

## Jurors' Statement

When an artist, educator, and collector together examine and consider objects for inclusion in an exhibition, a variety of perspectives emerge. This was the case with our deliberations for *Turning 30*. Approaching works from different points of view strengthened the discussions we had and led to the choices we eventually made. We were honored to be selected as jurors for this show and thoroughly enjoyed the experience of working together.

To all who entered this competition, you made our job as jurors both easy and difficult. We had a wonderful group of high-quality pieces from which to choose and not nearly enough space to show all.

With each submitted piece, we exchanged views on—and at times debated—how it succeeded. We focused on form and the thoughtful combination of elements, skill in technique, attention to detail, originality, and relationship to theme. We chose works that represented both creative and technical interpretations of the theme.

We selected a broad representation of works in wood, from classic turned vessels to sculptural works containing extensive surface decoration, off-lathe treatments, and/or incorporation of additional materials. A sincere effort was made to showcase the many interests of the AAW membership.

In the end, we aimed to create an exhibition that honors the rich history of woodturning, looks to the exciting possibilities ahead, recognizes the special context of AAW's 30-year history, and shows the wide range of possibilities when working with this special medium.

Jerry Bennett—Artist

Judith Chernoff, M.D.—President, Collectors of Wood Art

Bill May—Executive Director, Arrowmont School of Arts and Crafts



## Derek Bencomo

Wailuku, Hawai'i



### Come To Me Dancing, II

Milo  
Turned, carved  
16" x 11" x 10"

It was 1986 when I started on the lathe. That was three decades ago. At first, like most emerging artists, I hoped to emulate the work of the masters. By decade two, I developed a signature style and achieved success, exhibiting works alongside my idols. I spent decade three searching my soul. Art bottomed out and artists disappeared, but for some reason, I continued. My desire is not for fame or fortune. I have this thing about passion: I discovered it is what my life is all about. I look forward to continuing my journey for another 30 years.

## Jérôme Blanc

Veyrier, Geneva, Switzerland



### Roda

Ash, dye, varnish  
Turned, bleached,  
dyed, carved  
5" x 5" x 5" each

Over the last 30 years, woodturning has very much evolved. My own turning has also evolved, particularly these last few years through the adoption of new technologies. These two traditionally-turned pieces are a good example of this evolution. Both

represent a very classical shape. Yet, the use of laser technology inspired new textures, making the pieces contemporary. Each piece has 15 segments, with each segment marking a year of the American Association of Woodturners.

## Max Brosi

Manorhamilton, County Leitrim, Ireland



When someone who turns primarily multi-axis work is faced with a brief containing a double digit number, the result is a feeling of excitement and challenge. After exploring

various concepts, I decided to combine ideas from two forms I work with: geometric intersecting tubes, and more organic, nautically-inspired coral and stone shapes. The result is this 30-axis turned

skeleton of the mythical sea creature, Kraken, known to envelop ships with its many powerful tentacles, before dragging them to their doom beneath the waves.

### Kraken

Beech  
Turned green, carved,  
sandblasted  
13" x 12.5" x 5.5"

## Phillip Brown

Bethesda, Maryland



### Flare Vessel

Paulownia, lacquer  
Turned  
6.75" x 19.9"

When I joined AAW in 1986, my flare or vortex form was evolving from the wide, straight-sided vessels I had been turning. Uplifting and graceful, with a deep center, it reminds me of a wide hibiscus flower, or the bell shape of many wind instruments. In this vessel, the stability and lightness of the wood adds to the wonder of the form. I have been creating and perfecting variations of my signature design for 30 years.

## Christian Burchard

Ashland, Oregon



I've been turning for over 30 years now. I use green madrone root, one of the most unpredictable woods I have ever turned. As it dries it changes shape so much! I bleach the wood to focus on the inner structure which gives it its final shape.

### Gathering #3

Madrone root  
Turned green, bleached  
11" x 16" x 19"

## Sally Burnett

Newcastle-under-Lyme  
Staffordshire, United Kingdom

### After the Storm

Sycamore, acrylics  
Turned green,  
pierced, carved  
8.5" x 6.75" x 6.75"



Photo: Julie Dearden

In 2015, storms of unprecedented ferocity lashed the UK coast. The resulting erosion and destruction inspired this piece. The cycle of storms lasted 30 days and appropriately, this piece was turned and carved in 30 days. The heavily carved surface reflects the destructive nature of the elements. It is displayed on its side, symbolizing damage but also defiance.



**Gene Colley**  
Copper Canyon, Texas



## **Time in a Bottle**

Boxelder, gold leaf, acrylic paint  
Turned  
4.5" x 6.5"

All our lives, we think we will have more time to do the things we want to do. Then one day we wake up and realize that our time is running away from us, and almost up. We wanted to hold and control everything, including time; now we want to open that bottle of time and live it. Did the bottle hold time for us? Or did we break it trying to save it?

# Jeanne Douphrate

Helotes, Texas

## Sharing Spirit

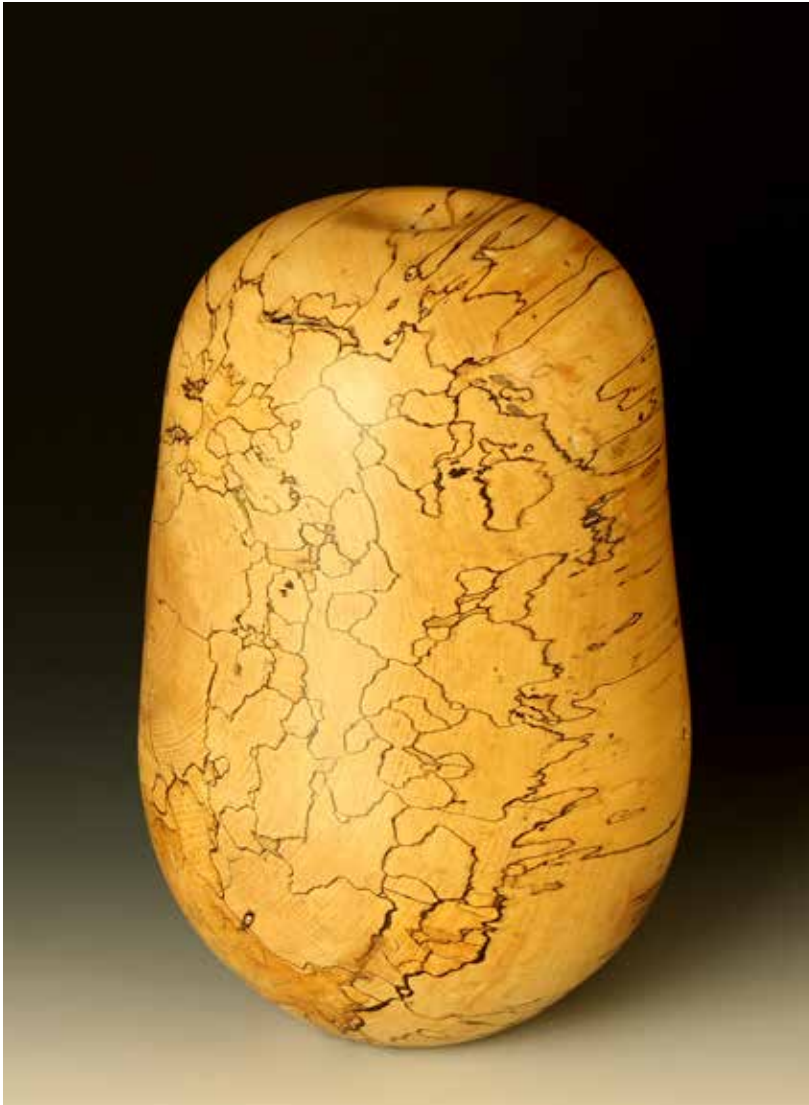
Mahogany, maple burl, walnut,  
compressed wood, acrylic paint, oil  
Turned, carved  
27" x 10" x 10"

As a new member, I interpret the AAW's 30th anniversary sculpturally, symbolizing my impressions of the woodturning community and its history. A Prestini-inspired base, from wood once owned by Osolnik, sits inverted, symbolizing how turners have historically supported one another in humble, practical ways. The voids intimate how pioneers, like Lindquist, Ellsworth, and Nish, creatively embraced nontraditional or discarded wood, changing the aesthetics of turning and boldly challenging perceived boundaries. The AAW cultivates a sense of community through teaching and mentoring, as symbolized by a Stocksdale-style bowl tipped in an act of sharing. The spirit of craftsmanship, innovation, creativity, and generosity cascades upwards—fluidly—as a vision to the future.



## David Ellsworth

Quakertown, Pennsylvania



### Homage Pot

Spalted sugar maple, oil  
Turned  
10" x 6.5"

Having been lucky enough to watch the evolution of this field over the past 30 years, it seemed appropriate to select a piece for this exhibition that pulled design ideas from past works that were strong enough to remain relevant in the objects I make today. The subtlety of line that defines the volume of the form, a recessed opening that adds both mystery and privacy to the interior, and a very active visual surface... these are some of the elements that combine to make a signature piece.

## J. Paul Fennell

Scottsdale, Arizona

### ...And One to Grow On!

Mesquite, acrylic paint,  
24K gold leaf, oil  
Turned, carved, pierced  
11" x 8"



Analytically, lines convey information, but aesthetically they can also imply meaning and emotion. On “...and One to Grow On!” they are meant to convey both. Superimposed on a vessel—a ubiquitous but significant artifact of the woodturning movement, there are 30 lines, each representing an annual “timeline” of the AAW’s existence. Each conveys the per-

sistent and varied challenges that occur in an organization of our size and complexity. The lines are carved onto a cellular structural base, supporting the organization comprised of a diverse membership. The 31st line, like the traditional extra “to grow on” birthday cake candle, is colored red and gilt, the traditional colors of luck and success.

## Clay Foster

Indianapolis, Indiana



### Untitled

Wood, paint, wire, tile grout  
11" x 8"

There are a lot of different steps  
that can lead to the same place.

## Margaret Garrard

Richmond, North Yorkshire  
United Kingdom



### Floral Celebration

Sycamore, purpleheart,  
ebony, acrylics  
Turned, carved  
4.5" x 12"

From one small seed the beginning of a garden can be established, growing year on year, creating a beautiful and vibrant display to be admired. To flourish, the garden also needs its willing helpers like the birds, bees and butterflies. This is the relationship I see: 30 flowers for the AAW's 30 successful years.



## Dewey Garrett

Prescott, Arizona



### Lifetimes

Maple, dye,  
Danish oil, lacquer  
Ornamental turning  
.25–.5" x 3.25"

There is a platter to represent each of the Lifetime awards the AAW has presented. Each little platter was hand-turned and then engraved on my home-built, computer-controlled ornamental turning machine, using software that I write to make the patterns. The machine is modeled after historical rose-engine lathes—it moves the workpiece against a stationary high-speed rotating cutter. The unique background patterns are depth modulated according to the illumination intensity measured from a photographic image of the honoree.

## Michael Gibson

Hoschton, Georgia



### Celebrate

Pear, acrylic paint  
Turned, carved,  
pierced, pyrographed,  
5.13" x 5.38"

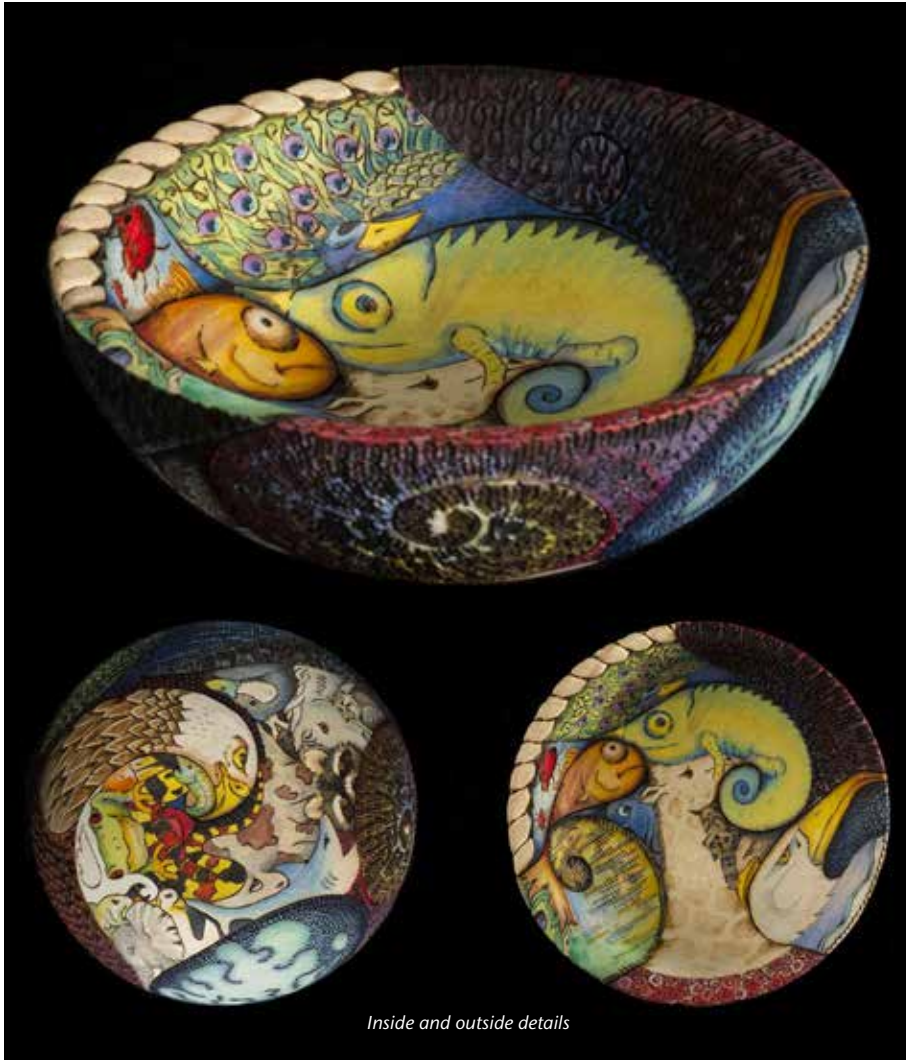
Thirty leaves for 30 years.



**Dan Greer**  
Red Hill, Pennsylvania

**Carol Hall**  
Downingtown, Pennsylvania

**Michael Kehs**  
Quakertown, Pennsylvania



*Inside and outside details*

## 27 Animals, 3 Artists

Boxelder, acrylic paint  
Turned, carved, pyrographed  
2" x 5.5"

Thirty years of excellence is a milestone worth celebrating. Our bowl has 27 intertwined animals representing the panoply of species on the earth. But look closely, because the hand of three artists is represented even more strongly as a voice on this piece. The 30 of us are singing in a loud chorus to celebrate individualism, joined together to create beauty. Like an important birthday celebration, this collaboration is a benchmark achievement for us.

## Tim Heil

Gem Lake, Minnesota



### Light My Fire

Ash, brass, shellac  
Turned, burned, sanded  
Tallest: 14" x 3" x 3"

Thirty birthday candles need to be held in place with 30 candlesticks. The design of each holder was inspired by the work of the late Rude Osolnik (1915-2001), voted an AAW Honorary Lifetime member in 1993.

## **Bob Holcombe**

Manhattan, Kansas



### **Wooden Teeth**

**Worn by David Ellsworth,  
First President of the American  
Association of Woodturners**

Basswood, ash, maple, milk paint, acrylic paint  
Turned, carved  
12.5" x 5"

The story of David Ellsworth, the Father of the AAW, has become legend over the last 30 years. Separating fact from fiction is difficult. As a young man, did he cut down a cherry tree just to turn his first hollow forms? Could he have actually thrown a silver dollar across Tohickon Creek in Bucks County, Pennsylvania? We may never know. We do know, however, that he did wear hand-carved wooden teeth, whittled from maple found in his back yard.

# Michael Hosaluk

Saskatoon, Saskatchewan



## We are All in This Together

Wood, yellow cedar, arbutus (madrone) burl, maple, birch, bronze, paint brush, acrylic paint, milk paint, dye, hair, lacquer, oil finish  
6" x 40" x 6", 2013 - 2016

The vessel represents the woodturning movement, and the pieces in the boat are all of the many good friends and colleagues I have had the pleasure of spending time with, sharing our incredible journeys in life. We are all so different yet share a common passion that has made our lives richer.



## John Jordan

Cane Ridge, Tennessee



### Cherry Burl Vessel

Cherry burl  
Turned, carved, textured  
8" x 9"

This piece is a representation of where I am in my woodturning interest after 30 years. I really enjoy these organic vessels, and the process of working with various surface textures to best enhance the qualities of the wood.

This piece is made from the nicest cherry burl I have ever seen—it is absolutely flawless, where most cherry burl is full of defects.

## Steven Loar

Indiana, Pennsylvania

## Dixie Biggs

Gainesville, Florida

### Gold Leaf

Jacaranda, maple,  
cherry, gold leaf  
Turned, carved  
32" x 10" x 14"

There is a stiffening that comes with age—in body, mind, spontaneity, and willingness to take risk. Turning 30 is the threshold our society holds for becoming an adult. After 30, experimenting becomes more difficult as we become increasingly risk-averse. We decided to pursue technical, aesthetic, and emotional work that was beyond our norm, embracing the adage, “It’s not Art if it doesn’t hold the potential for disaster.” We wanted to create an object showing that the avenues for invention within turning-related work are still rich, varied, and full of risk.

*Gold Leaf includes additions  
from Christian Burchard  
and Kim Conover-Loar*





**Hal Metlitsky**  
Claremont, California



**On the  
Wings of  
an Eagle**

Natural woods,  
colored woods,  
epoxy, lacquer  
Turned  
4.5" x 8.25"

This bowl is constructed with 30 layers, each representing one year of the AAW. Like ripples in a lake, a small white ring at the bottom expands and spreads outward through the 30 years, depicting the growing prominence of artistic woodturning. From its small beginning, this artistic form has taken flight on the wings of the AAW, like a majestic eagle, dark wings tipped with white and soaring in the blue heavens far above the brown earth, green grass, and meadows of colorful flowers.

## Liam O'Neill

Spiddal, County Galway, Ireland

### **Bark-edge** **Hollow Vessel**

Horse chestnut, matte polyurethane  
Turned  
8.5" x 9.5"

My American journey would not have been possible without the help and encouragement of David Ellsworth. It was also seeing his work for the first time at Parnham House, England, in 1980, which inspired my transition from the purely functional to more artistic turning. Three years later, he introduced me to the other great fathers of American turning. Thus began my career as a demonstrator and teacher, leading up to my participation in the *Woodturning: Vision and Concept* symposium at Arrowmont, which led to the AAW being founded.

The piece in this show is my tribute to David. It also represents the half-way point on my journey from jobbing woodturner to sculptor.





## **Bob Patros**

LaCrosse, Wisconsin



### **Bowl**

Oak, Danish oil  
Turned, buffed  
4" x 10"

For centuries, wood artisans have created classic forms for both practical and artistic purposes.

In AAW's 30 years of mentoring new artisans in the craft of woodturning, bowls in one form or another have always been highly regarded. In my opinion, a turned burl bowl falls between the practical and the artistic. In that tradition, and to honor AAW's 30th anniversary, I handcrafted this partial-burl oak bowl. It represents a common form consistent with AAW's proud traditions over the years.

## Joey Richardson

Great Limber Grimsby  
Lincolnshire, United Kingdom

### From the Bark

Boxelder, elm burl, acrylics  
Turned, carved, pierced,  
textured, airbrushed  
12" x 13" x 6"

Portrayed by the butterfly's life cycle, each of the three elements within this floral form represents a decade of the AAW. The small inner bud depicting the first decade is done in black and white, and shows the caterpillar eating leaves, with the tree bark waiting to reveal what lies beneath it. The middle element shows the butterfly emerging from its cocoon as the AAW grows in membership and the increasing complexity of turned forms. With AAW imagery and '30' repeated in the artwork, the largest element shows the butterfly's wings open as the third decade flies into the future with color and diversity.



**Bob Rotche**  
Blacksburg, Virginia



In Roman numerals, 30 is XXX. Here, the three decades are dancing in celebration of the AAW's 30th anniversary. The three colors reflect the AAW's spirit of diversity and acceptance.

**Turning XXX**

Cherry, acrylics  
Turned, carved, pyrographed  
6" x 7"

## Merryll Saylan

Berkeley, California

### Vessel (2013)

Walnut, dye, oil color glaze, wax  
Turned, carved  
11.5" x 6"

A celebration of AAW and its members. I am enjoying the celebration and in particular the Anniversary Profiles. Over the many years, there are faces you see at woodturning events, some you are friends with, some just a wave and a smile. I love reading about the accomplishments of members, learning about their connection to the work and to the field. I want to write many of them and say how enjoyable it is to get to know them. Unfortunately, I can't be there this year to share the celebration in person, only in spirit, and through the wonderful on-line access the internet brings.



## **Betty J. Scarpino**

Indianapolis, Indiana



Photo: Wilbur Montgomery

A turned pod, bursting with seeds, metaphorically symbolizes the explosion of creative ideas for turned artwork.

Each of the six green beads represents a five-year AAW anniversary of binding together a community.

### **Seeds for the Future**

Ash, bleach, acrylic paint, oil  
Turned, carved  
4.5" x 21" x 4"



## Pat Schweitzer

Bismarck, North Dakota



### Salute

Thirty woods  
Turned  
3" x 12" x 7"

In order to commemorate 30 years of AAW excellence and sharing, we offer this *Salute*.

We salute the AAW for reaching this milestone and for the many accomplishments of the organization. The 30 different species of wood represent the various projects, personalities and opportunities associated with the AAW. The strength of the organization is the experience, knowledge, selflessness and sharing that has been fostered by the AAW. With these 30 goblets we raise a toast to the members, officers, and staff of AAW, and say “*Salute—well done!*”

## Mark Sfirri

New Hope, Pennsylvania



I work at many different scales, recently furniture-sized or bigger. Often I make small maquettes out of poplar to figure out a form that I am trying to make, three-dimensional sketching if you will. These are three of 15 of those forms that I decided to make out of some gorgeous

and very white holly. The piece relates to the theme as I am constantly searching for forms that push beyond the radial symmetry that is the result of a “straight” turned piece. It is what I’ve been exploring for 40 years now.

### **It’s the Little Things** **Part 1**

Holly, poplar, paint  
Turned, carved  
5.5" x 9.25" x 3.75"

## Alan Stirt

Enosburg Falls, Vermont



### Waves

Black cherry,  
milk paint, lacquer  
Turned, carved  
12" x 15" x 2.25"

This piece is an intersection of the two great passions of my life: woodturning and wilderness canoeing. For 30 years the AAW has been a major source of support and opportunity for my career in woodturning. It has helped immeasurably in connecting

with woodturners around the world. My wilderness trips offer inspiration and reflection and enable me to enter the shop with renewed energy and ideas. The forms and movements found in nature can be distilled into patterns that add movement and meaning to my work.



## Hal Taylor

Greenwood, South Carolina



Turning 30 connotes many things. For me personally, it was the eighth year of my marriage, and the second and fourth years of my daughters' lives. It was also the second year of my military commitment during the time of the tragedy of Viet Nam.

For the AAW, 2016 marks its 30th year. For this celebration I turned a piece, starting with a traditional bowl shape, and then used the more contemporary techniques of carving and coloring to create 30 divisions, representing each of the 30 years of the AAW.

### Golden XXX

Bradford pear,  
acrylic paint, lacquer  
Turned, carved,  
airbrushed  
3.5" x 11.5"

## Helga Winter

Port Townsend, Washington



### 10 more than 20

Madrone, dye, oil paint  
Turned green  
4.5" x 12.5" x 11"

In our “ten years more than twenty” we have weathered some crises, broadened our foundation, and further developed our personality and standards. Turning 30 is exciting: confidence abounds and experience brings contentment, as well as courage for future change.

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