

American Association of Woodturners

Out of the Woods



AAW

AMERICAN ASSOCIATION
OF WOODTURNERS

Out of the Woods

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The American Association of Woodturners is dedicated to the appreciation and advancement of woodturning at all levels. Founded in 1986, the AAW has more than 15,000 members and over 350 local chapters in the United States, Canada, Australia, Japan and Taiwan. The association publishes the journal *American Woodturner* six times yearly, and holds an annual international symposium. The AAW website is an in-depth resource for a wide range of articles, videos, events, and opportunities related to woodturning. The AAW's offices and the AAW Gallery of Wood Art are located in St. Paul, Minnesota.

Front Cover: Kevin Jesequel, *Interstellar*

woodturner.org

galleryofwoodart.org

Scott Belway

Richmond, British Columbia

Bent Spindle Vase

White oak

26.75" x 21" x 21"

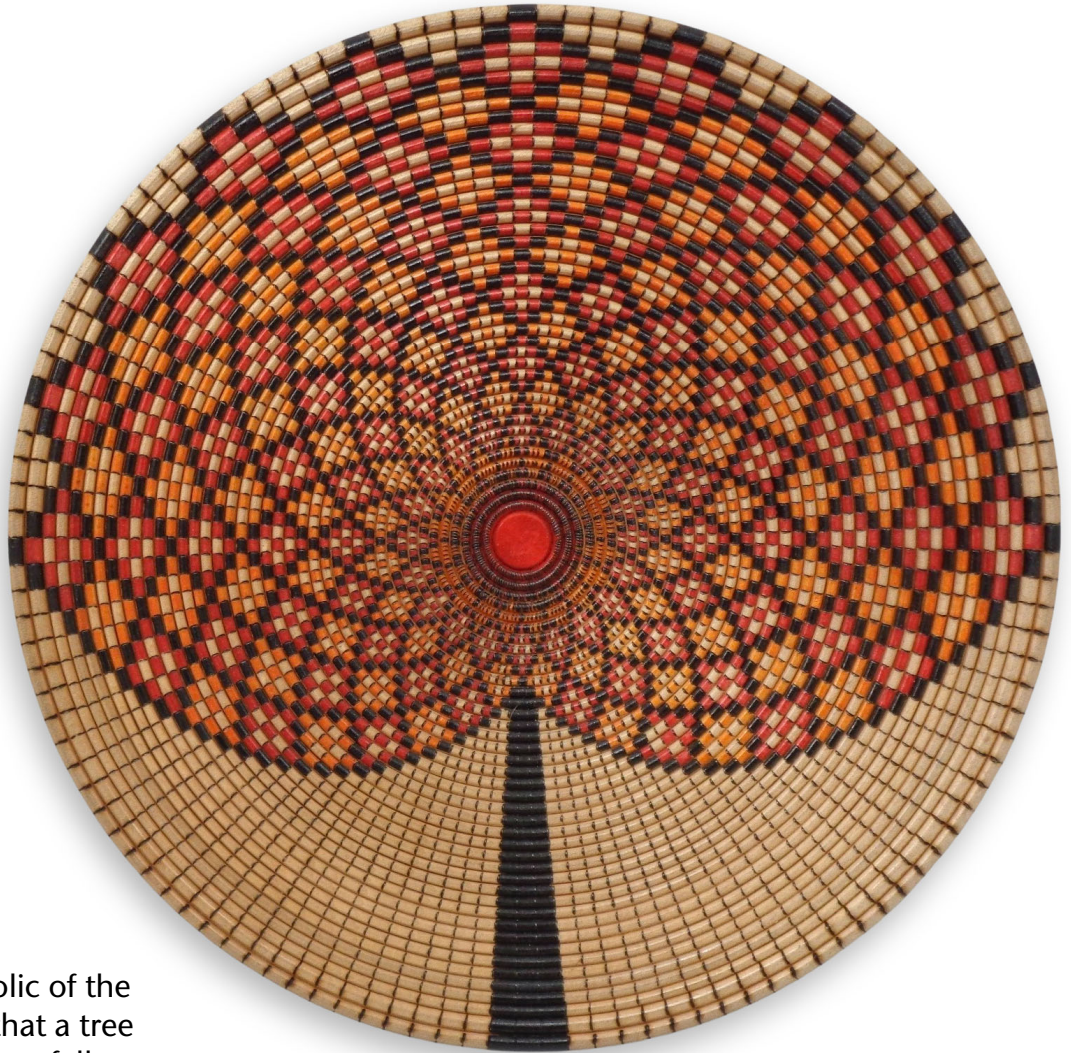
The elements of this vase are from a single piece of oak, hand-picked for its straight-grain. The twelve spindles were bent with boiling water and the entire piece is held together with spindle tension, no glue. You could say that the vase came “out of the woods” in a very specific, deliberate manner: it couldn’t have come from just any material.

I spent over two hundred hours making this piece during the COVID lockdown. Those days felt like new and dangerous territory. Like this vase, we emerged out of those woods, too.



Jeff Brockett

Mount Juliet, Tennessee



Tree of Life

Hard maple
12" x 12" x .25"

Tree of Life is symbolic of the changing seasons that a tree goes through. Vibrant fall colors draw the viewer in.

Ryan Butler

Yellville, Arkansas



Admiration

Black walnut,
wood, moss, lacquer
8" x 17" x 8"

We all need a hero. Someone to look up to. Someone to admire. Someone who embodies qualities which we long to possess. Someone who has risen above their circumstances and shows us the way.

Tom Clark

Marion, Ohio

Buckeye Burl Urn

Buckeye burl,
Macassar ebony
13" x 8" x 8"

Out of the woods and underneath the bark, Mother Nature creates some of the most spectacular effects imaginable. Natural contortion of growth and fungal or insect attack can intersect to create beauty that I could never duplicate. I kept the lines of my object simple in an attempt to showcase Mother Nature's artistry.



Ena Dubnoff, Juror

Santa Monica, California

Deep Woods

Bleached maple, walnut,
holly, mystery wood,
olive, birch plywood
12.5" x 12" x 12"

Out of the woods
come amazing things...
wood fires give us
warmth, wood gives
us food, materials for
shelter, clean air; and
for us, the raw materi-
al for our work.



Diana Friend

Friday Harbor, Washington

Beyond Symbiosis

Madrone

9.25" x 7" x 6.5"

Climate change has brought about the decimation of our Pacific Northwest madrone. An increasingly prevalent canker works its way into the tree's bark, creating multiple charred wounds that weaken the trunk and branches. New extremes in weather now easily bring these trees down.

In this piece I hoped to marry the fungi-created voids with the single blossoms of the madrone's renewal.

It is not an equal give and take.



Dewey Garrett

Prescott, Arizona



Contours in White

Maple, bleached
2.75" x 9.5" x 9.5"

This work celebrates a simple turned form enhanced with three-dimensional contours inspired by topographic mapping. *Contours in White* was hand-turned then carved using my home-built ornamental turning machine with movements that emulate historical rose engines.

Michael Gibson

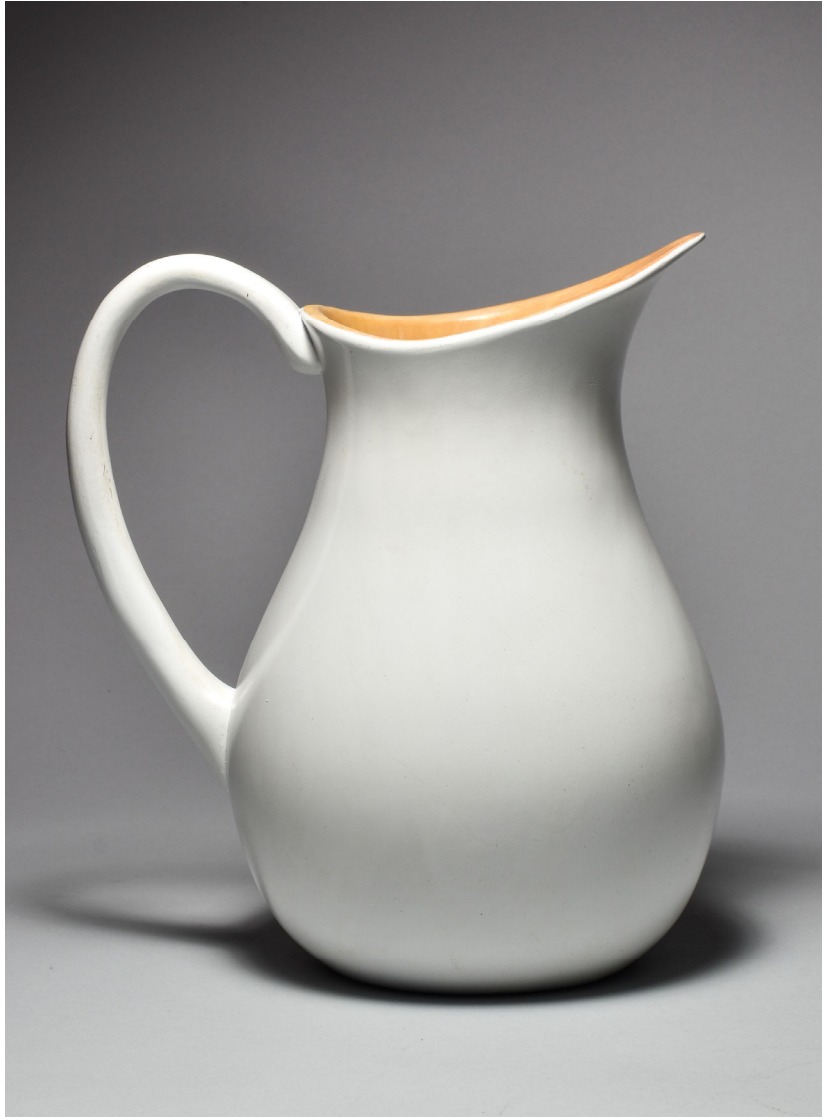
Hoschton, Georgia

Pitcher This

Pear, paint

8" x 7.5" x 5"

I have long replicated practical forms in my work and this piece, *Pitcher This*, is no exception. My first thoughts on the theme "Out of the Woods" went to the earliest forms turned on a lathe for everyday practical use. This pitcher would have been used for storing and pouring liquids such as water into cups, a teapot and into a basin to wash.



Tom Hale

Pickerington, Ohio

Such As It Is

Silver maple, paint,
reactive paints,
gold leaf
3.5" x 5.75" x 3.5"

This piece illustrates my own personal battle with the question: How important is the wood? As woodturners we all love the wood, but there is a difference of opinion as to how important it is that the 'woodiness' of the wood be part of the finished piece.

Except for the appearance of the base/tenon, this piece could have been made from a number of different media. This is a first for me. It remains to be seen how much I might move towards this philosophy, or how much it will be purely a (rare) piece-by-piece decision.



Bill Haskell

Placentia, California



Contours and Crevices

Ash, dye
5.5" x 8" x 8"

Throughout history, our forests and trees have been attacked by everything from fires, floods, hurricanes, earthquakes, wood-boring beetles, and even mankind. Regardless of these setbacks, many survive. Free-flowing contours emerge from jagged crevices in this piece as if they were majestic winding rivers coming out of the woods from streams and their turbulent rapids.

Kevin Jesequel

Tigard, Oregon

Interstellar

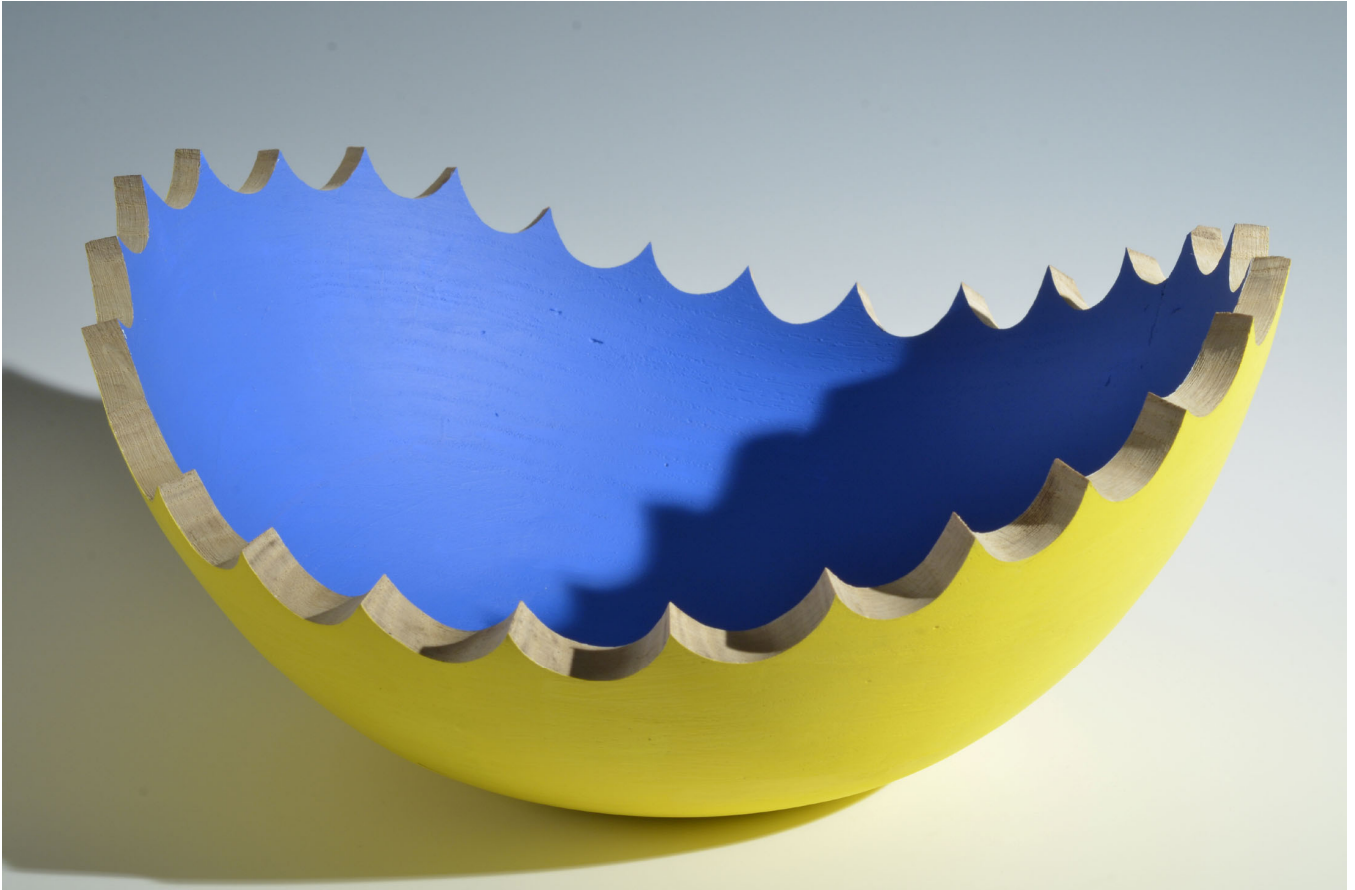
Maple burl, copper powder
6.5" x 8.5" x 8.5"

For as long as we can remember, we have looked to the sky when we were lost. Whether we were looking to a divine being or to the celestial bodies themselves, we have always known that in the heavens lay the key to finding our way out of the woods.



Mark Jundanian

La Grange, Illinois



Rise and Defend

Ash, acrylic paint
4.5" x 9.5" x 9.5"

Out of the woods come the invaders, the takers, the killers. Out of the blue and yellow, hastily dressed for war, rise the unexpected teeth, surprisingly sharp and wholly determined.

Vinny Luciani

Colorado Springs, Colorado

Flower Vase

Aspen

13" x 6.5"

In the first spring season in which we are relatively free from the COVID pandemic, I realize that we Americans are "springing forth" from a slumber state...a state of indecision, reflection, and stillness. Just like the explosion of color and life each spring season brings in nature! The implied basket of blossoms in this piece has meaning: it represents the tenacity and beauty we humans can carry forth from our shared experience of these past three years.



Sebastian Montagano

Jenkintown, Pennsylvania



Untitled

Redwood burl
2" x 7.75"

This bowl captures the theme of “Out of the Woods” in a number of ways. I was gifted the burl and wanted to turn it so that it truly showed its beauty and how special the forest is. When I did my research, I learned that the National Forest Service said that redwoods are declining, especially redwood burls. We need to focus on taking better care of our forest and putting resources into preserving them forever.

Bob Rotche

Blacksburg, Virginia

Potential

Red mallee burl,
maple, acrylic paint
6" x 4" x 4"

In the most literal sense, what comes “Out of the Woods” is the material that all lovers of wood art value so greatly. More important, however, what comes out of a walk in the woods is a sense of calmness and connection, a slowing of the passage of time, and an endless source of inspiration for artists of all media.



Jay Shepard

Olympia, Washington

Edge of Light 4

Maple, acrylic paint,
lacquer

11.25" x 7.5"

Wood can be a marvel to look at all on its own. It can also be used as a surface to support things like carving, inlay, and other embellishments.

The *Edge of Light* series takes viewers "out of the woods" and into an area of abstraction that transcends the idea from a utilitarian vessel made of wood, to an art piece.

Many people ask if this is made of wood. Yes, it is made out of wood.



Phill Sikes

Overland Park, Kansas



Inner Rim Oak

Vessel #2260

Red oak, tung oil

3" x 7"

During the pandemic, my kids and I spent a lot of time outside getting to know our neighbors, and we were greatly blessed by these relationships. This piece came from an oak log a neighbor brought me. I limited myself to using only gouges for this form, except for a small scraper to create the narrow inner rim. Then it was burnished wet and left to dry. The surface came alive and tactile from the loss of moisture. After so much time apart, we've made it out of the woods, and this form can now be held and shared as it was meant to be with all our family, friends and neighbors.

James Thurman

Denton, Texas

Cycle of Life

Thurmanite®, pewter,
brass microhardware,
painted miniatures
(Reaper 3001 & 2190
sculpted by Sandra
Garrity, 3194 sculpted
by Paul Williams)
5" x 8.75"



This is part of my *Suite* series, which combines woodturning, metal spinning, and miniature painting. This piece is autobiographical and refers to the idiom, “out of the woods,” meaning out of danger. I was diagnosed with lymphoma and, after several years of intensive treatments, I am finally in full remission. As a candle holder, I see the flame as a beacon of hope through difficult challenges. The lathe-turned Thurmanite® (made of layered recycled maps) encompasses our daily travels, while the space between it and the spun pewter candle holder is the distance between our mortal and spiritual planes.

Holland Van Gores

Pisgah Forest, North Carolina

Venting

Sourwood, milk paint
7.5" x 4.5" x 3.75"

“Venting” can be interpreted a number of ways. Regardless of why, we all need to vent occasionally, and the past few years have required more venting than usual. Even our planet needs to vent and does so through hydrothermal vents and volcanos.

When the pressure gets too high, something has to give.



Andi Wolfe

Upper Arlington, Ohio



Thorny Issue

Redwood burl,
borosilicate glass,
honey locust thorns
14" x 22" x 15"

The clusters of massive thorns emerging from the trunk of the honey locust are a defensive tactic left over from the Pleistocene, when woolly mammoths, giant ground sloths, and other megafauna would have foraged on its sweet fruits. The title of this work relates to the difficult dynamics of parents and adult children who want to be independent but can't quite achieve it in a reasonable time frame. Trees have a similar dilemma—seeds need to be protected while developing, but need to be dispersed away from the parent in order to reduce competition for resources, and to ensure their success at reaching maturity.

Cindy Pei-Si Young

Taoyuan City, Taoyuan, Taiwan

Mayday

Camphor, ash

9" x 8.7" x 6"



Audible alarms, such as drums, bells, woodblocks, etc., were one of the ancient warning and emergency notification systems. In the past few decades, the virus, earthquakes, climate change, pollution, etc. all left irreversible marks on the planet earth. The texture and the split on this hollow form suggest the scars left by those disasters. I hope that in the future, the only natural beauty remaining isn't the sun, moon, and stars in the sky. This hollow form is also a percussion instrument and its sound symbolically alerts us that we are not out of the woods yet.

Thank you to our jurors:

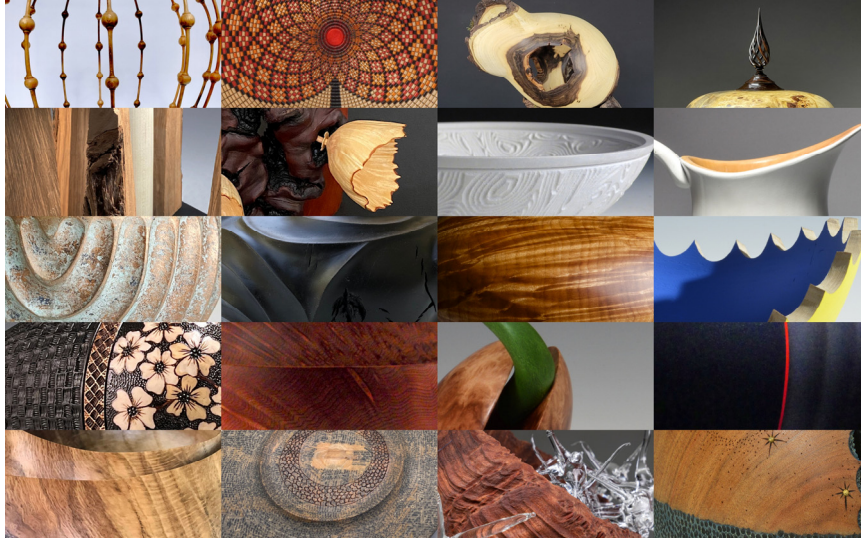
Ena Dubnoff, Santa Monica, California
Artist

Pascal Oudet, Goncelin, France
Board member, Ateliers d'art
Artist

Randy Pi, San Jose, California
Collector



Pascal Oudet, *Diabolo 21*, 2012
Sandblasted and ebonized oak
6" x 3.5" x 4.25"



Out of The Woods

2023 AAW Member Exhibition

The annual AAW juried member show celebrates our members' accomplishments and the inherent beauty of wood as a medium. This year's theme reflects our collective journey in emerging from the challenges of the last few years.

The show presents a diverse range of techniques and styles, showcasing the versatility of the lathe as a creative tool and wood as an expressive medium. Trees and wood serve as powerful symbols of resilience and strength, demonstrating the beauty that can emerge from difficult conditions. Whether it is shaped into a perfect redwood bowl, or painted, sandblasted, and carved, the artists' thoughtful interpretations serve as a reminder of our resilience and strength, and the beauty that can arise from our challenges.

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