



WOOD & TURNING

Issue 1 June 2013

Some thoughts about creativity and making

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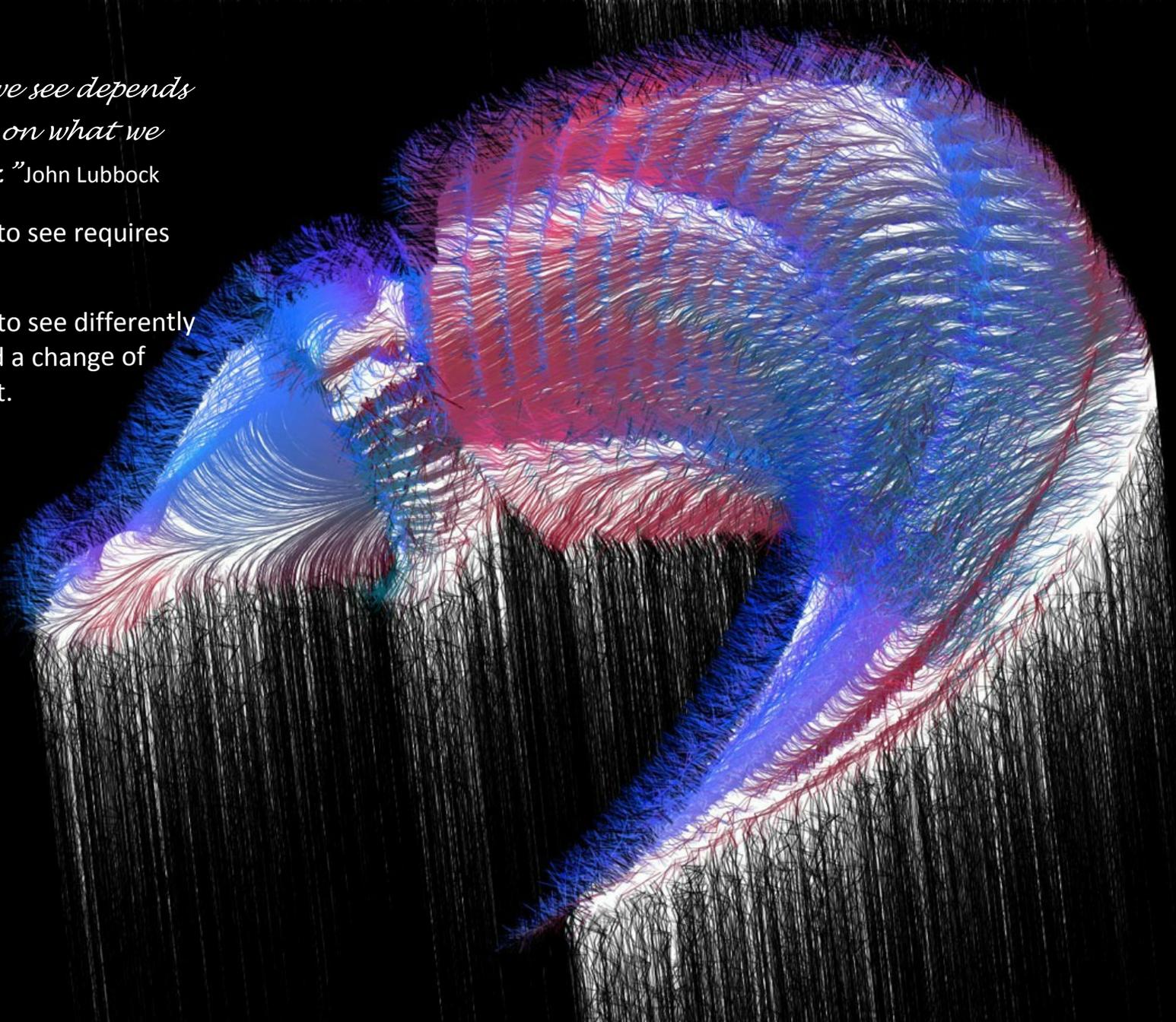
Walking the path of
creative development can
be a lonely experience but
the discoveries made
along the way are worth
the pain.



*“What we see depends
mainly on what we
look for.” John Lubbock*

Learning to see requires
practice.

Learning to see differently
may need a change of
viewpoint.



“The most innovative designers consciously reject the standard option box and cultivate an appetite for thinking wrong”

Marty Neumeier

Is dysfunctional thinking an aid to creativity?

If there is an alternative, do we always investigate it?

A tool is usually made to perform a particular function but we can lose sight of its potential if we focus on this as a limitation.



*"What you seek is
seeking you."* Rumi

Is self-doubt ever a helpful
concept in a creative
quest?

Does self-doubt allow
negativity to influence a
positive result?

Does self-doubt make us
keep looking for
alternative solutions when
we may have already
found the answer?



When others take our words away we may find that temporarily there is little left to say. However, secondhand ideas always have reduced value and integrity.

Is being heard the same as being listened to ?

Do we usually listen to what we want to hear?

To be able to develop maybe we need to 'see' what other people may be saying.



It is preferable to be able to make a distinction between criticism of the work and a criticism of the person who made the work

When this becomes a personal experience it can be difficult to decipher the difference.



“Creativity is not the finding of a thing, but the making something out of it after it is found.”

James Russell Lowell

Finding a unique voice can be difficult thing to develop in creative thinking and making.

Acquiring the practical skills to express an idea is just the beginning of what can be a long journey into the unknown.



If creativity and destructiveness are at opposite ends of the spectrum why are they so familiar as travelling companions?



"I don't know if proud is the right word, but I am somebody who does not, on the whole, have the highest regard for my own stuff in that when I look all I get to see are the flaws." Neil Gaiman

Is it me or is it my work that is flawed? It could be both.

Either way it could be the flaws that make the work original.



A close-up photograph of weathered, multi-colored wood. The wood is heavily textured and shows signs of significant wear and tear. The colors are a mix of natural wood tones (browns, tans, and greys) and artificial colors (teal, green, and red). The wood grain is visible, and the surface is uneven and cracked. In the upper left corner, there is a black rectangular box containing white text.

*"Knowing it and
seeing it are two
different things."*

Suzanne Collins

If you feel like you are
drowning - take a deep
breath.



*"The chief enemy of
creativity is 'good'
sense."* Pablo Picasso



Go with the flow.....
instincts and intuition can
take you to a different
place.



*“Creativity requires
the courage to let go
of certainties.”*

Erich Fromm





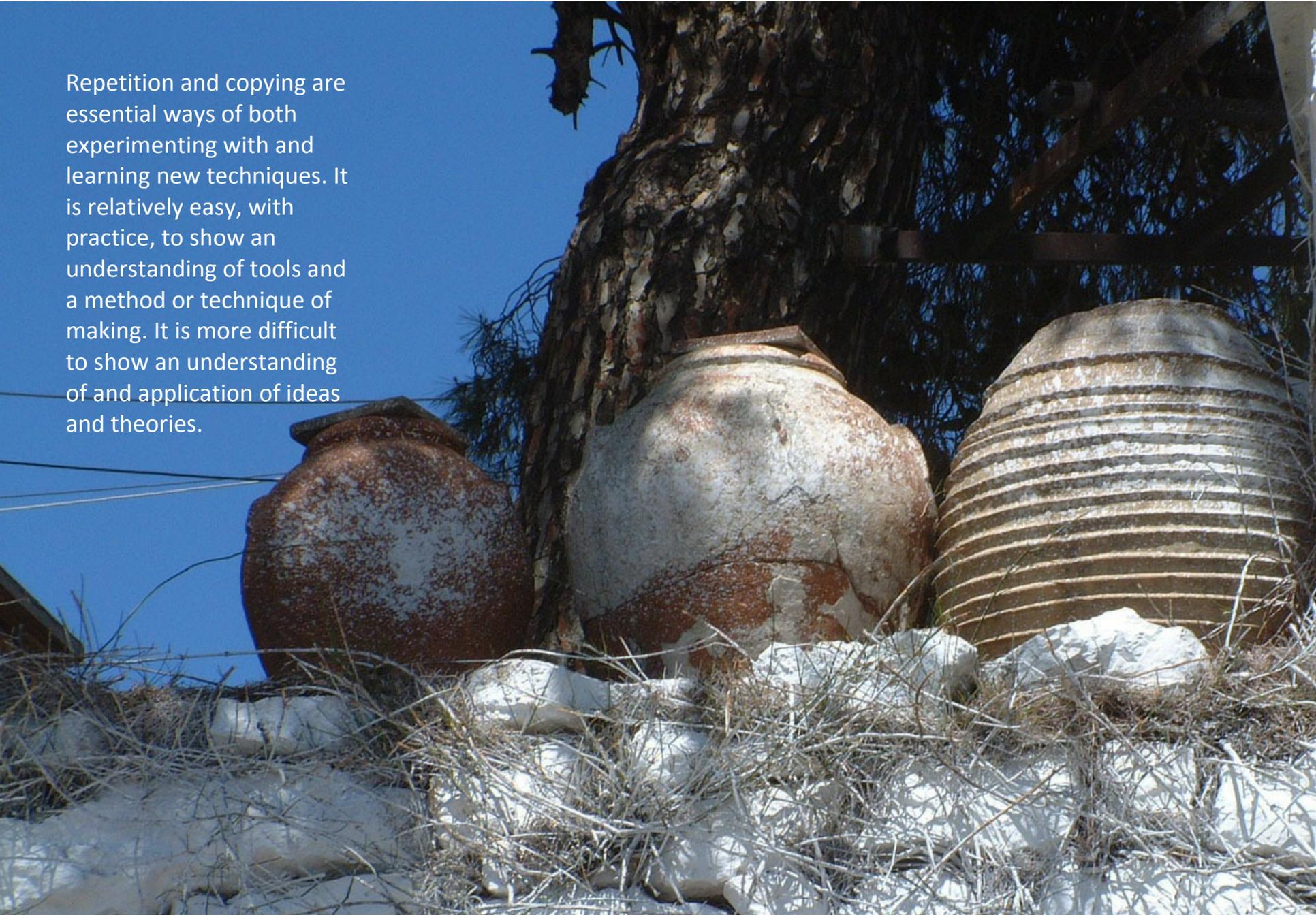
“The artist has two functions: to receive through inspiration and to give through technique.” Paul Brunton

*"Creativity is a
personal process and
there is no formula
that can force it - by
nature it is
spontaneous"*

Maggie McNab



Repetition and copying are essential ways of both experimenting with and learning new techniques. It is relatively easy, with practice, to show an understanding of tools and a method or technique of making. It is more difficult to show an understanding of and application of ideas and theories.



*"Perfection is the
willingness to be
imperfect."* Lao Tsu



*"The world always
seems brighter when
you've just made
something that wasn't
there before."*

Neil Gaiman

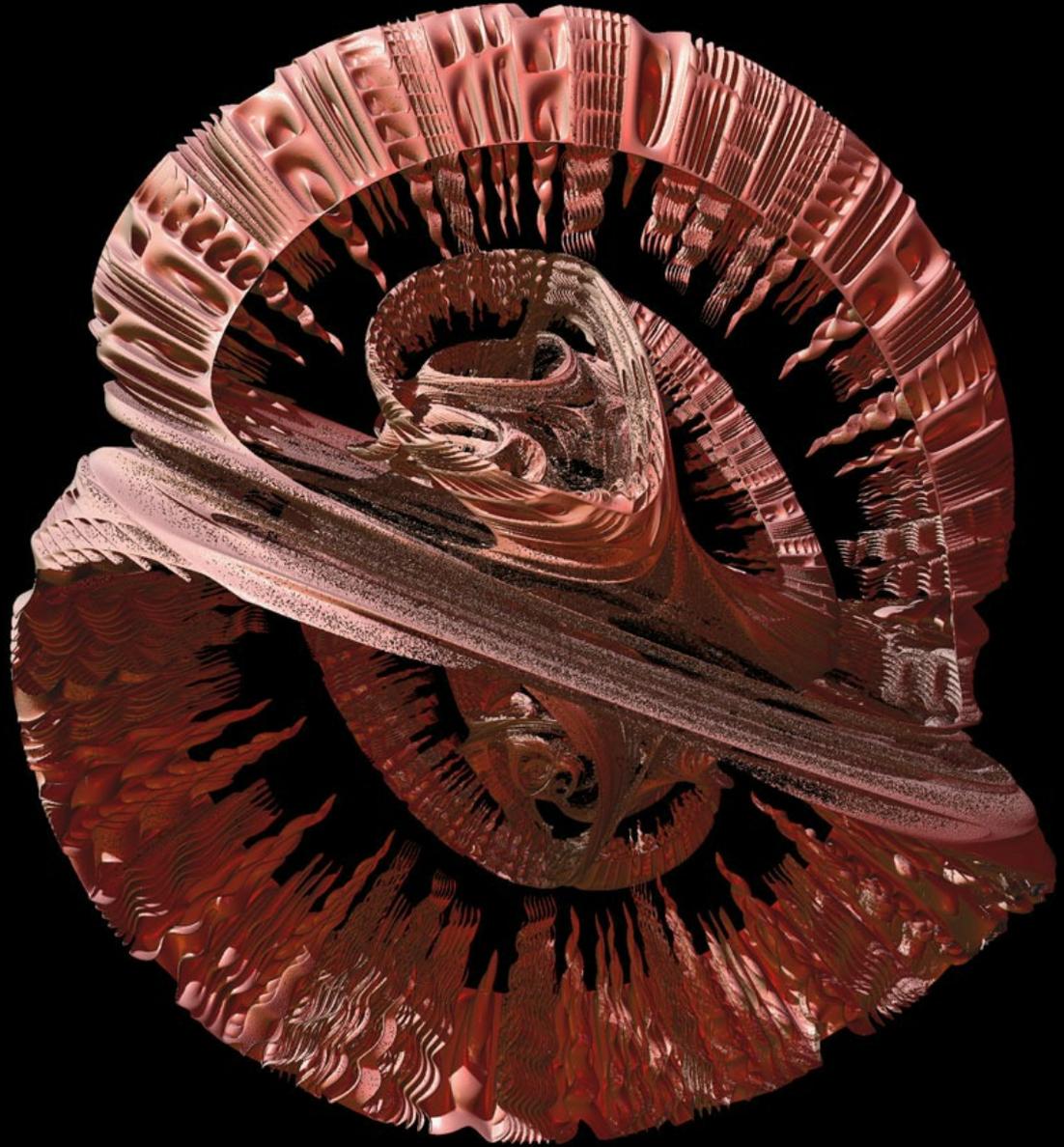


*“Everything that we
encounter leaves
traces behind.
Everything contributes
imperceptibly to our
education”* Goethe

Research, guidance,
discussion and critique are
just a few of the benefits
of formal art/craft
education.

It is important to study the
theory of what we do to
support a practical
understanding.

If you have not had the
chance of formal
education in craft and
creative studies try to find
someone experienced who
can mentor you and help
with an informal approach.



Think about what you make and always ask yourself whether the most original ideas come from the opinionated.

There is a difference between opinion and fact. In considering 'right and wrong' we could reflect on the following:

An expression of right or wrong can be determined by what we just happen to think or feel at the time.

Our sense of right or wrong can be based on our expression of a belief in a particular set of principles or rules governed by the culture we operate within.

Expressions of right or wrong can be biased or compromised by ego and/or self-interest.





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