

Patterns



American Association of Woodturners

Patterns

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Patterns

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American Association of Woodturners

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Saint Paul, Minnesota



Creativity involves breaking out of established patterns of order to look at things in a different way.

—Edward De Bono, on creative thinking

We are surrounded by patterns and textures in every part of life. Some are uniform and have order, others evolve and morph, whereas other patterns are simply natural repetitions. Within this exhibition, we find the definition of pattern in practice and in process, nature and nurture, conscious and subconscious.

As humans, we intuitively seek patterns: from working in harmony with the seasons and mastering the multiplication tables, to anticipating the behavior of those around us, patterns help us to both find and create order in the world.

In art, as in life, patterns can be soothing, energizing, distressing, revealing, intriguing. In this exhibition, artists worked with both the patterns inherent in the material, and with carving or applied design. As a medium, wood reveals its own patterns of growth and history, whether in its natural state or changed through sandblasting or charring. The successful addition of elements like paint or pigment, carved details or dyeing, requires a sensitivity to form and material if they are to appear as an integrated parts of the work, and not merely an overlaid or decorative afterthought.

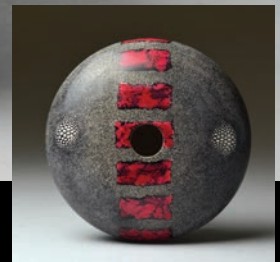
Whether you think of or perceive pattern as a function of textures or a continuation of a process, it is always present and ever growing in the creative process of making.

Jacques Vesery
Tib Shaw



Full Blooded Form

Peter Archer
Shropshire, England



Sycamore, dye, ink

3" x 6.5" x 6.5"
7.6cm x 16.5cm x 16.5cm



Shell

Benoît Averly
Saint-Point, France

Oak, steel, wax

6" x 5.25" x 3"
15.25cm x 13.3cm x 7.6cm



Come to Me Dancing

Derek Bencomo
Wailuku, Hawai'i

Pheasantwood (*kolohala*)

5" x 7" x 8"
12.7cm x 17.8cm x 20.3cm



A Break in the Pattern

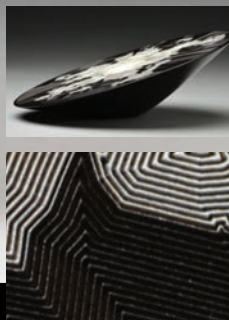
Dixie Biggs

Gainesville, Florida

Cherry, brass

8" x 8" x 2"

20.3cm x 20.3cm x 5cm



Island

Jérôme Blanc
Geneva, Switzerland

Maple, ink, dye

2" x 7.8" x 7.8"
5cm x 19.8cm x 19.8cm



*What Lies
Beneath*

Max Brosi
County Leitrim, Ireland

Oak

7.75" x 5.38" x 3.87"
19.7cm x 13.6cm x 9.8cm



Sinuosity

Sally Burnett

Staffordshire, England

Sycamore

8" x 5" x 5"

20.3cm x 12.7cm x 12.7cm



Cardinal in the Snow

Marilyn Campbell
Kincardine, Ontario

Walnut, holly, padauk,
epoxy, M3 metal, pigment

8" x 8" x 1"
20.3cm x 20.3cm x 2.5cm



Feather #11,883

Miriam Carpenter
New Hope, Pennsylvania

White oak, holly,
graphite powder,
whitewash, glass

7.25" x 5.75" x 5.75"
18.4cm x 14.6cm x 14.6cm



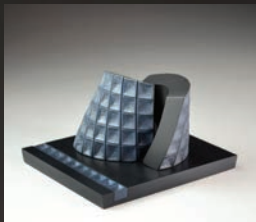


Rainbows

Andrew Chen
College Station, Texas

Corian™, abalone shell, casting epoxy

6.5" x 7.75" x 7.75"
16.5cm x 19.7cm x 19.7cm



First Light

Darrell Copeland

Weaverville, North Carolina

Wood, acrylic, milk paint, lacquer

4.63" x 6.63" x 7.63"

11.75cm x 16.8cm x 19.4cm



Planet 9

Michael Cullen
Sonoma, California

Mahogany, milk paint, shellac

4.75" × 5.5" × 3"
12cm × 14cm × 7.6cm



Coral Vase

Mark Doolittle

Joshua Tree, California

Spalted bigleaf maple
burl, shellac

7.5" x 4.5" x 4.5"

19cm x 11.4cm x 11.4cm



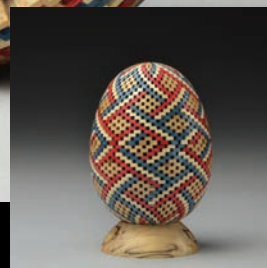


Cradled Captive

Sharon Doughtie
Kailua, Hawai'i

Honduran mahogany,
paint, lacquer

4.5" x 8" x 8"
11.4cm x 20.3cm x 20.3cm



God Bless the Red, White and Blue

Raymond Feltz
Celina, Ohio

Maple, dyed holly, wax

3" x 2" x 2"
7.6cm x 5cm x 5cm



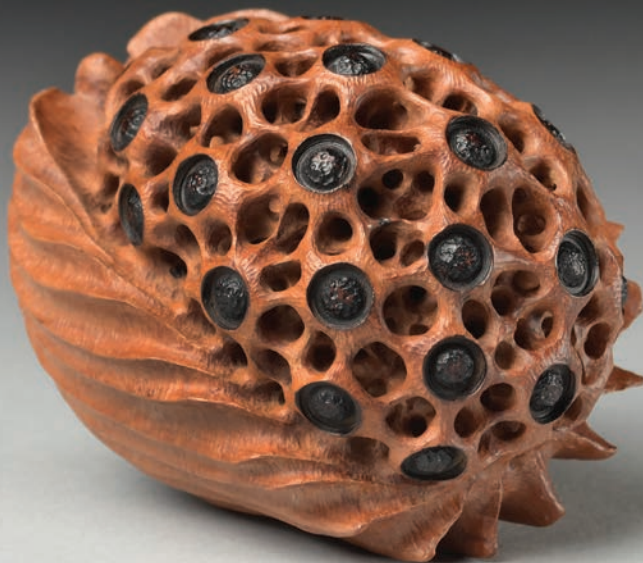
Escheresque

Michael Foster

Springfield, Vermont

Basswood, tung oil, sealer, varnish

3" x 7.5" x 7.5"
7.6cm x 19cm x 19cm



Time Capsule

Satoshi Fujinuma

Tokyo, Japan

Red gum, lacquer

2.4" x 3.2" x 2.4"
6cm x 8cm x 6cm

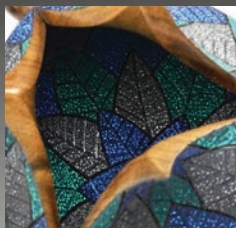


Towers

Dewey Garrett
Prescott, Arizona

Jatoba, mun ebony

8" x 8" x 8"
20.3cm x 20.3cm x 20.3cm



Kohuhu 5

Robbie Graham

South Waikato, New Zealand

Tawa, Australian beech,
iridescent acrylic, lacquer

4" x 8" x 5.5"
10cm x 20.3cm x 14cm



Wave

Vivien Grandouiller
Châteaudouble, France

Ash, paint

4.7" x 4.7" x 4.7"
11.9cm x 11.9cm x 11.9cm



Artichoke

Mahogany

Beth Ireland

8" x 4" x 4"

Roslindale, Massachusetts

20.3cm x 10cm x 10cm



Herringbone

Emmet Kane

County Kildare, Ireland

Ebonized burl, pearlescent ink

5.5" x 5.6" x 5.12"
14cm x 14.2cm x 13cm



The Show Must Go On

Steven Kennard
Canning, Nova Scotia

Cherry, cocobolo,
African blackwood, gesso, lacquer

4.5" x 3" x 3"
11.4cm x 7.6cm x 7.6cm
photos provided by artist



Turning Transformation

Craig Lofton
Dallas, Texas

Bronze, dark brown patina,
metal, cocobolo

7" x 7.5" x 7.5"
17.8cm x 19cm x 19cm



Mandala

Zina Manesa-Burloiu

Brasov, Romania

Maple, stain

7.8" x 6.8" x 2.75"
19.8cm x 17.3cm x 7cm



American Holly Bowl

Philip Moulthrop

Marietta, Georgia

American holly, epoxy

5.25" x 7.25" x 7.25"

13.3cm x 18.4cm x 18.4cm



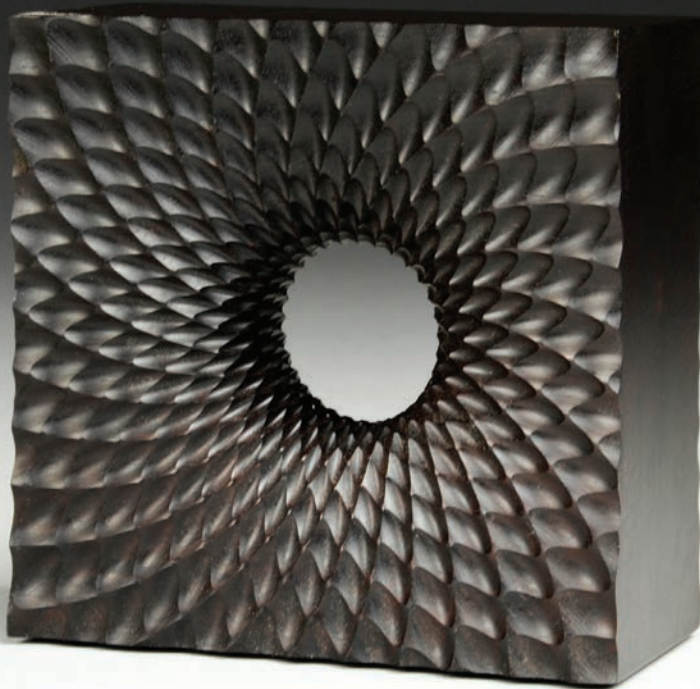
Patterns

John Mydock
Pahoa, Hawai'i



Mango, purpleheart, oil

8" x 6" x 6"
20.3cm x 15.25cm x 15.25cm



Wormhole Through Dark Matter

William Ooms

Prescott, Arizona

African blackwood, oil

4.6" x 4.6" x 2.2"

11.7cm x 11.7cm x 5.6cm



Bowl

Pascal Oudet
Goncelin, France

Ebonized oak

5.5" x 4.75" x 4.5"
14cm x 12cm x 11.4cm

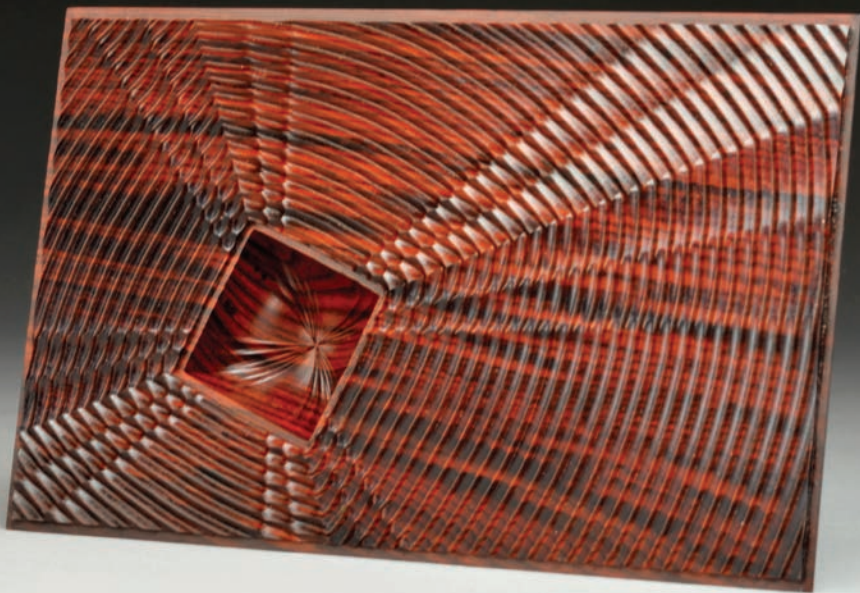


Whenua

Graeme Priddle, Melissa Engler
Asheville, North Carolina

Mahogany, acrylic paint,
milk paint, Kiwi boot polish

1.9" x 5.25"
4.8cm x 13.3cm



Wave Theory III

Joshua Salesin

Santa Cruz, California

Cocobolo, oil, wax

1" x 7.5" x 4.75"
2.5cm x 19cm x 12cm



Sea & Air

Jim Scarsella

Grosse Pointe, Michigan

Black walnut, African blackwood,
acrylic paint

7.75" x 7" x 7"
19.7cm x 17.8cm x 17.8cm



Patterns

Jason Schneider

Ringwood, New Jersey

Corrugated cardboard, ash

7" x 7" x 7"

17.8cm x 17.8cm x 17.8cm



Pattern

Mark Sfirri

New Hope, Pennsylvania

Holly, poplar, paint

7.88" x 7.88" x 3"
20cm x 20cm x 7.6cm



Entwining Passage

Laszlo Tompa

Pest, Hungary

Oak, stain, beeswax

7.8" x 7.8" x 2.75"

19.8cm x 19.8cm x 7cm



Ebb and Flow 3

Neil Turner
Western Australia, Australia

Jarrah, lacquer

8" x 7.75" x 7.75"
20.3cm x 19.7cm x 19.7cm



Balancing Beast

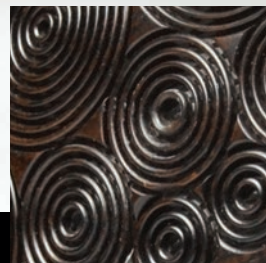
Marjin Wall

Portland, Oregon

Maple, milk paint

5" x 8" x 3"

12.7cm x 20.3cm x 7.6cm



Patterns

Hans Weissflog

Lower Saxony, Germany

African blackwood, lacquer

7.25" x 7.06" x 2.75"
18.4cm x 19.3cm x 7cm



Bells & Whistles Caddy

Kimberly Winkle
Smithville, Tennessee

Polychrome poplar
6.75" x 5" x 3"
17.15cm x 12.7cm x 7.6cm



Primordial Patterns

Andi Wolfe
Columbus, Ohio

Coastal redwood

3.25" x 4.5" x 4.5"
8.25cm x 11.4cm x 11.4cm



Blossom

Tiberio Yepes

East Elmhurst, New York

Ebony and maple veneers

7" x 7" x 7"

17.8cm x 17.8cm x 17.8cm

STATEMENTS

Benoît Averly One of my hobbies is photography. I like to go hunting for natural patterns with my camera. Sand on the beach, tiles on a roof, stones in a wall, bubbles in the water are excellent sources of inspiration to me. The idea in this piece, as in many of my sculptures, was to create something that is easy to look at. The simple shape and the hole called for a simple and consistent texture.

Dixie Biggs Carving a ginkgo leaf motif in the structural pattern of a tessellation was a departure for me. In turn, the tessellation begins to unravel, departing from its pattern, losing its structure. The ripples a falling drop creates on water inspired the form I turned for this sculpture. The simple depression in the back is a reverse of its corresponding protrusion on the front, generating a wave-like form, dispersing ginkgo leaves.

Max Brosi This piece is an exploration of form and pattern. The more figure (pattern) present in a piece, the simpler the form must be so the two elements don't compete. After sandblasting away the soft part of the grain in oak, the annual rings and medullary rays, which form the natural pattern of oak, are exposed. The tapered spouts highlight the abrupt transition between surfaces through the exposed grain pattern which flows from one element to the other.

Sally Burnett Pattern is a discernible regularity in the world or in a man-made design. Here, repeated curves envelop the form, define the surface, and create unique patterns that change when viewed from different angles. *Sinuosity* is the second in a series of works that explore a form through folds and curves; texture, light, and shadow accentuate the movement around the piece and the uneven rim redefines the inner space.

Marilyn Campbell A grid system overlies subtle patterns of nature. In my wall piece, the cardinal in the snow is surrounded by a geometry of undeviating lines; two patterns together, the natural world and the man-made.

Miriam Carpenter My current passion is fueled by exploring and exposing the complex pattern of the inherent architecture of a species within a simple pattern of a feather. Species like white oak, with porous early wood, tight growth rings and strong medullary rays, provide a resilient structure. The dense medullary rays project radially through the rings, offering an ability to shape incredibly thin undulating forms that expose the delicate pores. The tight rings create a dramatic visual pattern, though it is a challenge to carve sweeping lines through the varying densities.

Darrell Copeland Patterns in nature inspire much of my work. *First Light* draws on her pattern of night into day. It is my interpretation of an early morning sky. Cool blue, absent

of the sun's warmth as it unfolds from night, bringing closure to yesterday and anticipation for today. *First Light* consists of three individual components, inviting interactivity and the creation of new and unique patterns.

Michael Cullen The idea for this piece comes from the recent discovery of a possible new planet in our solar system that coincided with the unexpected death of David Bowie.

Mark Doolittle My style and approach are greatly influenced by my background in biology and scientific research. In my artwork, I try to express the dynamic form of growth and symmetry encountered in cells and tissues, as well as in whole organisms throughout the natural world. Without attempting to accurately portray biological structures, I use the reiteration of simple shapes and abstract forms, like holes and fissures, to achieve the perception of organic complexity. My aim is for a piece to appear as if it arose by the process of natural growth. Wood seems a natural choice of medium, as it is derived from the processes of biological growth that is the foundation of my artistic style.

Sharon Doughtie With this piece, I wanted to explore layering of patterns. How would it work to have a free form knot unfurling within a defined grid? Would they co-exist or compete? There are several patterns running through this piece: knot, grid, contour lines, and stippling. The contour lines on the knot help to convey movement and the stippling (done dot by dot) gives a defined background without obscuring the wood grain. It was a real brain twister but was fun to make.

Michael Foster M.C. Escher's work has always fascinated me, especially his exploration of tessellations. I have been exploring the intersection of math and art, and a tessellation immediately came to mind while contemplating the *Patterns* theme. Escher explored the Mobius strip in his 2D art. Keeping with the math roots theme of my work, I created a pierced tessellation on a Mobius strip, with three twists confined within the form of a torus. The making of this piece has given me even more respect for the work of Escher.

Satoshi Fujinuma I am inspired by nature's unique structures and textures. There is pattern in natural objects, and patterns in the meaning that science draws from them. I call my work "Biomimetic Expression," creating works from my memory of the natural object.

Dewey Garrett Ornamental turning is all about patterns. This work explores both traditional decorations and non-geometric patterns like mazes, jigsaws, images, text, and fractals. Multiple threaded tube boxes on a grid base can be rearranged in an almost infinite number of combinations.

Robbie Graham Patterns feature strongly in my art work; I draw inspiration from natural shapes and repeat them to create patterns. This piece was inspired by the seed pod of a pittosporum (*kohuhu*), a native New Zealand tree.

Vivien Grandouiller My work is characterized by unique pieces in simple shapes which I turn, carve, sandblast and paint. The decentered concavities create optical illusion effects, further amplified by color. Sandblasting removes the soft wood, strengthening its natural design. With wood, I also work on light through transparency. I like pure and taut lines that are pleasant to my eyes and to my touch.

Beth Ireland This piece is a type of pattern carving I often have to do in my shop.

Emmet Kane The definition of the theme of this exhibition inspired *Herringbone*. "Patterns: a regular and intelligible form or sequence discernible in the way in which something happens or is done." There were many nearby influents to inspiration: Ireland is rich with patterns in the natural and built landscape—from Neolithic and Celtic monuments to Irish dry stone walls—but I was particularly looking at woven Irish tweed and knitted Aran sweaters.

Steven Kennard Initially inspired by the checkered floors found in historic French buildings, I used the exterior of this box as a canvas for the creation of geometric patterns. Although the patterns seem to be static, they take on different forms depending on how the top of the box is placed on the bottom. The shape of the tray is also triangular when seen separately from the box, as it lies on its side, mimicking the triangles on the exterior as well as the small diamond shaped finial on the tray pull.

Craig Lofton *Turning Transformation* is bronze. It was not always so. Before bronze, it was wax. Before wax, it was a turned hackberry vessel. *Patterns*, as a theme, resonates and has significant appeal to me. It is particularly relevant to my work in light of one definition of the word: "Transforming a model or design from a wood or metal object to produce replicas." That is the essence of what *Turning Transformation* is all about: turning a single, simple piece of wood, and creating bronze replicas using the wood as the pattern.

Zina Manesa-Burloiu Mandalas have represented many things, but the pattern is always designed to draw in the eye and the mind to focus on inner meanings. True art is inseparable from the unconscious workings of the mind. For years I have been lost in contemplation, pursuing my quiet craft of carving. I feel connected to the earliest Romanian carvers: shepherds who sat on the hillside, knife in hand, surrounded by the sounds and smells of the earth, the touch of sunlight. I believe their work is a direct expression, through

repeated patterns, of all that they felt and knew. So, too, do I express myself through my patterns. My universe is found in what I make: it is all that I think, all that I dream.

Philip Moulthrop This piece is turned from American holly (*Ilex opaca*), which is found all along the eastern United States. It has been manipulated to produce unusual color and patterns: freshly-cut holly is usually pure white, but when the pH of holly is increased to a figure above 8 or 9, a reaction in the wood produces a green color in the grain.

John Mydock I am fascinated by the many patterns of Nature in Hawaii. These patterns become thoughts that I make manifest through the age-old art of pyrography. These creative thoughts morph into images that tell a story about our connection to all life. Fractal patterns flow outward in fine lines that shape-shift into birds, fish, plants, and animals. This vessel was turned from a mango tree that I planted in my orchard 17 years ago: it is an offering of gratitude, sharing the Aloha Spirit.

William Ooms Ornamental lathe work is all about creating patterns. The spiral pattern on both sides of the sculpture is intended to draw the viewer into the mystery of the swirling hole through the dark wood. A wormhole is a hypothetical feature that would fundamentally be a shortcut connecting two separate points in space-time. Dark matter is a hypothetical kind of matter that cannot be seen but accounts for most of the matter in the universe.

Pascal Oudet The growth rings of oak are a predominant pattern in my sandblasted work. Yearly rings create a repetitive pattern, yet each ring is unique in that it reflects the growth conditions of the tree, and the width varies from one year to another. The last growth year of this piece, at the edge, is 2015. You can travel back in time ring after ring towards the bottom of the piece.

Graeme Priddle, Melissa Engler The exterior is inspired by the unfolding fronds of the *ma-maku* (black tree fern) that grew on my property in New Zealand; some of these amazing ferns grow up to 60' high. The spiral or *koru*, is the symbol for growth and birth in Maori culture. In Maori language, the word 'whenua' is used to for both land and placenta, thereby signifying the connection established between the two. Most Maori women these days deliver their babies in a hospital and live far from their ancestral lands. To ensure that the connection between their child and the land is continued, the mother or a close relative prepares a special basket, represented in this piece by the bowl form. The placenta is placed in the basket, which is carried to the mother's home by the father or a grandparent of the newborn. After that, the family takes the placenta back to their ancestral lands for burial. The placenta is typically planted with a tree, as trees signify ongoing life. This spiral pattern of the koru is also reflected in the inner

spiral found in ammonite fossils, living organisms that have been reclaimed by the earth over millennia. This piece was created in collaboration with Asheville, NC poet, Michael C. Boyko.

Joshua Salesin I began turning wood fascinated by nature's patterns, especially the bounty of beautiful colors and grain patterns. Today, I'm fascinated by the gamut of beautiful patterns from ornamental turning techniques. *Wave Theory III* represents an intersection of the nature-made and the handmade patterns in an arrangement of unpredictable visual interactions. Add the interplay of light and surface reflection and another dimension emanates. Underneath, inside and all around, the piece radiates a history of time, space and energy.

Jim Scarsella Patterns have long been an important part of my work, both those occurring in nature and those artistically designed. Over the last couple of years I have experimented with tessellating figures, like those developed by M.C. Escher, and this exhibit presented the perfect opportunity to expand this area of my work. This piece manipulates an Escher tessellating pattern onto a three dimensional form, bringing additional movement and interest to the pattern and form.

Jason Schneider The focus of my work has been to explore the beauty of corrugated cardboard. At first glance the use of corrugated cardboard disguises itself as a solid wood material. Further investigation will display a rich undulating texture of stacked corrugated flutes. Creating furniture, sculpture and two-dimensional artwork with corrugated cardboard is an exciting challenge that often results in a surprisingly elegant, and sometimes whimsical, surface and form.

Mark Sfirri In 1991, I was making a table with multi-axis turned legs and I noticed how interesting a composition the legs made when they were placed side by side. It was a view that would not be seen once the table was together. I took a picture of them thinking that someday I would make something with that concept in mind. So in a sense, this piece was twenty-five years in the making. I aimed for a strong graphic effect by placing the holly elements against the contrasting background.

Laszlo Tompa This sculpture, the result of three years of experimentation, is based on the steptohedron. It consists of several elements fitted precisely together. We see a two-sided sculpture constructed from one arc and built under strict rules. When we're looking at from the side, the connection between the two sides and the relationship of the surfaces and edges opens up. The repetitive turned elements create interesting, novel patterns, resulting in a spectacular combination of geometric sculpture and mathematic speciality.

Neil Turner The sphere shape was inspired by the work of Jacques Vesery, and the use of drying distortion in the work of Christian Burchard. I'm interested in creating random patterns that have no symmetry but still engage the viewer.

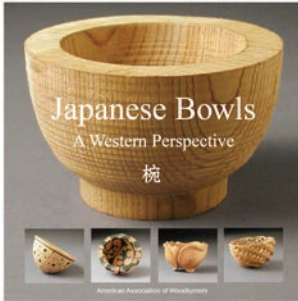
Marjin Wall Patterns, created by the interplay of texture and color, are a predominant theme in my work. Most forms in nature, whether sea life, insects, reptiles, flora or whatever else, provide endless inspiration for creating patterns. This little balancing beast is loosely inspired by a sea horse (or hippocampe in French- it sounds much nicer.)

Hans Weissflog This small, hand-turned piece, inspired by the theme *Patterns*, was turned on 37 different centers. When you hold this piece to the light you can see why.

Kimberly Winkle *Bells & Whistles Caddy* celebrates form, color, line and pattern all working in concert. The form of both the box and its contents are relatively simple, yet they become animated and active through their abundant surface treatments consisting of varied linear patterns used in combination. The toy-like “bells and whistles” inside the caddy provide opportunity for play and interaction.

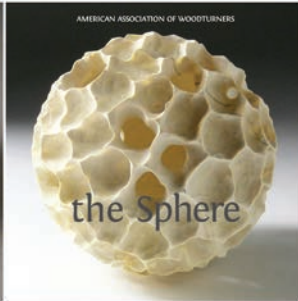
Andi Wolfe Coast redwood (*Sequoia sempervirens*) is the last surviving species of an ancient lineage of plants. These trees can live more than 1,000 years, and an old-growth forest grove of these majestic giants is one Earth's special places for renewing the soul. Two primordial patterns are shown on this pot. The first, the spiral, is found all through nature, and has been used in cultures throughout history to depict the divine or the cycle of life. Concentric geometric forms are also prevalent in ancient artifacts, decorating rocks as petroglyphs, or as carvings in prehistoric buildings. The interpretations of these symbols depend on the cultural context, but convey a sense of the mysterious unknown and the divine.

Tiberio Yepes I like to work with visual and textural patterns, so I sought a bit of a challenge in this piece to turn my inspiration inside out. There are twenty identical conical pieces, each turned by hand in maple and ebony layered veneer. The light and dark woods create a linear pattern in each of the pieces, and when they are assembled, a more subtle pattern is created. Dividing the piece into hemispheres, the lines on the cones direct the eye outward and toward the poles of the sphere. The lines and the conical shapes imply a sense of direction; this static piece is capturing a moment of growth. Here we find a blossom.



Japanese Bowls
A Western Perspective
椀

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the Sphere

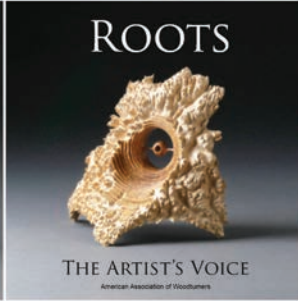


American Association of Woodturners
The Spindle



The Teapot

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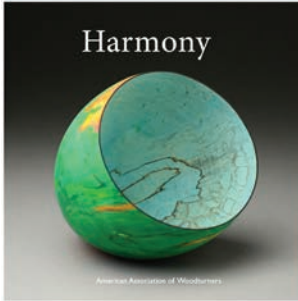


ROOTS

THE ARTIST'S VOICE
American Association of Woodturners

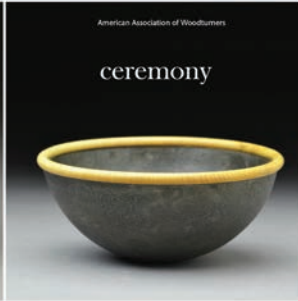


Beyond Containment
American Association of Woodturners



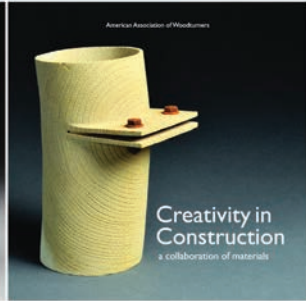
Harmony

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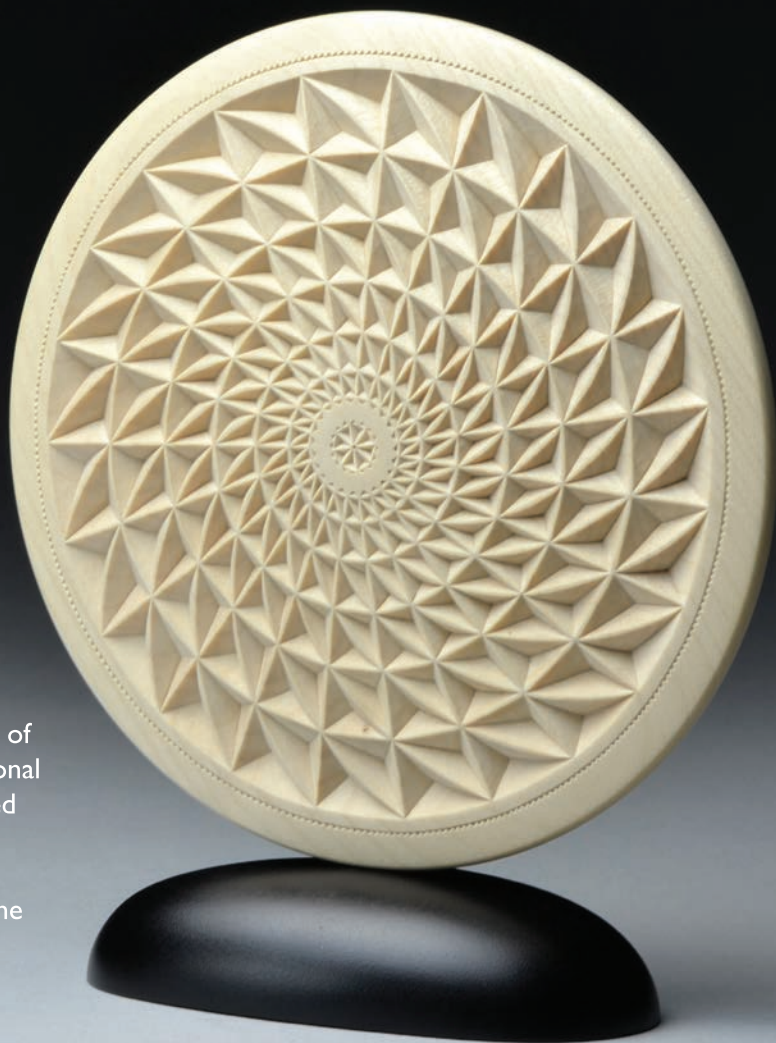
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ceremony



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Creativity in
Construction
a collaboration of materials



Patterns

The tenth in a series of international invitational exhibitions sponsored by the Professional Outreach Program, *Patterns* showcases the work of 41 talented studio woodturners.