

# Japanese Bowls

A Western Perspective

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An Invitational Exhibit of the  
American Association of Woodturners

Featured at the 2007 Symposium  
Oregon Convention Center, Portland, Oregon  
*and*  
The American Association of Woodturners Gallery,  
Landmark Center, Saint Paul, Minnesota

## INTRODUCTION

In February of 2007, Angelo Iafrate, president of the American Association of Woodturners, attended the exhibit *Genuine Japan*, in New York. The exhibit featured *urushi* ware, made using an ancient Japanese lacquering technique that originated over 6,000 years ago. *Urushi* is still being practiced today, and both Japanese woodturning and the application of *urushi* were demonstrated by turners from Yamanaka, Japan, a town famed for this technique.



*Stacks of rough-turned bowls in Japan*

Their woodturning approach has two major steps: roughed-out bowls are turned from green (undried) *keyaki* wood on production lathes, and then later are finished by accomplished turners. *Keyaki*, a relative of the elm tree, is valued in Japan for furniture-making, making *taiko* drums, and as a beautiful shade tree. Many roughed-out bowls were brought to New York where some were finished during demonstrations.

At the end of the exhibit several dozen rough-turned bowls remained, and Ms. Atsuko Yanai of the Japanese contingent offered them to Angelo Iafrate for the AAW.

After some brainstorming, the bowls were given to studio artists to finish in a style of their choosing and then would be auctioned to raise funds for the AAW Professional Outreach Programs (POP).

As one looks through this catalog and views the various products of this undertaking, seeing the marvelous finished pieces that all came from a simple bowl form, one cannot help but be astonished at the transformation. Taking a simple Japanese bowl and finishing it with a Western perspective and creativity has produced wonderful, imaginative, and magnificent work.

We offer our gratitude and thanks to Atsuko Yanai, and also to Rumiko Kanesaka of Canada, who has been most helpful as interpreter and liaison with the people of Yamanaka for both this exhibit and for the demonstrations by skilled Japanese turners at the Portland symposium. We also thank Mr. Masanori Kamiguchi, Chairman of the Yamanaka Chamber of Commerce and Industry. Without their expertise and assistance this show would not have been possible.     *-Bill Haskell, Exhibitions Chair*



*Traditional urushi ware*



Trent Bosch  
Colorado



Christian Burchard  
Oregon



Marilyn Campbell  
Ontario, Canada

Photo: Marilyn Campbell





Sharon Doughtie  
Hawaii



David Ellsworth for Todd Hoyer and Haley Smith  
Pennsylvania



David Ellsworth  
Pennsylvania



Deb Fanelli  
Vermont



J. Paul Fennell  
Arizona



Ron Fleming  
Oklahoma





Giles Gilson  
New York



Clay Foster  
Texas

Photo: Clay Foster





Irene Grafert  
Denmark



Michael Hosaluk  
Saskatchewan, Canada



John Jordan  
Tennessee



Ray Key  
Worcestershire, England



Bonnie Klein  
Washington



Pat Kramer  
Hawaii





Alan Lacer  
Wisconsin



Dale Larson  
Oregon





Michael Lee  
Hawaii



Art Liestman  
British Columbia, Canada



Steve Loar  
Pennsylvania



**Bill Luce**  
Washington

Photo: Bill Luce



Johannes Michelsen  
Vermont



Binh Pho  
Illinois

Photo: Binh Pho





Graeme Priddle  
New Zealand



Tania Radda  
Arizona

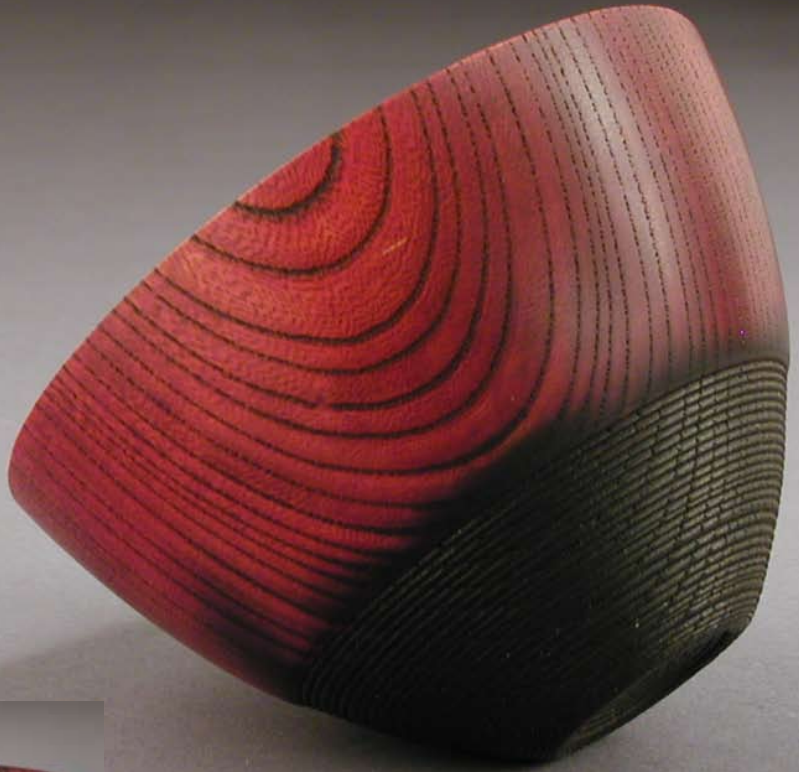




Richard Raffan  
Australian Capital Territory, Australia



Pamela Reilly  
Minnesota



Meryll Saylan  
California



Betty Scarpino  
Indiana



Michael 'Chai' Scott  
Wales





David Sengel  
North Carolina



Mark Sfirri  
Pennsylvania



Steve Sinner  
Iowa





Butch Smuts  
South Africa



Curt Theobald  
Wyoming



Jacques Vesery  
Maine



Andi Wolfe  
Ohio





Vic Wood  
Victoria, Australia



Original rough-turned bowl blank  
Shown approximately actual size







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## *A Western perspective*

Each bowl featured in this catalog started out from essentially identical rough-turned stock that was produced in Japan for the urushi-ware market place. However, they ended up taking a significantly different path. Given to Western studio woodturners, the rough stock underwent remarkable transformations, most with a distinctly Western flavor, and a style unique to each artist. The vision, creativity, and craftsmanship evident in each piece is inspirational, showing us how a common everyday bowl can be fashioned into many truly beautiful and different forms.



Bill Luce

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[www.woodturner.org](http://www.woodturner.org)