

UDC 008

DOI: 10.34670/AR.2021.96.42.017

Modern methods of artistic woodworking during author's sculptures creation

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Abstract

The article examines modern methodological developments in the artistic processing of wood in order to create original sculptures. Analyzing modern approaches to the need to combine both classical and modern approaches when working with wood, the importance of preserving the traditions of artistic wood processing. The necessity of taking into account the qualitative characteristics of the wood material in its artistic processing is emphasized. The technological features of working with this kind of material are shown on the basis of the existing practical (professional) experience of the author. Practical recommendations for improving the creative process when working with wood are offered. Various methods are described that allow you to thoroughly clean and prepare the surface of the wood, paint it in the desired tone, and protect it from possible cracking. Attention will be paid to the methodology of processing the wood surface with traces of bark beetles, as well as the method of firing, as a result of which a very textured charred wood structure is demonstrated in the works of art.

For citation

Cheglakov A.D. (2021) Modern methods of artistic woodworking during author's sculptures creation. *Kul'tura i tsivilizatsiya* [Culture and Civilization], 11 (2A), pp. 144-152. DOI: 10.34670/AR.2021.96.42.017

Keywords

A sculpture, artistic woodworking, methods, an artist, wood cleaning, wood polishing, wood burning.

Introduction

Turning to such a complex art as sculpture, we cannot ignore the issue of material. His choice, treatment and the artist's ability to properly use its properties are often a half of a successful and impressive result. It also applies to those sculptors who, following the traditions of the avant-garde and postmodernism, turn to the found objects and change household items, building materials and elements of the natural environment (soil, plants, stones) into works of art. Working in this style, the artist manifests himself rather not in the masterful processing of the material, but in paying attention to the natural properties of the object and their aesthetics. By defusing and changing the context, transferring the familiar non-artistic object into the museum and gallery environment, the artist makes the viewer glance at the world of things differently, look closely at the familiar and find in it a new beauty previously hidden from the eyes.

This approach is relevant in the field of modern wooden sculpture, many its representatives try not to make wood serve the artist's intention, but to see in the natural form, texture and color space for free interpretation. For the artist working in this way, it is especially important to know well his material and its properties, as well as to be able to correctly emphasize its merits and prevent the appearance of shortcomings.

The importance of careful study of the material is emphasized by both artists and researchers: "the physical and visual characteristics themselves lead to a certain technologized, adequate form. The material is able to show its emotional-figurative characteristic, in combination with other materials ... The whole history of decorative art – from metal and wood to lace-making – shows how important information about the material is ... Knowledge of the properties and secrets of the material must be revealed and preserved ...".

Main part

Considering the material as one of the starting points in the study of a piece of art, we also pay our attention to issues related to the technology of creating works of art. The material chosen by the artist is revealed only during processing, even if in the end, during looking at the completed work, it seems minimal, as is the case with the found objects. While working with natural materials, it is especially important to be able to combine traditional, simple and crude methods of creating with new, high-tech approaches. Such a harmony of methods, their complementarity allows the artist to fully reveal his idea and at the same time greatly reduce the cost of time and physical resources.

The issue of combining modern and classical techniques is especially relevant during working with wood, since "wood is the most traditional material for many countries and peoples that forms a complex of a subject-spatial environment: residential and religious buildings, furniture, household items (dishes, spinning wheels, toys etc.), means of transport (sleighs, carriages, ships), and etc. For many centuries this amazing "living" material has shown its susceptibility to changes in constructive forms in accordance with the cultural, historical and technological development of society in a bipolar dimension: a combination of general historical trends in the development of mankind and the preservation of folk traditions".

During working with wood, it is important to remember that it is a living, natural material, whose life continues after the completion of the author's work on the creation. Although wood is a very strong, resilient and durable material, it is susceptible to processes such as shrinkage, reshaping and cracking. In this regard, it is very important to study the material: the structure of wood, its varieties and,

accordingly, their properties, as well as various methods of preparing the material for work and further long-term storage.

In the course of our longstanding artistic practice in working with wood, we have come to a number of technological innovations, the knowledge of which can be useful both for sculptors and designers working with wood, and for art theorists who want to better understand the process of creating wooden sculptures. In this article, we will consider some of the technological features of our work and describe the solutions that we came to, trying to convey our author's intention as accurately as possible in wood.

Working with wood requires a lot of patience for the artist, as many processes take a long time. So, a fragment of a trunk, branches or root system found in the forest requires drying in a warm, heated dry room for about two weeks. As the centuries-old practice of the logging industry shows, "the main purpose of drying wood in all conditions of its industrial and domestic use is to convert wood from natural raw materials into industrial material with a radical improvement of its biological, physical-mechanical, technological and consumer properties ... As a result of drying, wood acquires resistance to decay, its strength and rigidity increase, dimensional and shape stability of parts and the entire product arise, the possibility of gluing, grinding, polishing opens up, wood acquires a number of hygienic properties, its heat capacity, heat and electrical conductivity decrease, other positive properties appear (better retention nails, the purity of the treated surface is higher, and etc.)".

In addition, the sequence of actions required for careful artistic processing of wood may seem complicated and time-consuming. However, as practice shows, the importance of each stage of woodworking should not be underestimated. It is important to remember that the consequences of poor-quality drying and processing may not appear immediately, but only after a lapse of time, when the tree begins to dry out and deform due to natural reasons. If the artist does not consciously lay down such a possibility of the subsequent transformation of his sculpture, then he should pay special attention to all the preparatory stages.

The initial roughing process takes a significant amount of time, especially during working with hard types of wood such as an oak. For the most thorough and at the same time natural woodworking, we offer the following method.

At the first stage, an angle grinder is used, and it is important to emphasize that conductors designed for metal processing (cord brushes) are used for working with wood. By adjusting the speed of the grinder and moving parallel to the fiber lines, it is necessary to remove the upper layers from the surface of the tree, destroyed by such natural and meteorological factors as wind, sun, frost, precipitation. It is worth starting with the hardest cord brush, gradually moving to softer ones for more delicate processing.

At the next stage, the artist is faced with the task of satin-finishing of the wood surface – that is, achieving its ideal smoothness. To do this, use a brush grinder with various brushes: from thick dense metal bristles, you should go to a nylon brush, which is used for the finest, finishing grinding.

The methodology for treating wood surfaces with traces of bark beetle should be considered separately. These small bugs are considered one of the most dangerous forest pests, including the Moscow region. However, with all the danger of parasites during the life of a tree, after its death, we can admire those traces-tunnels that bark beetles leave in the wood. The intricate patterns under the bark of the trunks and branches of trees represent the beetles' branched nests where they lay their eggs. As the researchers note, "a spruce at the age of 70-90 years is the most often attacked by the bark beetle. It is explained by the fact that during this period the bark of the tree, with the structure that is the most preferred by the beetle, has the largest area in the trunk".

The patterns left by the bark beetle are very different and intricate: they can be wide and relatively sparse grooves or narrow and frequent furrows.

A trunk with such a pattern is difficult to process in such a way as to preserve the pattern in all its naturalness. In order to do this, the entire surface is manually worked with a nylon brush of medium hardness (you can use a brush for cleaning lawn-mowers from grass residues). Next, with a rotating nylon cylindrical brush installed in a brush grinder, carefully and without pressure, at low speeds, the surface is cleaned with movements along the trunk, fixed in a stable stationary position. At these stages, it is important to constantly monitor that the bark beetle pattern is not damaged.

Another interesting technique for creating wooden sculptures is the firing method, as a result of which a very textured charred structure of wood is demonstrated in works of art.

For a particularly amazing artistic effect, you can use the trunks of trees struck by lightning. In this case, the artist is faced with the task of properly processing the material in order to preserve and consolidate its natural beauty. It is necessary to remove charred particles from the surface, which tend to peel off and crumble. For this purpose, the following technology is used. The surface is treated with a hand brush with thick and hard nylon bristles. After removing the fragile burnt particles, you can use a compressor, the compressed air from which blows off the coal dust and loose particles. As a result of these manipulations, the surface becomes clean and solid, but at the same time retains the texture and appearance of the charcoal.

Then an aerosol varnish is sprayed onto the surface – while solidifying, it glues the charred surface, giving it strength. At the stage of varnishing, it is also possible to use compressed air sprayed with a compressor, which allows it to be distributed evenly in a thin layer over the entire surface and filled cracks and holes.

If the artist does not have a suitable piece of wood that has been burned down by a lightning strike, the artificial firing method can be used. The required surface is fired with a powerful burner with liquefied petroleum gas (fig. 6). This process can be time consuming, especially if you work with an oak, which is almost impossible to set on fire due to the special density of the wood. To achieve the desired result, it is necessary to burn the wood for a long time: from 10 to 30 minutes, depending on the surface area. To speed up the process and achieve a more impressive result, the surface to be treated can be periodically sprayed with water from a spray bottle – due to this, the tree heats up in thickness and cracks better.

Conclusion

There are the main author's methods that can be successfully applied in the creation of wooden sculptures. As we can see, the implementation of a modern artistic composition requires a special ingenuity in a combination of mechanical and technological methods of woodworking, as well as a high qualification of the artist who is well aware of the properties of various types of wood and how with their help to fully reveal his author's intention.

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Современные методики художественной обработки дерева при создании авторских скульптур

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Аннотация

В статье исследуются современные методические разработки при художественной обработке дерева с целью создания авторских скульптур. Анализируя современные подходы к необходимости сочетания как классических, так и современных подходов при работе с

деревом, важности сохранения традиций художественной обработки древесины. Подчеркивается необходимость учитывания качественных характеристик древесного материала при его художественной обработке. Показаны технологические особенности работы с такого рода материалом на основе имеющегося практического (профессионального) опыта автора. Предложены практические рекомендации для улучшения творческого процесса при работе с деревом. Описываются различные способы, позволяющие тщательно очистить и подготовить поверхность дерева, окрасить ее в необходимый тон, а также защитить от возможного растрескивания. Внимание будет уделено методологии обработки древесной поверхности со следами короеда, а также методу обжига, вследствие которого в художественных произведениях демонстрируется очень

Для цитирования в научных исследованиях

Чеглаков А.Д. Modern methods of artistic woodworking during author's sculptures creation // Культура и цивилизация. 2021. Том 11. № 2А. С. 144-152. DOI: 10.34670/AR.2021.96.42.017

Ключевые слова

Скульптура, художественная обработка дерева, методика, художник, очистка дерева, полировка дерева, обжиг дерева, фактурная обуглившаяся структура древесины.

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