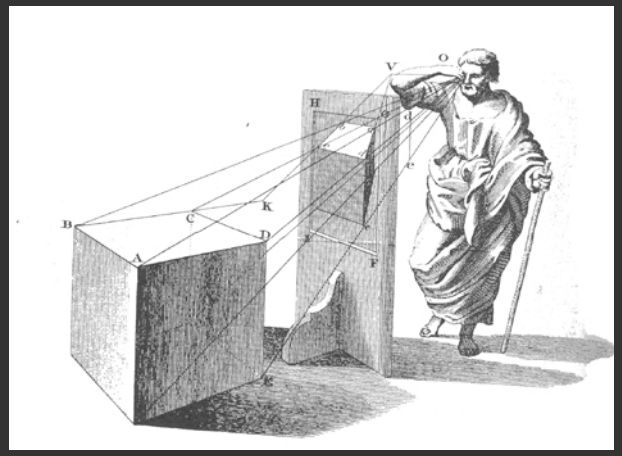
1994-6

Cog Bangles, Earrings & rings
1994-96
Gold Electro-plated Nickel Silver
and silver



"The real voyages of discovery consist not in seeking new landscapes
but in having new eyes“

M.Proust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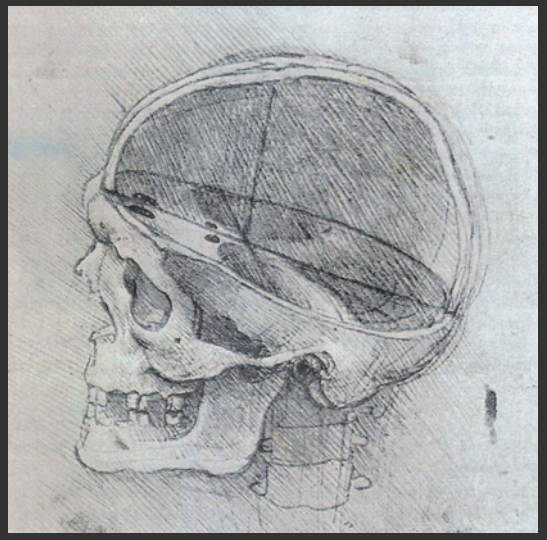
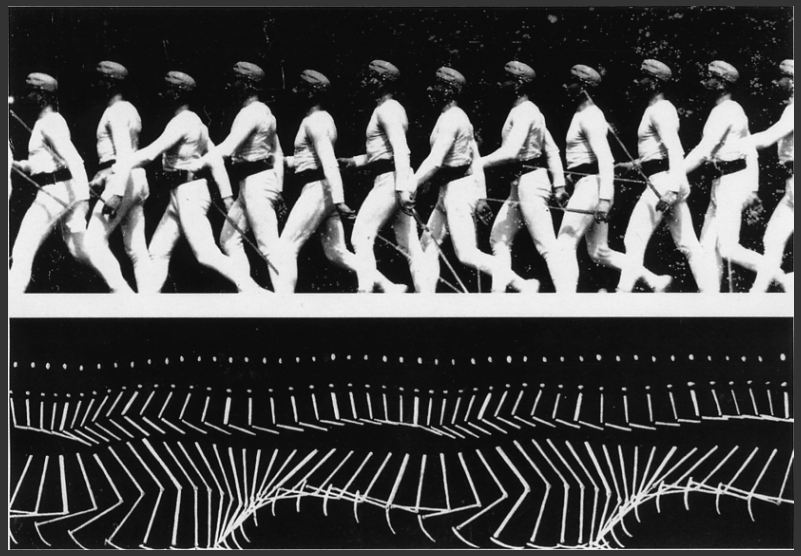
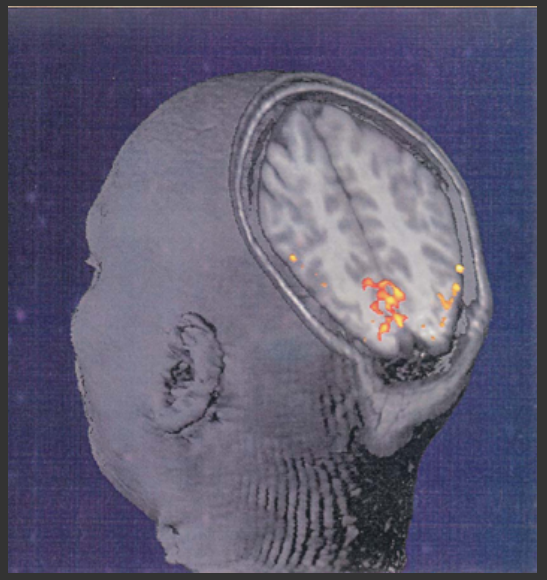
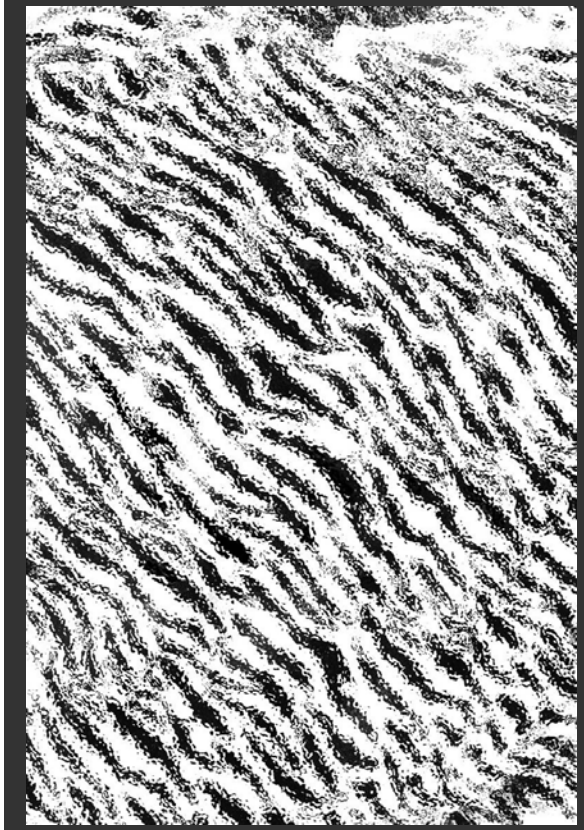
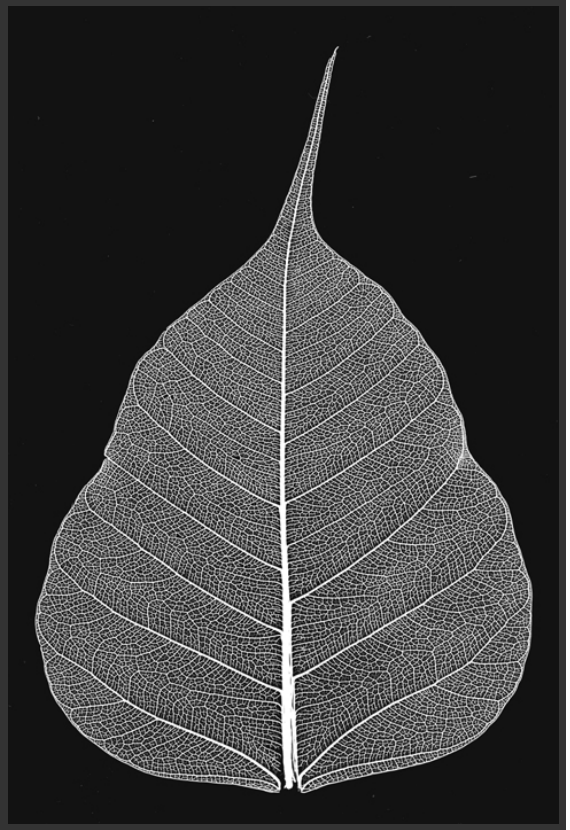


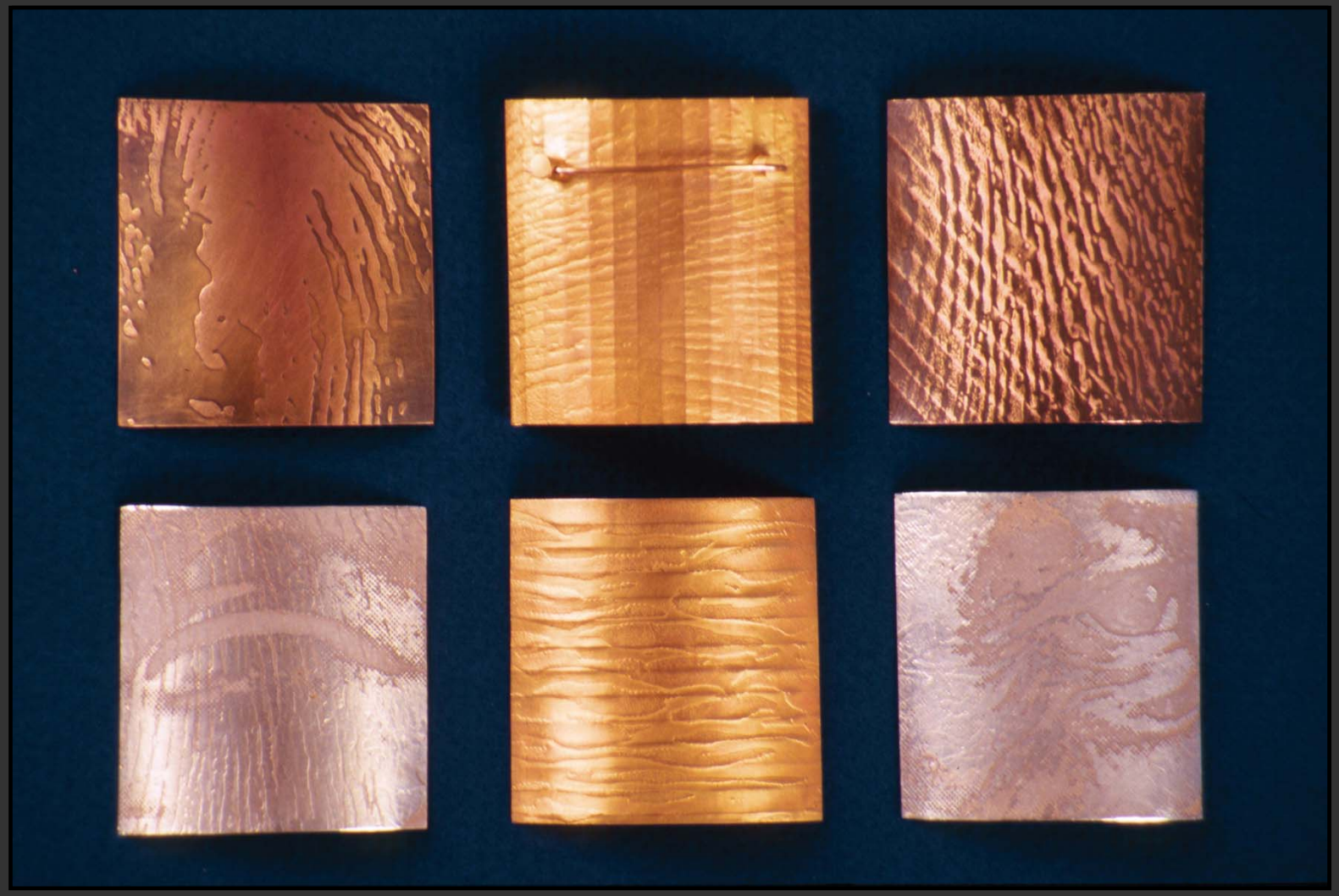








1998

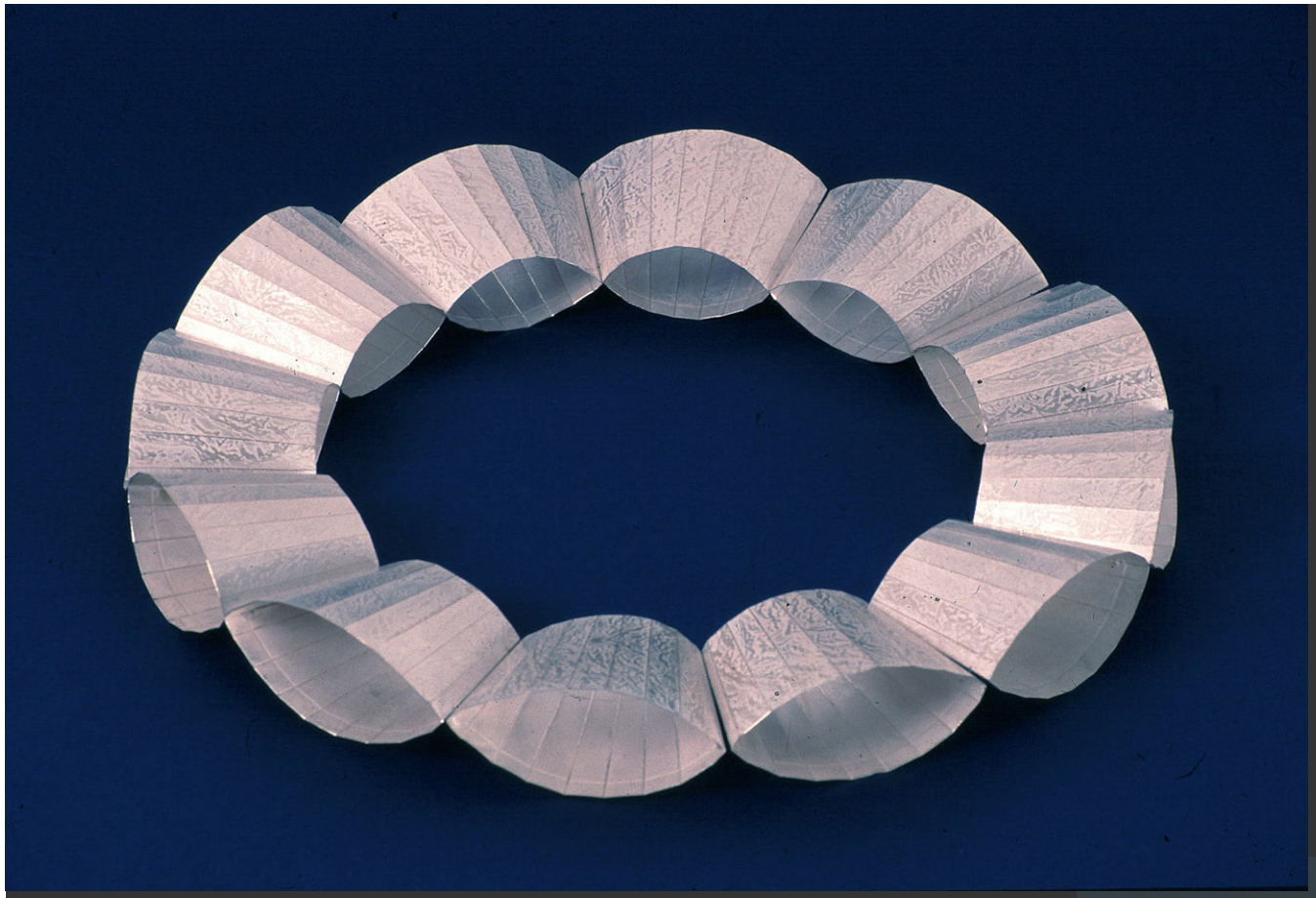


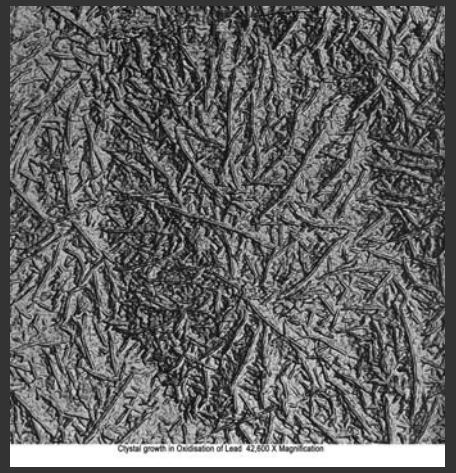
Frame Brooch (with interchangeable panels), 1998 40x 40mm 18K Gold & Silver

South East Arts Crafts Collection

Hove Museum & Art Gallery

Photos Galerie Alternative ©





Ruff Necklace, 1998
Sterling silver

(right) Details of the electron microscope image of lead oxide with a section of the Necklace *(bottom right).*

Silk Ruff 1998
Sterling Silver & 18ct Red Gold
180mm Diameter

Ripple Ruff Necklace 1999
Sterling Silver , Stainless Steel, Gold and Pearls
145mm Diameter

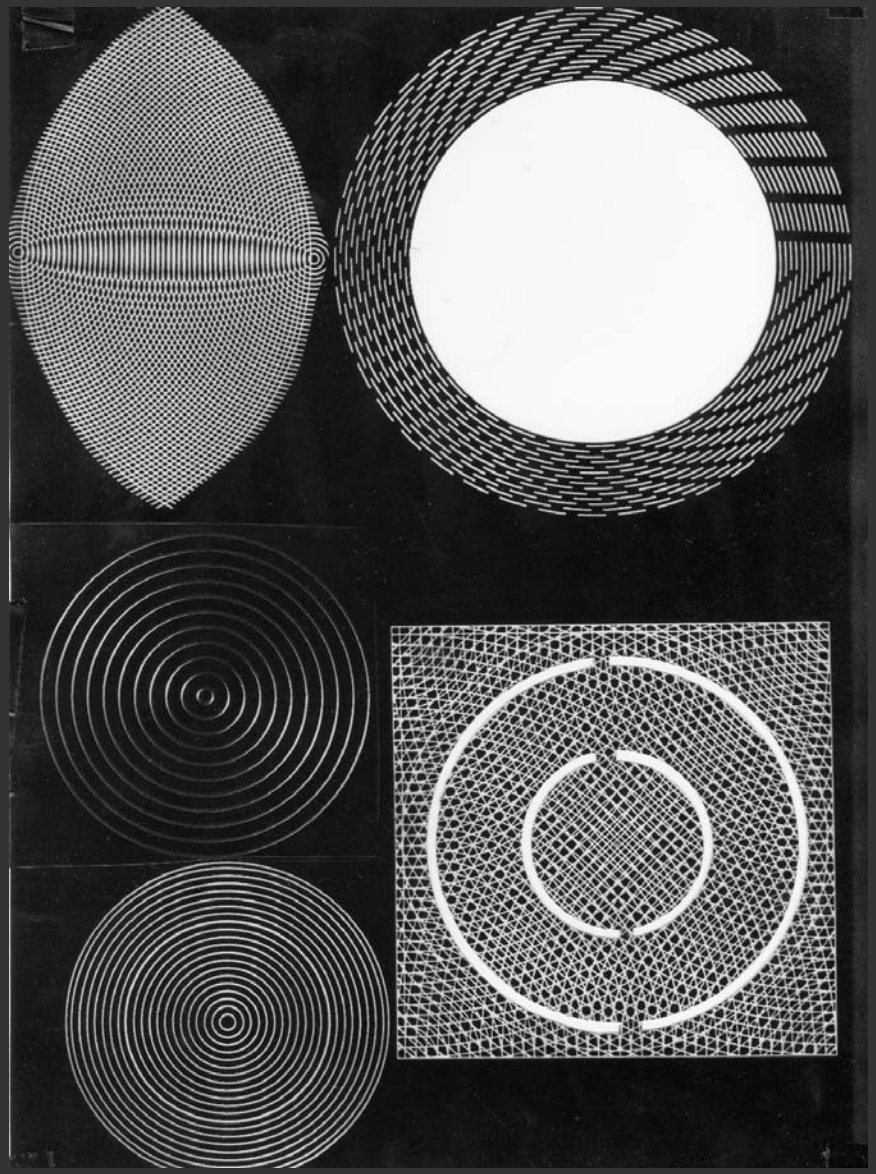
Corrugated Ruff Necklace 2000
Sterling Silver & Rubber
140mm Diameter

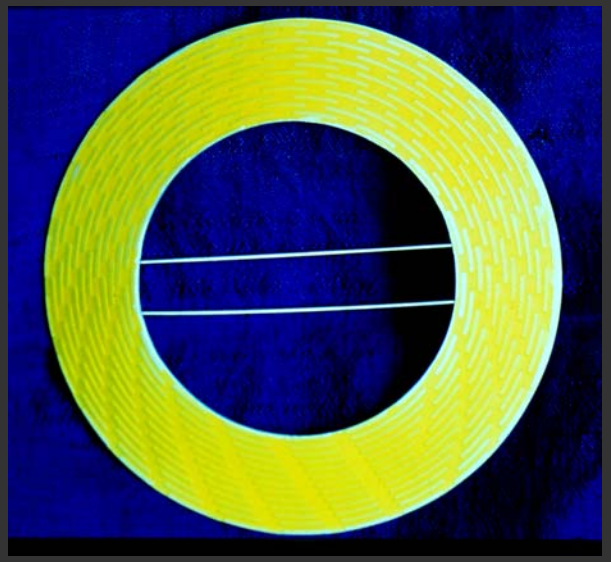
Ruff Bangle 1998
18ct Italian Red Gold & Japanese black pearls
70 mm Diameter
CAD applied photo-etched surface of water ripples

Fingerprints brooches 1998
Silver and Oxidised silver
6 – 10 mm H

Yo-yo of Fate 1999
Enamel, Thread, Precious White & Yellow Metal
40mm Diameter

1996 – 1999 MA (Design) UoB





Yellow brooch, 1999
Silver and enamel
70mm Diameter

Photo tools, ink on acetate

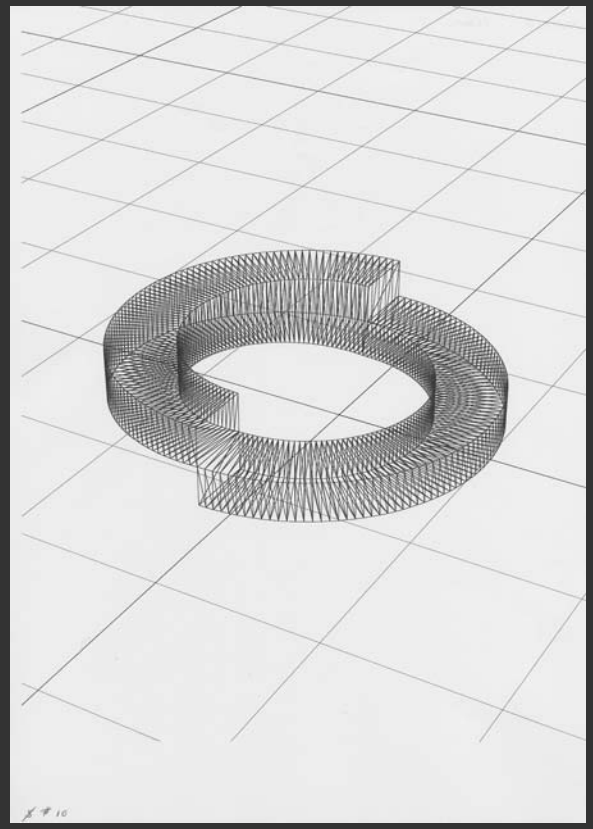
Photos Stephen Bottomley ©

1999-2001 MPhil RCA Research

"In today's world, for the first time in human history, the fleeting and transient, the throwaway and ever novel, and the virtual or mediated predominate over what is lasting, substantial, and 'real' or 'true'."

Ellen Dissanayake, 1999

'Hands and Minds' Peter Dormer lecture series,Royal College of Art.



Orbit Ring, 2001, *S.Bottomley*

CAD drawing and cast silver ring

from rapid prototyped model

Photo Frank Thurston ©

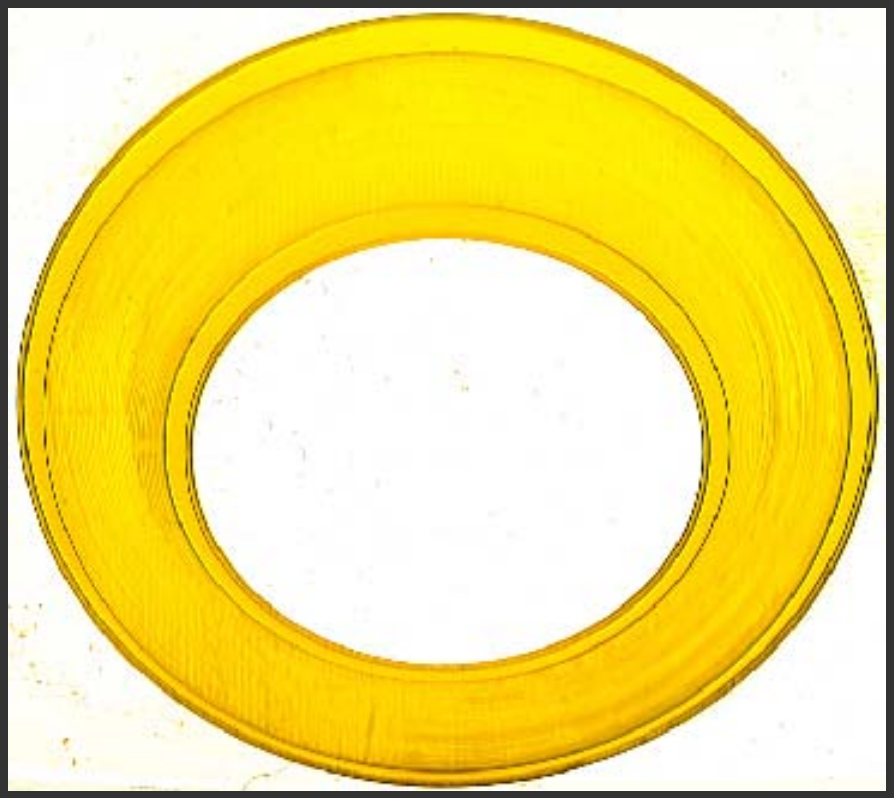
The inspiration for this project was ‘2001, a space odyssey’, the classic film produced and directed by Stanley Kubrick with the co-written screen play by Arthur C Clarke.

The choice to use the computer to both model and fabricate this object was in keeping with the scientific ‘high tech’ feel of the film. (HAL, the Jupiter missions controlling computer, was after all IBM's name with all the letters displaced by one character)

2001 Bangles. Tinted Polyurathene, rubber and Aluminium

2001 Medal Bronze 66 mm Diameter CAD/CAM

(The British Museum Medal & Coin Collection)



Profile of halo from the early Renaissance painting by Giotto of St Francis

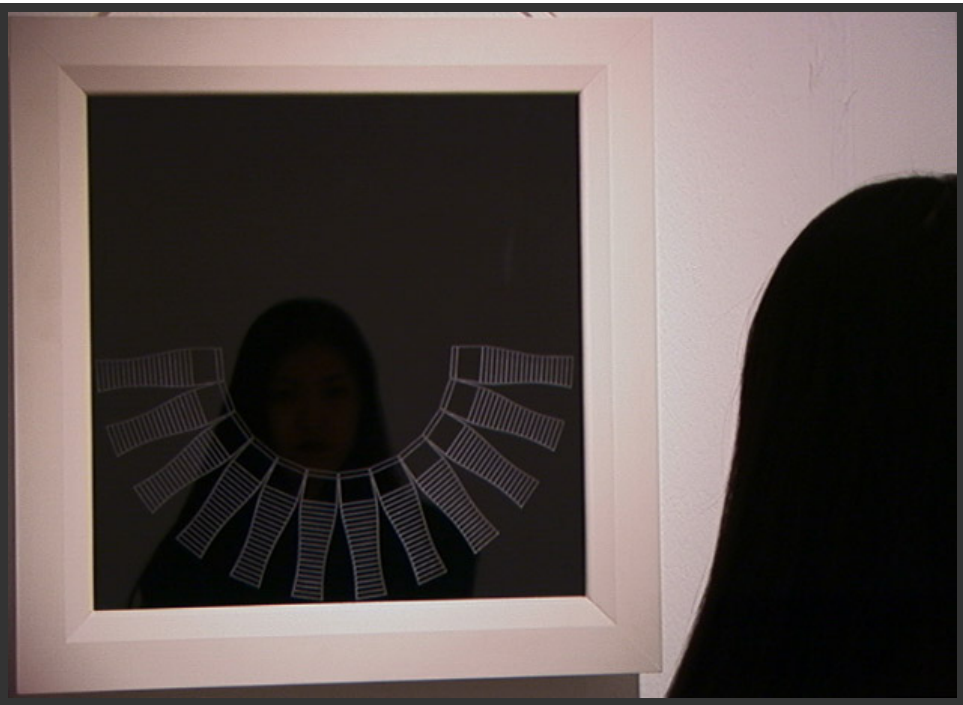
RCA Project 4: Halo

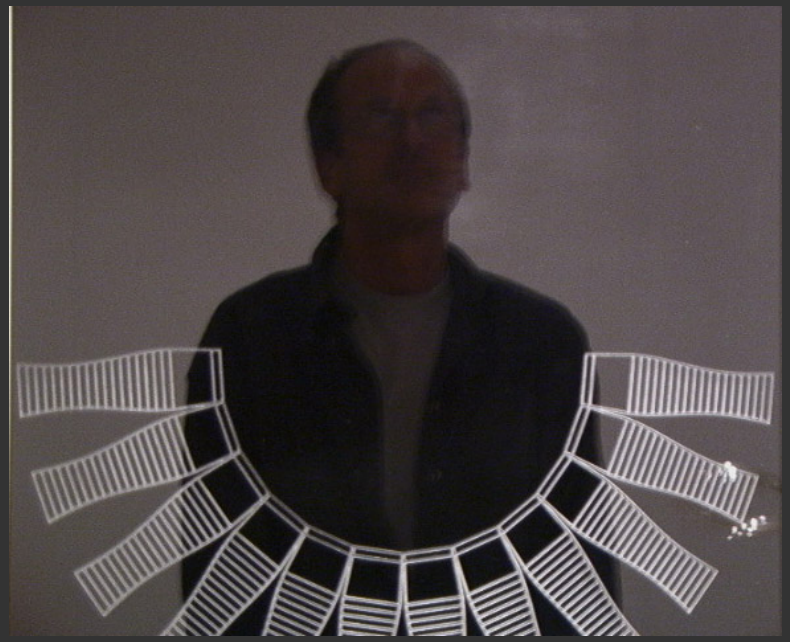
A Halo is a virtual piece of jewellery, seen but not tangible, and this combination is evocative of the digital design process.

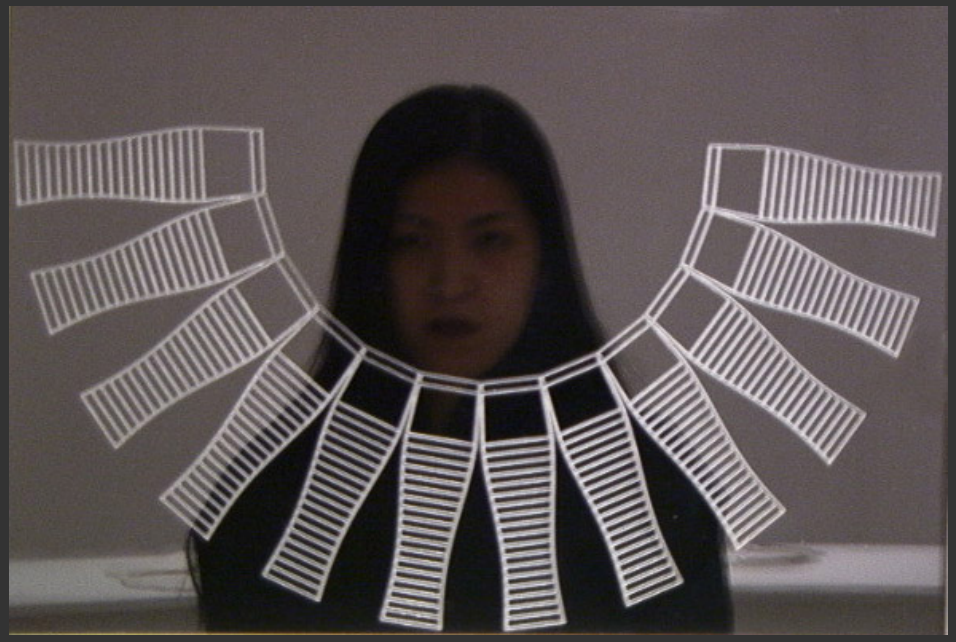
I wanted to combine the digitally developed photo etching techniques I had previously developed within my MA research with the possibilities offered by current CAD/CAM research. Working from the 2D digital information scanned from the Giotto painting I was able to complete the Halo, increase the perspective and then use the new 2D Halo information to machine an accurate negative depression in a sheet of perspex and create a digital design to be etched photographically on silver. It is important not to become blind to the integration of other simpler existing tools and technology in working practice and not to be become exclusively obsessed with one modern technology.

This was a useful piece in which to mix techniques. Although the piece could be made without digital technology, the application of CAD/CAM was appropriate at certain stages to facilitate the accurate design and development of the idea.

Top: Final montage of photo-etched silver halo and digital CNC work







Photos Stephen Bottomley ©

2004-2007

Craft practice is undergoing a revolution. Hybrid practices are blurring creative boundaries – not just between art, craft and design – but between craft, performance and film. New technologies enable makers to integrate digital and hand processes [1]

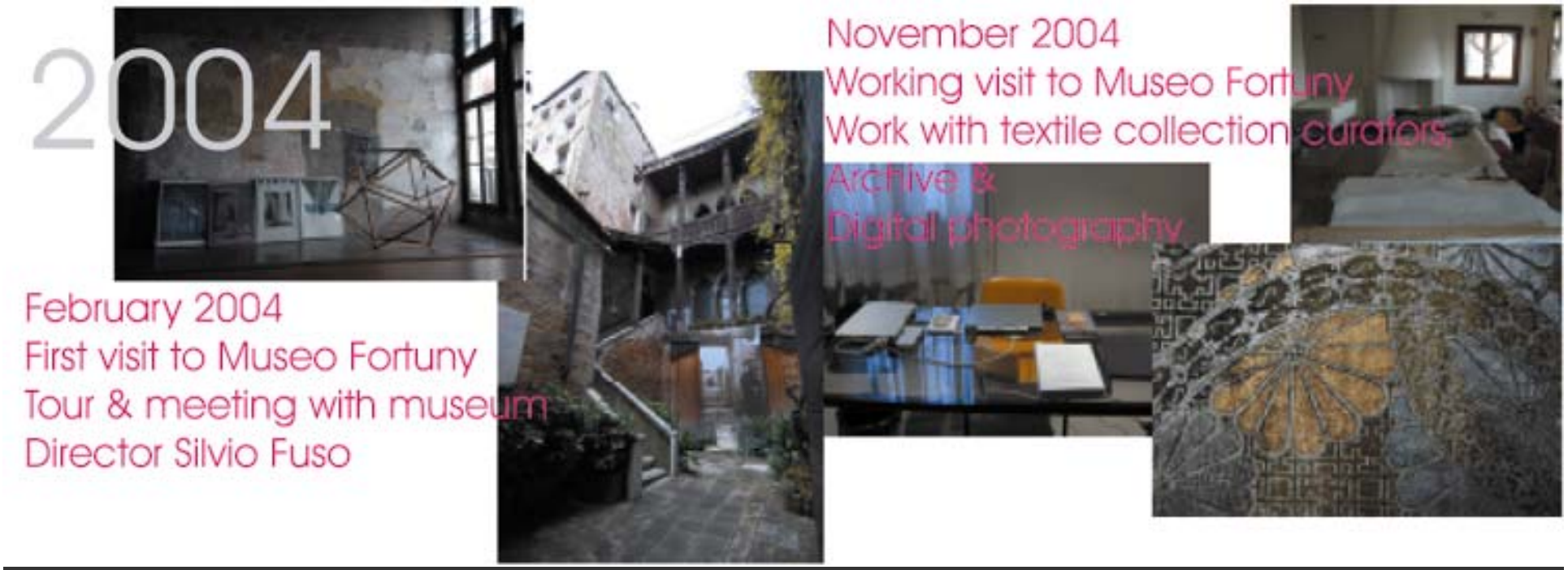
(Press, 2004)

An argument is often made that working with tools capable of such precise repetition leads to the creation of objects that are rendered sterile due to their unnatural perfection. Is this at odds with the philosophy of a craft discipline that strives for perfection through a precision of making?

It seems the potential CAD/CAM holds to achieve perfection is not only a factor in the choice to use it - but also in the mistrust it engenders [2]

(Bottomley, 2004)

1. Press, Mike 2004, 'Challenging Crafts', conference introduction Gray's School of Art, http://www.challengingcraft.org , ISBN 1-90108583X
2. Bottomley, Stephen & Goodwin, David, *Something Old –Something New, the marriage of digital craft,*' Challenging Craft' Conference, Gray's School of Art, Aberdeen

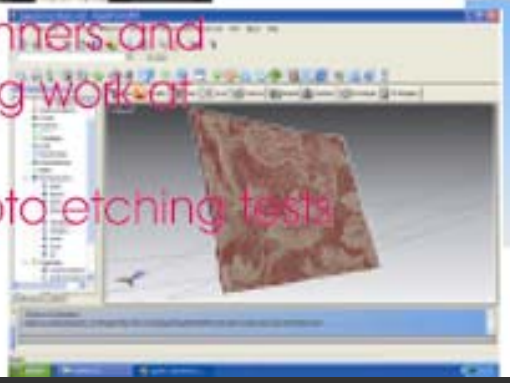


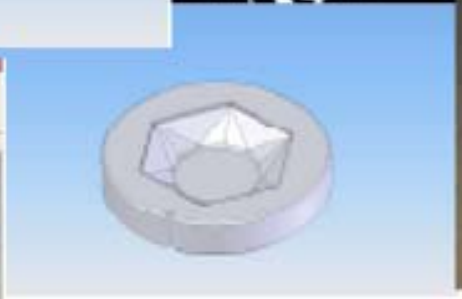
Over a three-year period, Bottomley has conceived and made work which falls into three clear groups, each based around specific materials or processes and all linked to the patterned textiles of the Spanish designer-maker Mariano Fortuny[4]

4. Coatts, M, *Tech-tile,* Catalogue introduction, Musei Civici Veneziani and Sheffield Hallam University, 2007

Photos Stephen Bottomley ©

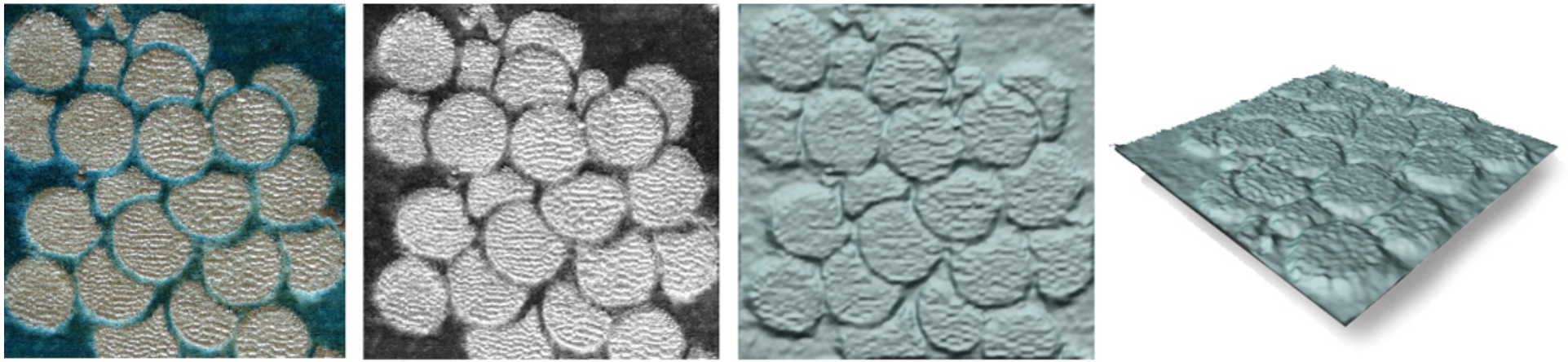
2005





Research with scanners and reverse engineering work at Sheffield Hallam Tool making & photo etching tests

Computer-aided technologies, digital 3D scanning, rapid-prototyping, reverse-engineering, photo-etching and laser-cutting is applied to transfer texture and form from textile to metal and plastic, building geometric motifs with computer aided design and manufacture, (CAD/CAM), as wearable contemporary jewels

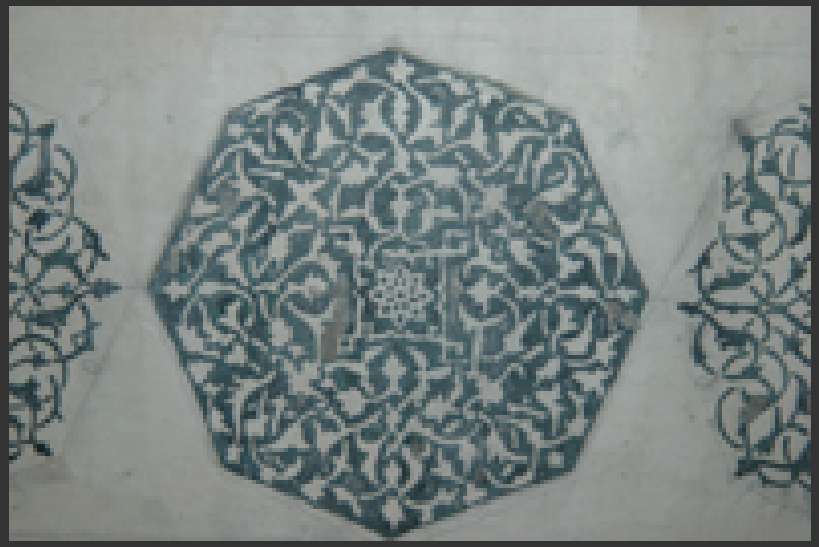


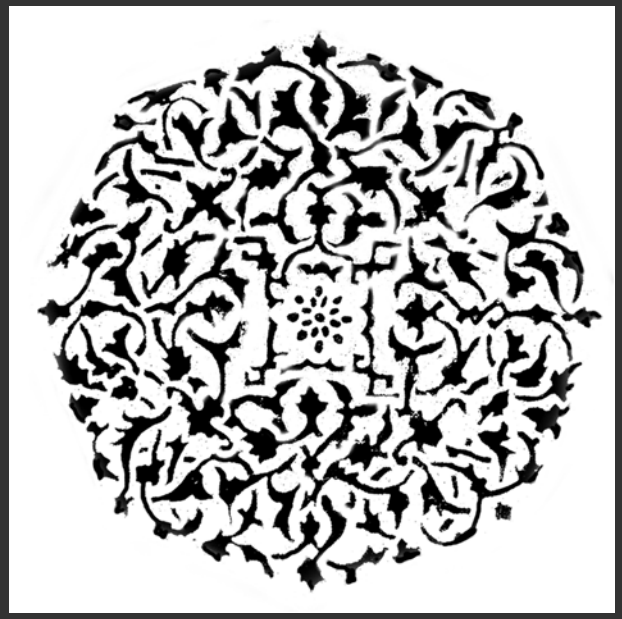
Digital images and techniques such as 'displacement mapping' provided a visual 'user friendly' interface link between the textile and computer aided design

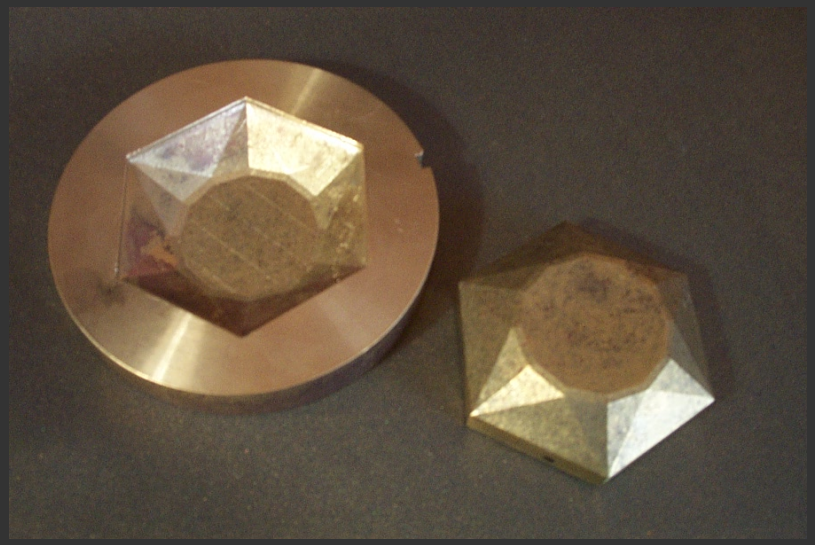
Euclid pendant, 2006
Silver and crocheted cotton cord
Height 64mm x 24mm x 22mm
1 of 2

I had been inspired by Fortuny's design process and printing techniques, which included discovering examples of his use of photography and the patented bichromatic process for printing with a photosensitive gelatine materials

Photos Stephen Bottomley ©

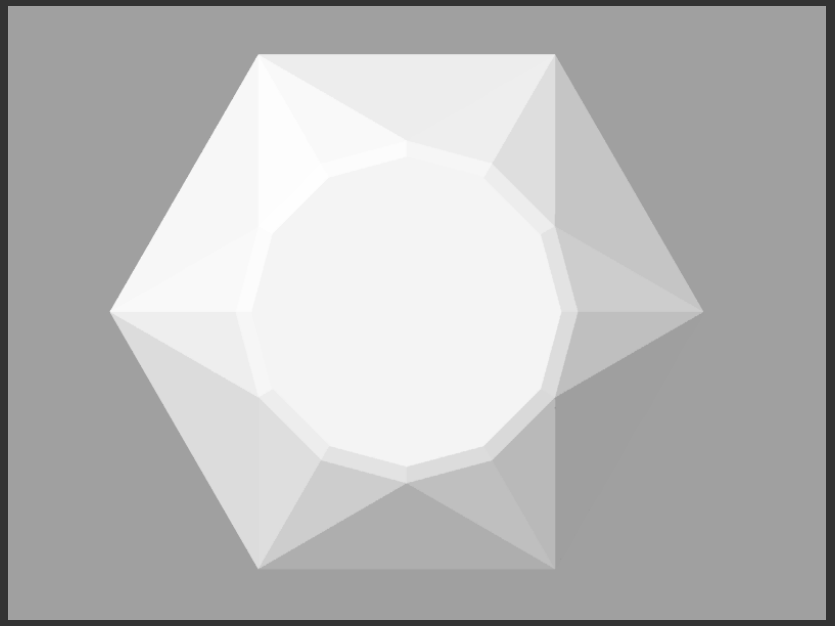


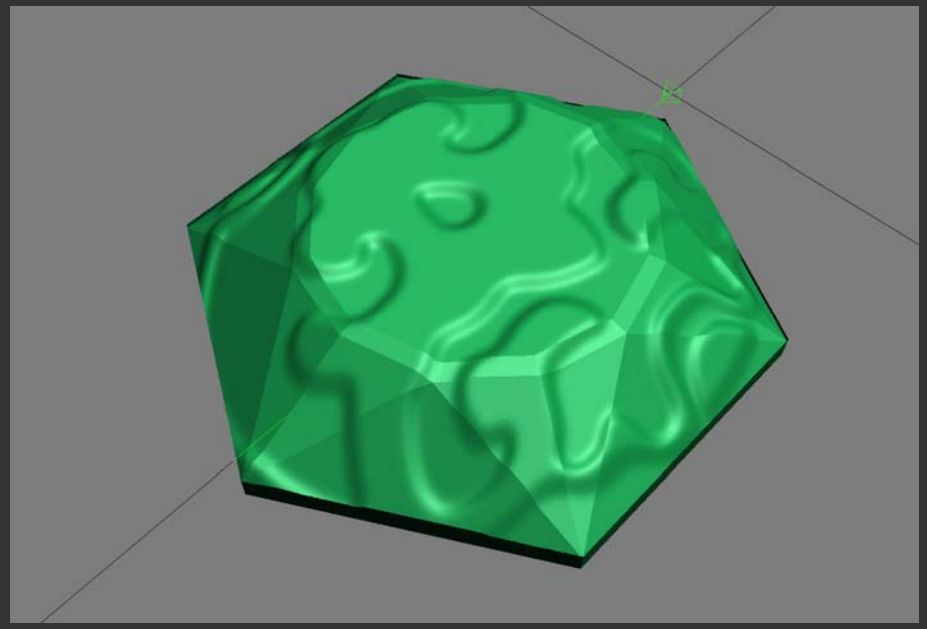


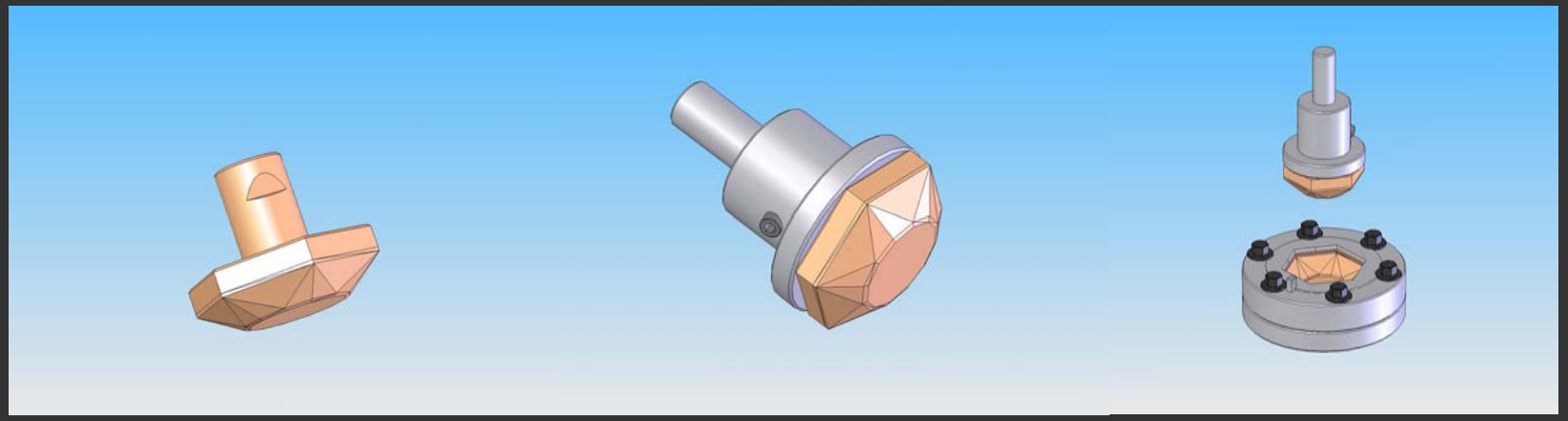


Re-working Fortuny's own mono-chrome print *Matrici* as filigree designs for photo-etching

Photos Stephen Bottomley ©



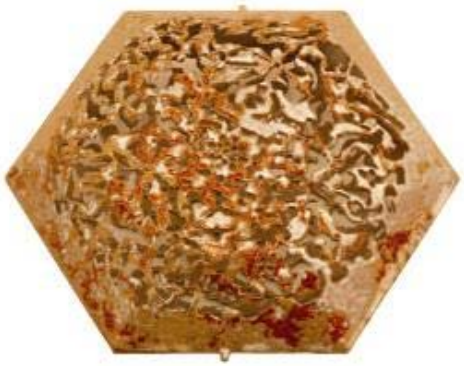




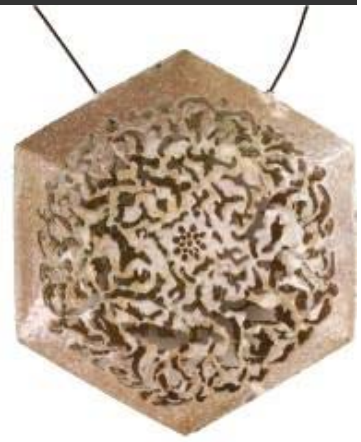
Reverse-engineered geometric gem structures for press forming photo-etched silver sheets

Matrice de Stampa, early 20th Century Fortuny, stencil, gelatin

Photo-etching artwork, 2006



Etched silver and enamel, 2007



Etched silver and enamel pendant, 2007

Matrici transformative process

Photos Stephen Bottomley ©

Enamelled filigree silver *Matrici* pods, University of the West of England enamel research centre

Enamelled and slumped silver test pieces

A by-product of his research has been a heightened awareness of the visual and tactile properties of textiles

Photos Stephen Bottomley ©

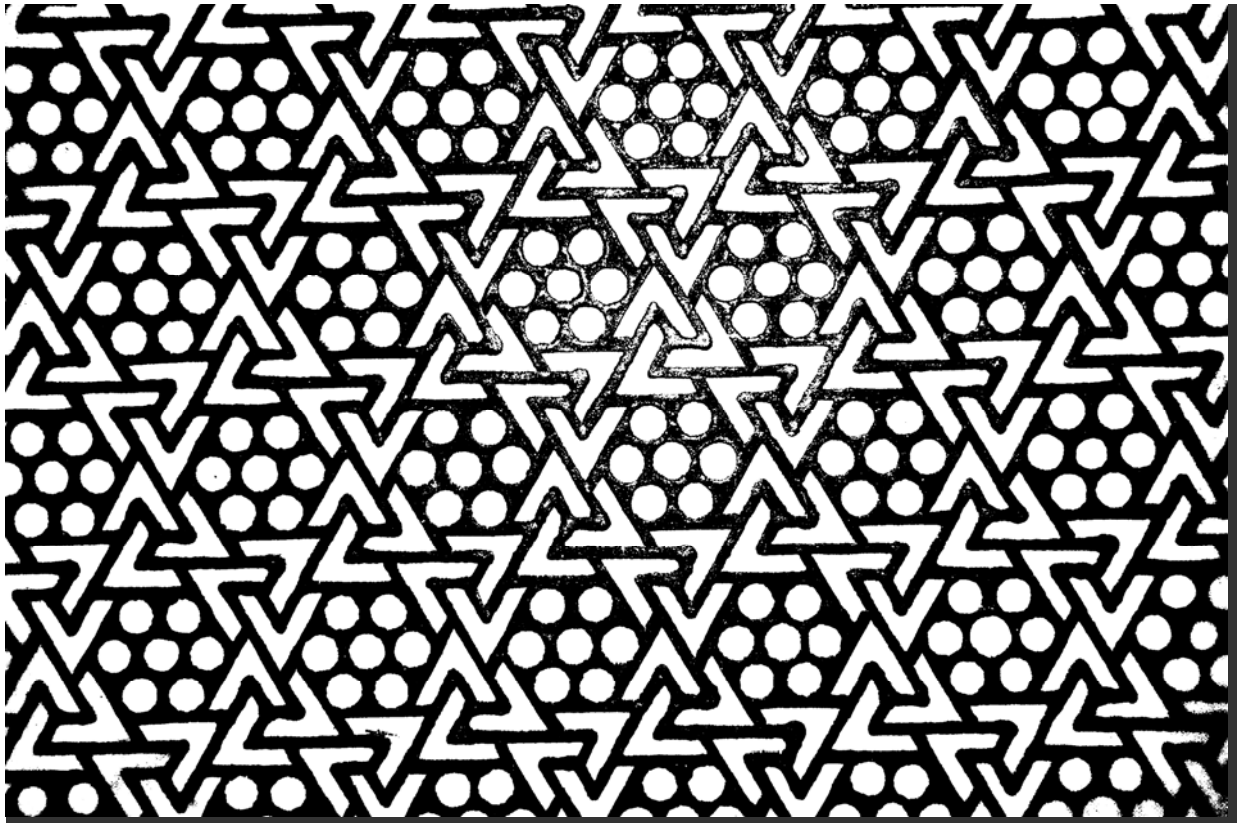
Matrici neckpieces
Silver & enamel
2006

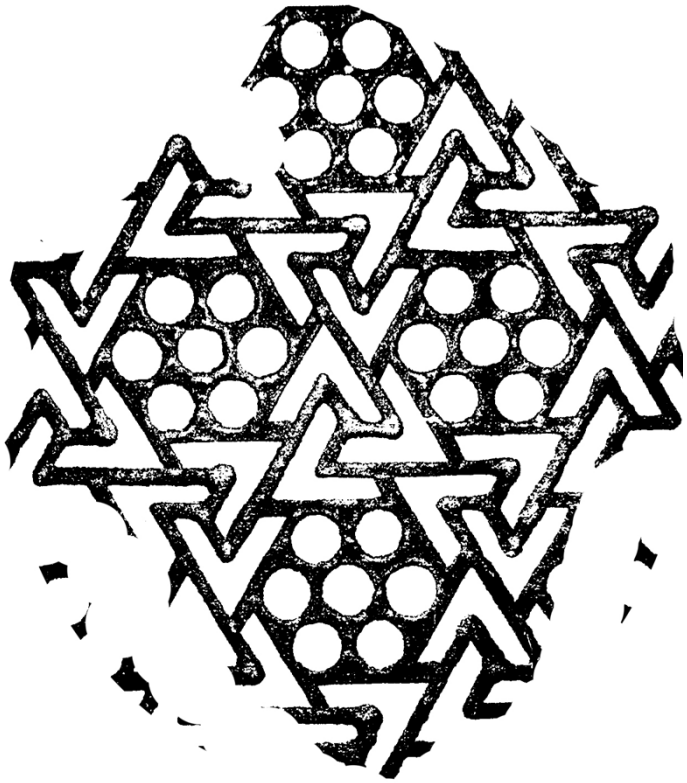
Photos Stephen Bottomley ©

Matrici pendant, 2006
Silver and enamel
1 of 3
70mm ∅ x 20mm depth
Photo: Charles Colquhoun
Model Katie Hill

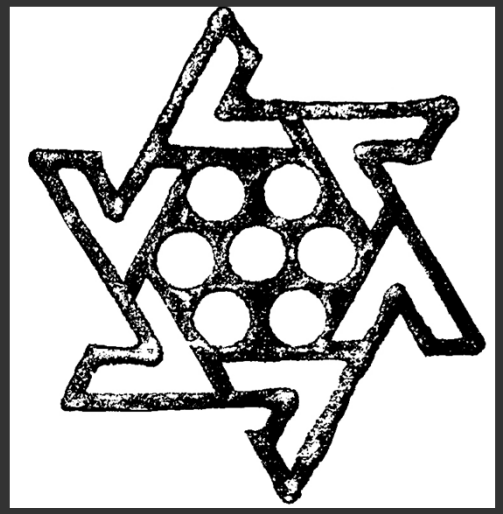
2007

laser colouring- Manchester University collaborative Titanium 'Tech-tile' bangle jewellery work
Laser cutting & Electro-forming -Sheffield
Perspex and silver 'Drape' neck pieces
Laser cutting -Lincoln, coated steel for enamelled 'Star' brooches and neck pieces. Neck pieces developed for 3rd visit to enamel at UWE Bristol





Tessellated geometric patterns from the Fortuny archive, Palazzo Fortuny



Isolating the pattern for conversion into a digital CNC path and creating the laser cut-path

The preservation of the asymmetry of Fortuny's patterns in the finished jewellery is particularly effective and clever. The effect of the small imperfections on the metal (purposely achieved by Fortuny in his fabrics as a result of great experimentation) permeates it with an almost undetectable sensation that eliminates the possibility of a trivial relation between materials and drawing[5]

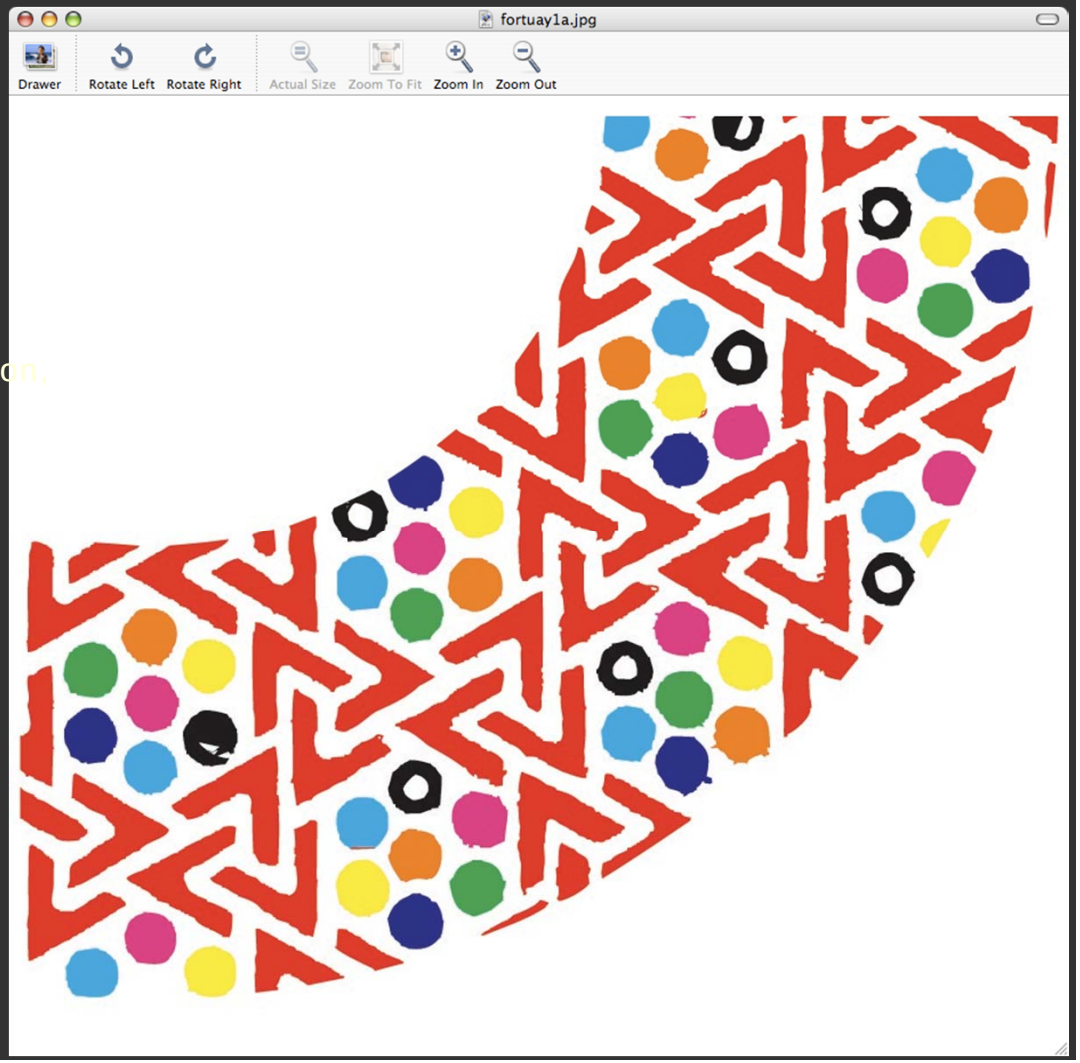
5. Fuso, Sylvio, *A contemporary tradition*, Tech-tile, Musei Civici Veneziani & Sheffield Hallam University, 2007

Kalsang Shoba, Walking with Scientists exhibition, Manchester Museum, 2007

Colaborative work involving the titanium colouring techniques researched by Sarah O'Hana and Kalsang Shoba at the University of Manchester School of Mechanical Aerospace and Civil Engineering

Tech-tile bangle artwork for laser-colouring titanium, 2007

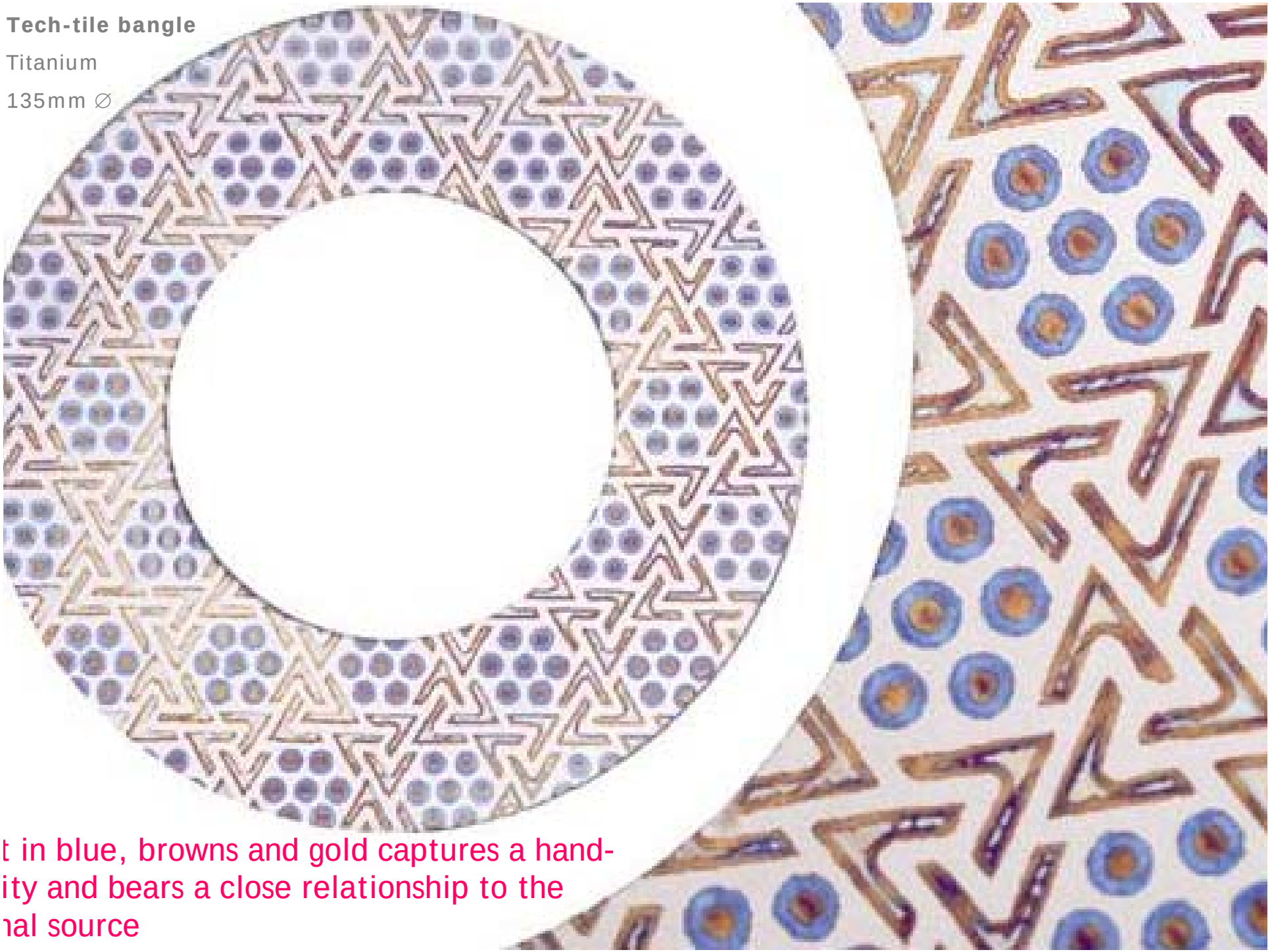
Photo: Kalsang Shoba



Tech-tile bangle

Titanium

135mm ∅



t in blue, browns and gold captures a hand-
ity and bears a close relationship to the
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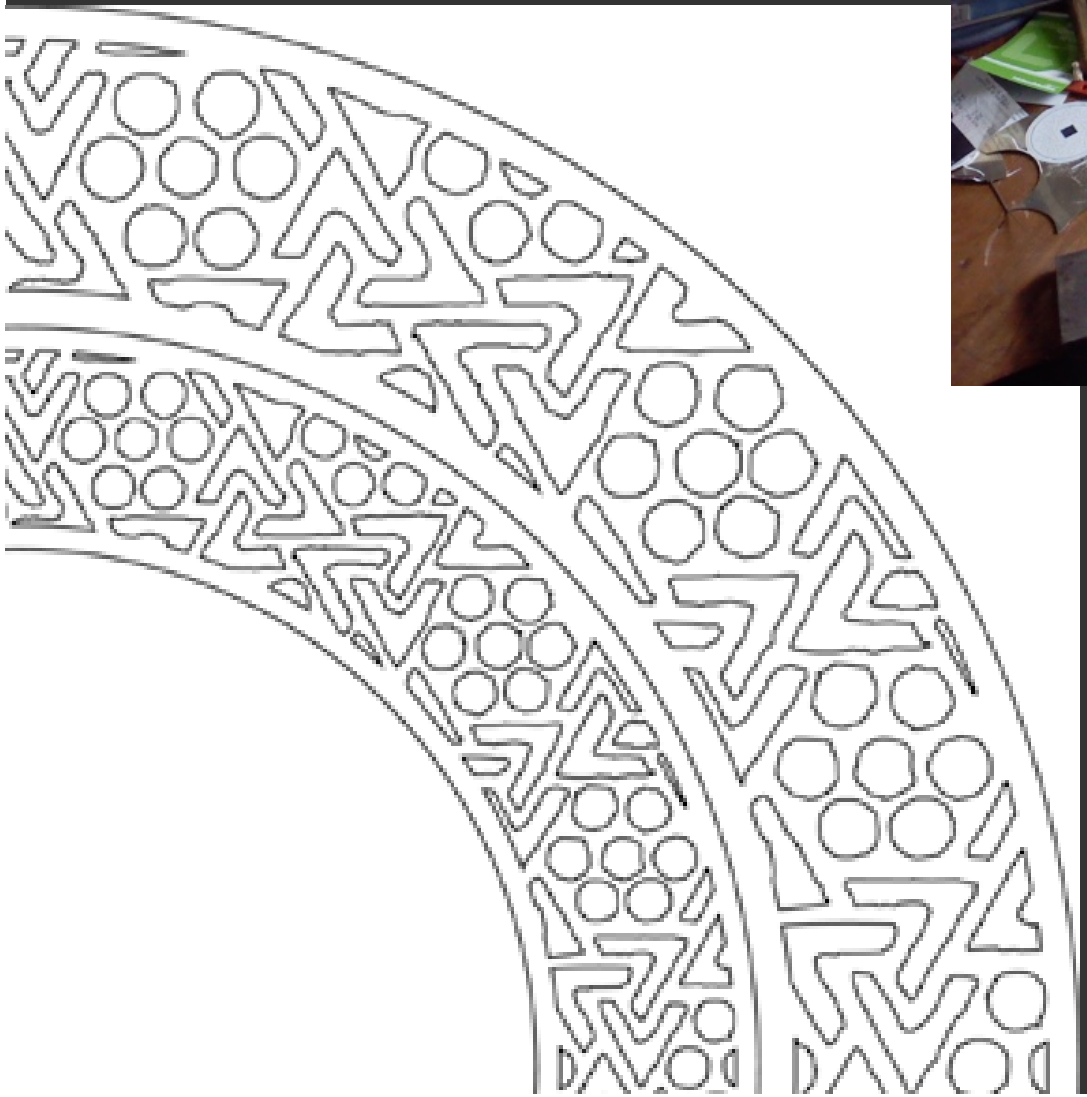


Drape series neckpiece

models 2007

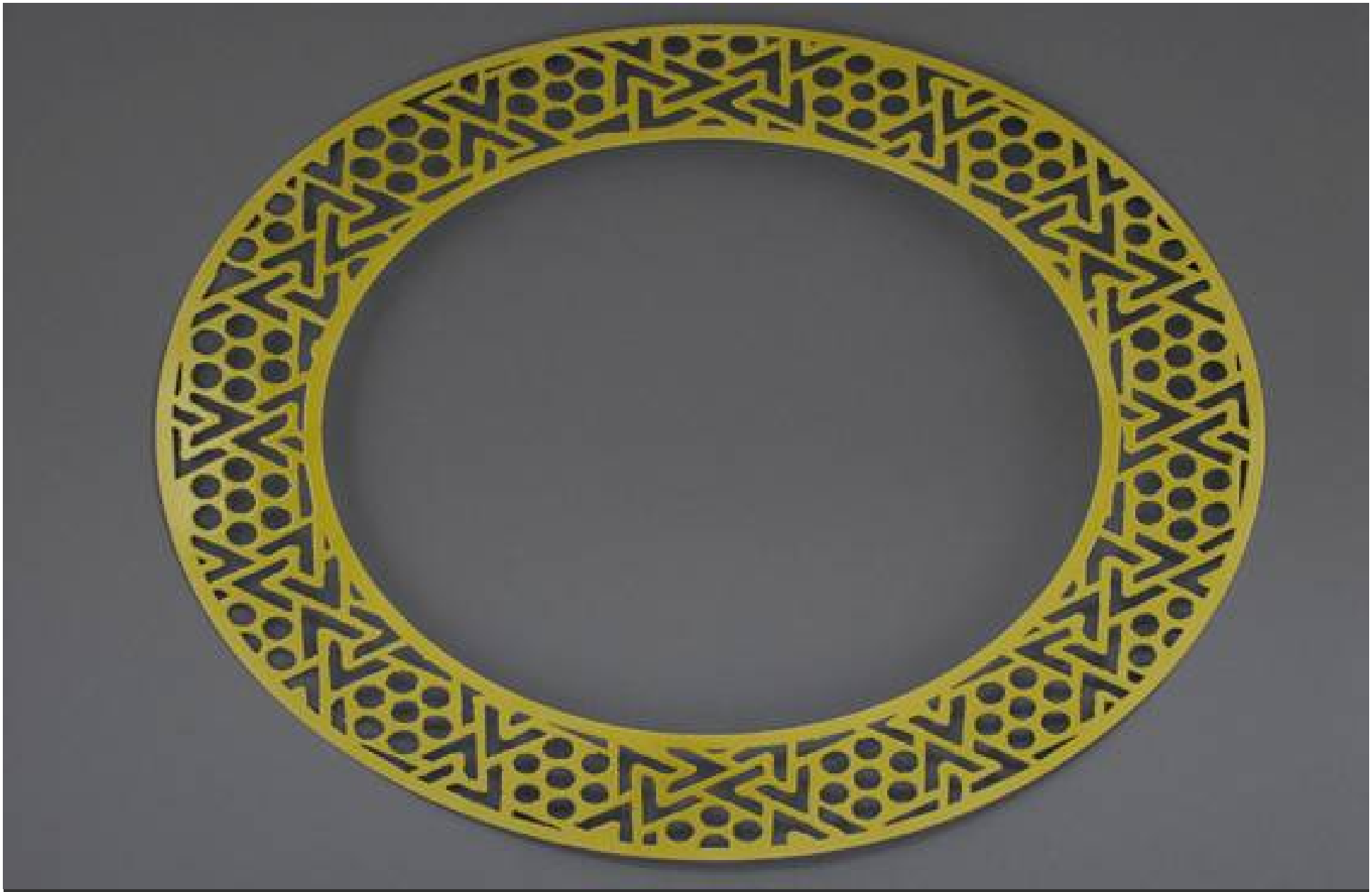
Laser cut acrylic

Photos Stephen Bottomley ©

#1 Neckpiece *Drape series,* 2007
Silver and acrylic
∅425mm

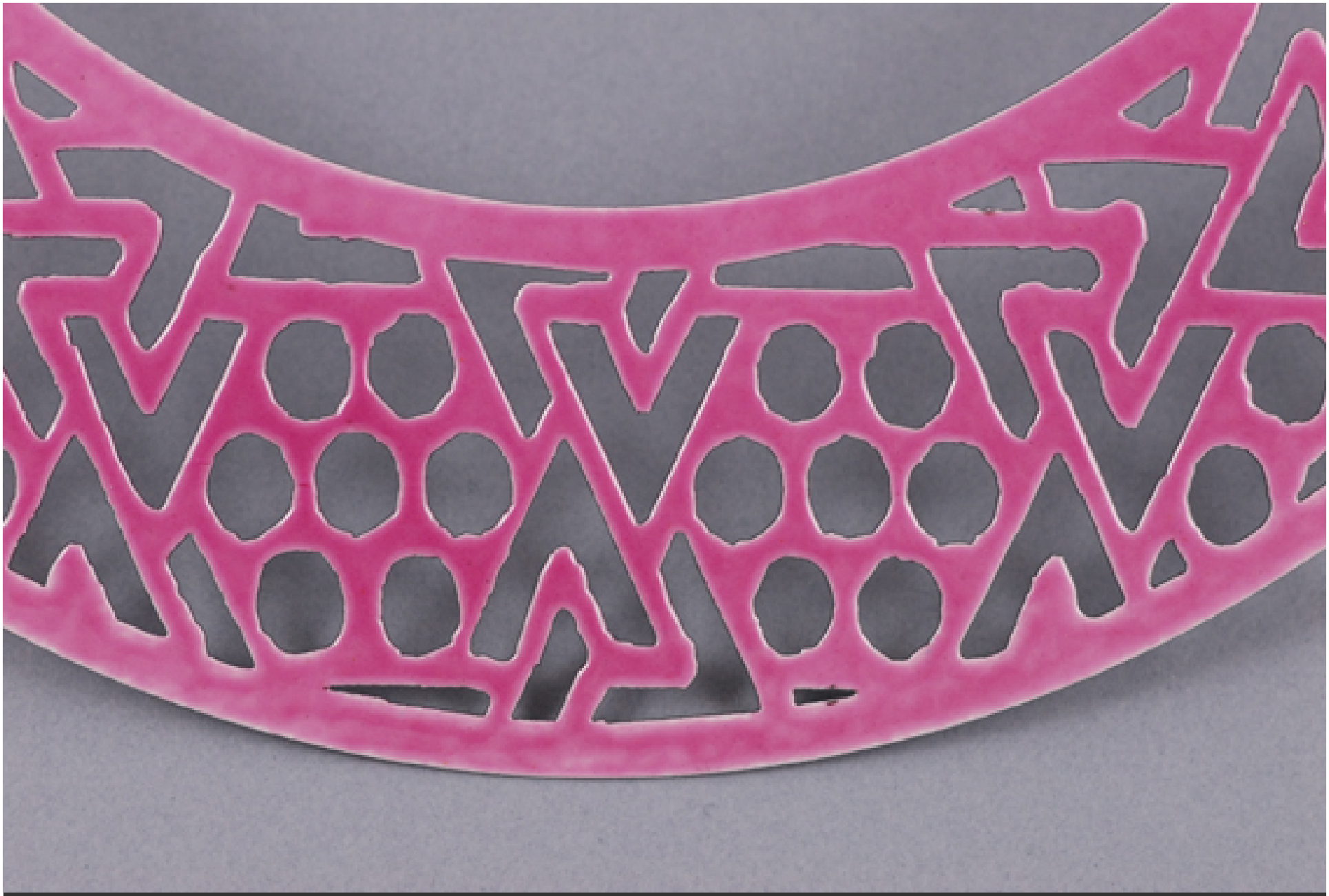
Model Alison Counsel
Photos Stephen Bottomley ©

#3 Neckpiece
Drape series, 2007
Silver, gold and acrylic
One-off piece
∅ 299mm
Photo SEB
Model Alison Counsel



Yellow Oval neckpiece *Drape series*, 2007
Steel and enamel
330 x 265

Photos Stephen Bottomley ©



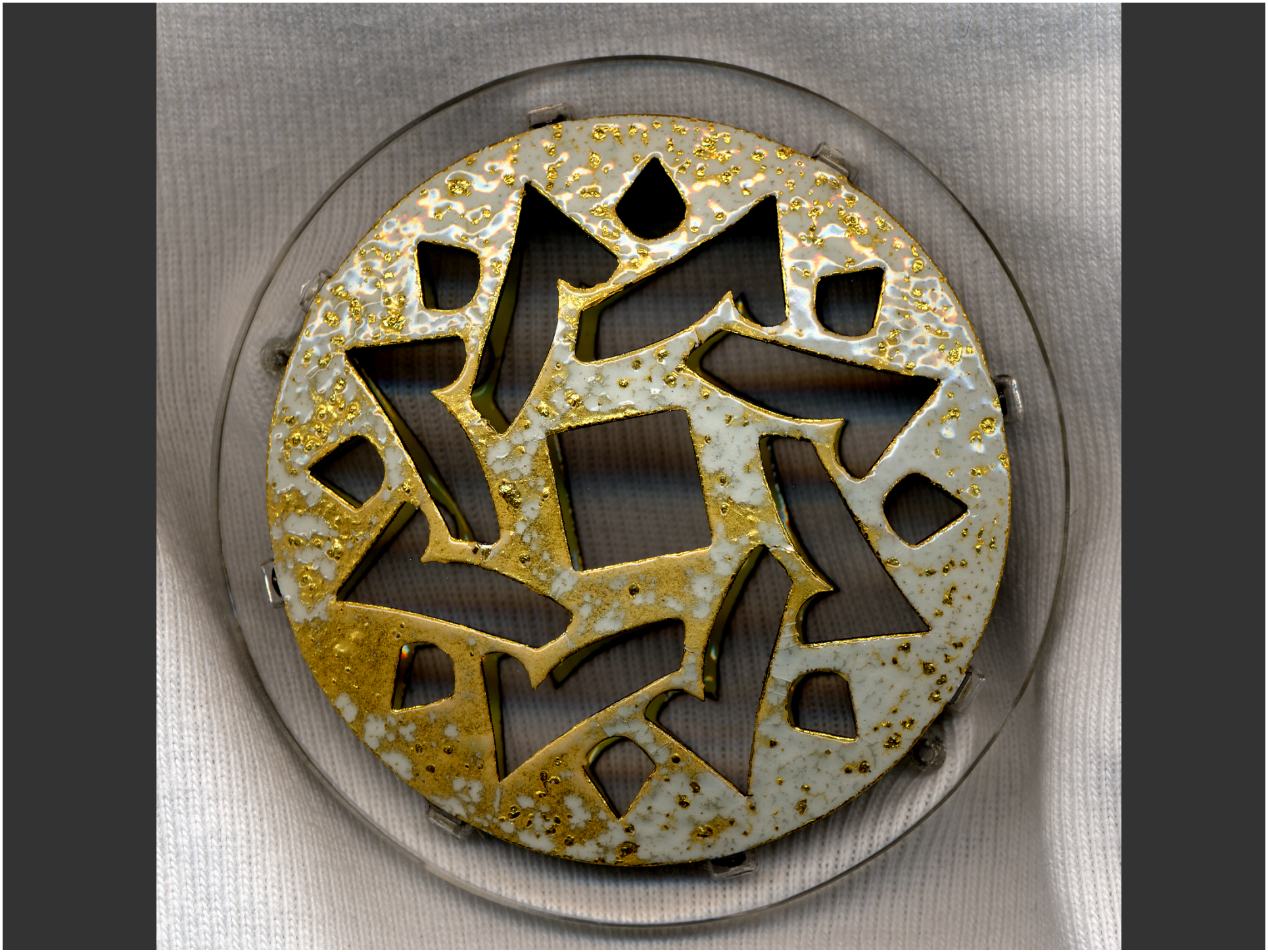
Hot pink neckpiece (*detail*),
Drape series, 2007
Steel and enamel
330 x 265

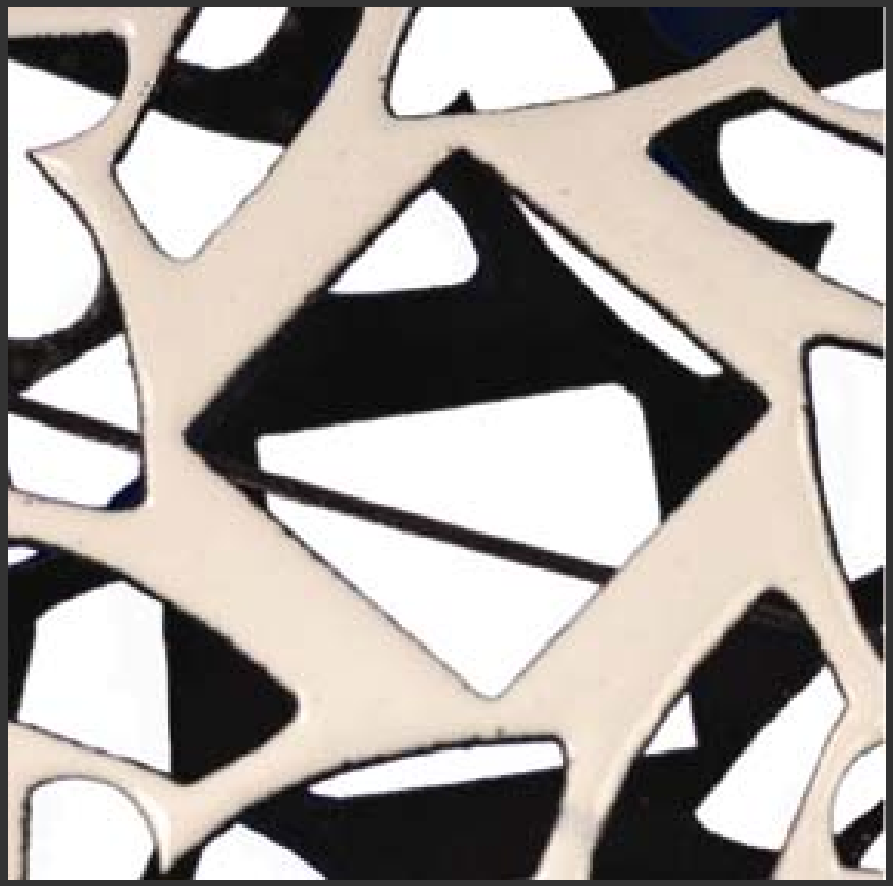
Star necklace, 2007

Steel, acrylic and enamel

Beads ∅ 60mm x 15mm depth

Photos Stephen Bottomley ©





2004-2007

Right. Fortuny's study at the Palazzo Fortuny Nov 2004

Below: Tech-tile Catalogue, 2007

Over the past six years Bottomley has championed the principle of sensitising the aesthetics of CAD by reflection on hand-process, embracing computers as a tool for creative freedom, rather than perfection[3]

3. Bottomley, Stephen, *Tech-tile: new work by Stephen Bottomley from the textiles and patterns of the Fortuny Museum, Venice.* Paper for CREATE Conference, 'Managing Colour in Digital Processes & the Arts', Bristol School of Art Media and Design, University of Western England, 2007

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