



A Walk in the Woods

An exhibition organized by the
American Association of Woodturners

Premiere:
26th Annual AAW International Symposium
San Jose, California June 7-10, 2012

AAW Gallery of Wood Art
Saint Paul, Minnesota September 2, 2012-December 28, 2012

©2012 American Association of Woodturners

Introduction

The theme *A Walk in the Woods* was chosen for the 2012 American Association of Woodturners member exhibition in honor of California's many magnificent forests. Known for its redwoods, giant sequoia, madrone, manzanita and chinquapin, California is truly a state of forests: over thirty percent of its one million acres is covered in trees.

A Walk in the Woods also describes the experience of walking through an AAW art exhibition, with its diversity of wood species and array of colors, shapes, and sizes. Like a walk in nature, our exhibitions provide respite and replenishment for the spirit.

Forests are places of enjoyment and inspiration for us all, but for artists who work in wood, this is even more so—the forest is the very source of the material for their creative expression. Perhaps this is why, with over 140 entries submitted for this exhibition, not once were the woods presented as dark or dangerous.

As the jurors noted, the submissions for this exhibition were excellent, and narrowing the choices down was difficult. The creative and skillful artists chosen to be part of this exhibition may represent only a sample of the depth of talent in the AAW's membership, but they represent us very well.

Enjoy!

Warren Carpenter,
AAW Exhibitions Committee

Corey Anderson

East Hampton, Connecticut



This piece of sassafras was recycled from a tree felled during a road-widening project in East Hampton, Connecticut, within one mile of the Meshomasic State Forest. The forest is a quiet place, undeveloped and full of natural beauty, with an abundance of native hardwood trees.

Meshomasic

Sassafras
Turned, carved, scorched
8" x 17" x 13"

Benoît Averly & Kimberly Winkle

Saint-Point, France; Smithville, Tennessee



Meander

Boxes: ash
turned, dyed, textured

Base and trees:
cherry, graphite

20" x 35" x 9.5"

Kimberly Winkle and Benoît Averly met at the Cincinnati Woodturning Symposium in 2011. As demonstrators, they discovered and liked each other's work. Their common taste for graphic works and pure lines encouraged their exchange and inspired them to work collaboratively.

This exhibition presented an ideal opportunity for them to work together. Through sharing sketches and ideas via e-mail, this artwork was conceived. *Meander* consists of Benoit's somewhat anthropomorphic boxes strolling through a stylized forest landscape made by Kimberly..

Christian Burchard
Ashland, Oregon



Rocks and Trees

Madrone Burl
2007
8" x 17" x 14"

Alan Carter

Lisle, Illinois



Canopy

Redwood burl, maple
Turned, pierced, textured
12" x 18" x 3.5"

In this stylized representation of the forest canopy, the pierced and textured elements represent the leaves, the light filtering through the trees, the make-up of the forest floor, etc. The undulating base recalls a massive trunk. The flattened structure alludes to the fact that many people can't see the forest for the trees; they look at things from a flat, two-dimensional

perspective, missing the beauty and majesty of the natural world. The space behind the lower pierced semicircle is open: the viewer can see through to the other side, echoing the often ephemeral nature of a seemingly dense forest. Redwood and maple are species common to California, and one might encounter both on a walk in the woods.

Jim Christiansen
Moscow, Idaho



Portal is a celebration of wood and the forest. In our long history, forests have been used to meet our physical and spiritual needs. Our relationship with nature has given us a special appreciation for the physical and sensory properties of wood.

Shaping this sacred material into objects can help us access our most basic thoughts, feelings,++ and desires; my hope is that this piece also evokes some of those feelings in the viewer.

Portal

Maple, pear
Turned, carved,
inset pieces

14.5" x 14.5" x 2.5"

Bill Collison

Unicoi, Tennessee



Reflections #10347

Quilted maple, dyes
Turned slightly off-center, airbrushed

15" x 15" x 3"

Sundown comes to Watauga Lake in the Cherokee Forest.

Darrell Copeland
Weaverville, North Carolina



This piece is an abstract sculptural painting based on an experience of being in a deep wooded area, looking through an opening in the trees. The canopy of the forest is heavy, and where shaded it is dark; as daylight shines through the opening, dark transforms into light green. Playing with this concept, I have extended the viewer's focal point by incorporating negative space, allowing them to peer through and beyond the piece.

Through the Trees I See...

Cherry, milk paint, lacquer
Turned, textured, painted

16" x 14" x 2.5"

Douglas Fisher

Parksville, British Columbia



Skyward

Big leaf maple, pure silver leaf,
acrylic paint

23.5" x 23.5" x 2"

It's a crisp autumn day as you walk in the woods, occasionally looking skyward to see the gently descending leaves.

Margaret Garrard
Skeeby, Yorkshire, England



Woodland

Sycamore, acrylics,
verdigris wax
Turned, pierced,
pyrographed,
textured,
airbrushed

16.5" x 16.5" x 2.5"

My 'walk in the woods' comprises of two thinly-turned bowls. The larger is created to take the viewer into an ancient wood, of mainly broad-leaved trees, including beech, ash, oak, Scots pine, sycamore, and elm. The second inner bowl depicts

walking amongst the majesty of these trees, and held within their boughs is the beauty of the woodland floor. There are sensuous textures, smells, and sounds to be experienced, from ferns and flowers in the springtime, to autumn's fruits and fungi.

Dewey Garrett
Livermore, California



Tree at Lake Del Valle

Macassar ebony, urethane resin
Hand-turned, cast, decorated on home-built
ornamental turning machine
1" x 4"

I made a half-tone image from a photo
I took of a tree at Lake Del Valle near
my home. Oaks like this are common
throughout California.

Ron Gerton
Richland, Washington



Get Me a Little Closer

Maple burl, sterling silver
Turned, cast, etched, welded

13" x 9" x 29"

The leaves carry and transport the triple hollow vessel on a slow journey through the forest. The dragonfly patiently waits for a perfect location to take flight.



Cynthia and Michael Gibson

Hoschton, Georgia



Reclamation

Pear
Turned, carved,
pyrographed
6.5" x 8"

As we walk through the woods, we are reminded...what man creates, nature will always reclaim as her own.

Stephen Hatcher

Olympia, Washington



Sanctuary

Bloodwood, blackwood, maple, mineral inlay,
mica powder, metal-acid dyes, lacquer

15.2" x 5.5" x 4"

Protected enclaves for private reflection, such as wilderness areas, are critical for people faced with living in increasingly congested areas. The establishment of such areas encompasses both social conflict and individual harmony.

This piece is a resolution of these aspects using the Chinese concepts of *wu* (the military) and *wen* (the cultural/aesthetic.) They are resolved in the overall harmony and balance of the piece as visually represented by the *torii* (armor) which contains and encircles the flowering tree. The enclosed tree is itself perfectly proportioned and balanced, yet the armor and root-base are more contorted (and contain a reference to the sword,) thereby providing thesis, antithesis, and synthesis.

This pushes you forward and outward beyond the piece, making you reflect on the ongoing and inevitable tension between *wu* and *wen* and how they are manifested and reconciled in the pursuit of solitude and sanctuary.

Al Hockenbery

Lakeland, Florida



Red Bay

Camphor
Hollow form

7" x 13" x 9"

Photo: Sherry Hockenbery

The Last Red Bay? The red bay (*Persea boronia*) tree is disappearing from our Southern woods. A fungus carried by a tiny Asian beetle, brought here in packing crates, is killing our red bay trees. A walk in the woods will be different without red bays and without the *Palamedes* swallowtail butterflies that depend upon them.

Bob Holcombe

Manhattan, Kansas



Praising Acorns: California Black Oak

Mahogany, basswood, milk paint

7.5" x 9" x 7"

Some of the pieces I am most pleased with were visualized in a flash of sudden inspiration or revelation. A visual metaphor illustrating that experience is a standard comic idea. You've seen it...a character thinks and thinks and suddenly has a bright idea and a light bulb turns itself on directly above the character's head. My work develops slowly and needs to be refined in drawings or on the lathe. For those pieces, the visual metaphor would be an acorn, as in "Tall oaks from little acorns grow," or better yet, "Even a blind squirrel finds an acorn once in a while."

Cy Hutchinson

Christ Church, Barbados

Staff of the Gods

Barbados mahogany (*Swietenia mahagani*), bronze
Turned, hand-carved

9' x 2.5"

A Walk in the Woods conjured up images of a walking stick—a tool and a companion. As my designs evolved with images of forests and trees, I realized that the incredible size of giant sequoias, and the sheer power and importance they exude, made them a natural choice for a staff for the Gods—serving as a giant companion wherever they may walk.

As I work mainly in local materials, I chose Barbados mahogany, one of our own local giants. The upper and lower portions of this staff are textured to represent the bark of the sequoia, and tapered to reflect the conical growth of these great trees. In contrast, the middle portion is finely finished to show the beauty of the wood within.

Aligning the power and majesty of the Gods with equivalents of the tree world, this staff was designed and created specifically for this exhibition.



Jerry D. Johnson
Kennewick, Washington



Canopy

Redwood burl, walnut
Turned, carved, textured
9.5" x 11" x 11"

Canopy represents a spreading, majestic old-growth tree. The 'canopy' is a turned and carved redwood burl bowl, supported on a 'trunk' that was turned from a piece of walnut, then carved and textured.



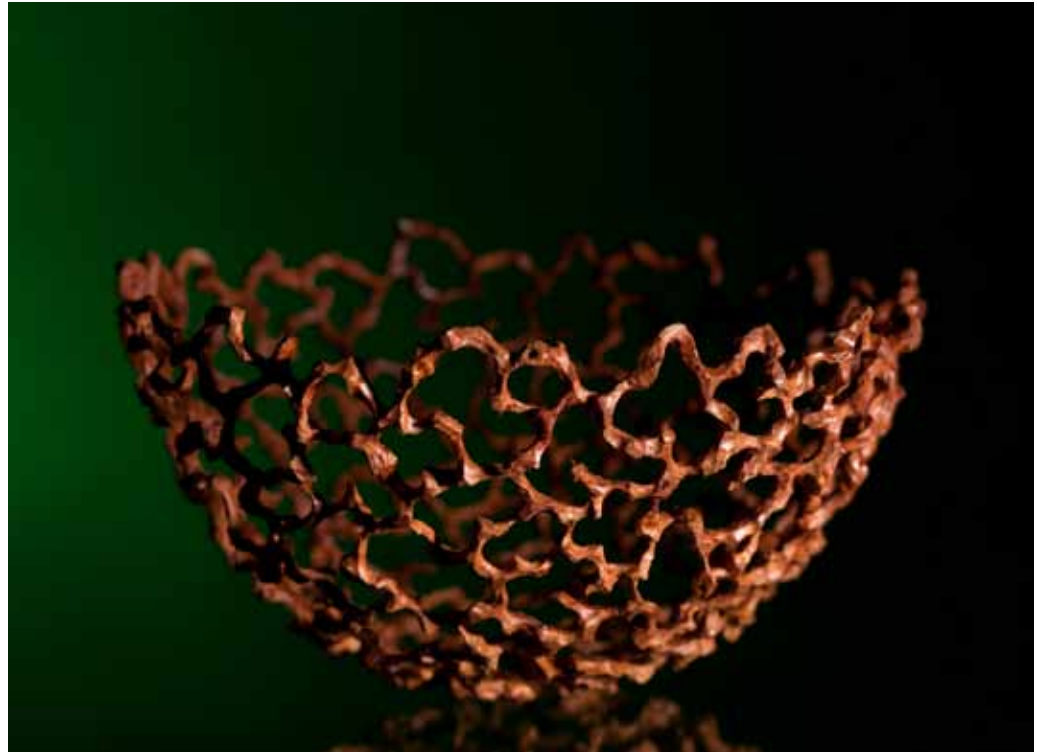
Ed Kelle

Glen Head, New York

Do You See Right Through Me?

Cherry
Turned, carved

3" x 6"



What I love about a wooded area is that it can cover you, yet still provide glimpses of the outside world. The canopy of leaves high in the trees allows both shade and sunlight to co-exist beneath them. At the same time, all types of plant growth intertwine and form structure within the woods.

As more and more of our wooded areas disappear, we lose the opportunity to explore the wonders of nature. And even when we do find pristine conditions, our senses have

become so dulled by technology that most of what exists in nature is easily overlooked with a casual glance.

There is so much beauty in the woods waiting for us, if we take the time to slow down and explore it up close. How much are we missing with a hurried view? The wonders of nature and life are there for our enjoyment and education, if only we give them the attention they deserve. My piece creates peaceful tranquility and invites exploration, much like the woods.

Richard Kennedy
Durham, England



Under the Greenwood Trees

Oak, lacquer
Turned hollow form, carved,
textured, pyrographed
6" x 4"

We walk in the woods for a variety of reasons: to experience nature, to take time out to think, or just as exercise. To walk in the woods is a universal pleasure, hearing the leaves crunch under one's feet in autumn, or glimpsing the early, weak rays of spring sun.

This piece captures a moment in time, a meeting of three paths, a decision to make as to direction, perhaps to find a way home, perhaps something more significant. Light is scattered through the branches, making patterns on the trees and ground. Here in this hollow we are protected by the trees, yet we have many routes by which to leave. It's a place of peace and tranquility. In this piece, I have attempted to represent the path through the woods, to encapsulate a moment in time within a hollow form, using its shape to provide the canopy of interweaving branches.

Edward Koenig

Monroe Township, New Jersey



Primordial Pod

Yellow poplar; black wax
Turned, carved, bleached, dyed,
scorched, burnished, buffed

19" x 7.5"

I grew up in a rural community where the kids were always playing in the forest. "The woods," as we used to say, were a magical place. Finding interesting objects while playing in the woods was not uncommon; we frequently found Indian artifacts.

But what is this primordial pod?

Joe Landon
Bloomington, Illinois



Jurassic Pod II

Maple burl, aniline dyes,
wipe-on poly

3.75" x 6.75" x 5"

I took a walk in the woods. This walk was unlike my previous walks. This time, I ventured deep into the woods, where nobody had walked before. I soon realized I was in a majestic place from another time. The trees were magnificent. Their arms stretched forever and their canopy provided a cool respite. Their trunks were larger than I could comprehend. I reclined against one of these splendid trees and fell fast asleep. Suddenly, I realized there were prehistoric creatures eve-

rywhere. They were playing some kind of a game, a game they called "Johnny Hide the Seed." They were collecting these seeds from the trees and hiding them in the ground wherever the sunlight pierced the canopy. I was startled when a creature brought a couple of seeds to me and asked me to play. I stood straight up, awakened from my dream. I looked far and wide, but could not spy any creatures. When I started back to the path, I stumbled upon this jurassic pod.

Pat Matranga

Hermitage, Tennessee



Appalachian Saturday Night

Compressed maple and cherry,
mahogany, cork, brass
Turned, bent, carved,
painted, burned

8" x 3" x 9"



To walk in the woods one needs shoes. This shoe picked up a few leaves while on its journey.

William Moore
Hillsboro, Oregon



Jointery

2010
Madrone burl, copper

19" x 21" x 6.5"

Bill Ooms

Prescott, Arizona



Tri-Layer Pierced Bowl

Zircote, holly, ebony

Thin layers are nested together on the inside of the bowl, then pierced with an ornamental lathe

1" x 4"

Wood is a unique medium for an artist—a tree was once a living thing of beauty. A wood artist has the opportunity to transform wood into something totally different that will continue to have beauty long after the tree has died, and will last for generations to come. As I walk through a collection of turned wood from artists around the world, I enjoy the legacy of these trees. A walk through the collection turns into 'a walk in the woods.'



This piece is a walk in the wood...history.

Dendrochronology is the study of a tree's age and history by looking at the growth rings. The tree from which this piece is made was 105 years old, which means we have a view on this forest life since 1905, and can see the years favorable to tree growth, intimately related to weather conditions.

We can also detect information about the tree's surrounding and the forest's history. The ring pattern is especially emphasized by my 'sandblasting to transparency' technique, which abrades all the soft fibers, creating a delicate lace from this piece of history.



Dendrochronology: 105 Years of History

Pedunculate oak (*quercus robur*)
Turned, sandblasted, ebonized

4.75" x 14" x 14"

Dennis Paullus

Arlington, Tennessee



Pods

Wild cherry (*Prunus serotina*), burlap,
leather
Turned, carved, stippled

3.75" x 5", 3.75" x 4.5", 3.5" x 4"

It was one of those golden afternoons, the kind where the light was magical.

I was walking in the woods behind the house, as I often do. I walked and walked, and then I was in a place I did not know. It seemed that I had stepped over a bridge in time to an ancient age, where I was surrounded by wonderfully tall trees arrayed in pale gold. I did not know what kind of trees they were,

but the ground was covered by what looked like pods that had fallen. I collected some in the burlap bag I always carry.

Was this a dream? Where was I? It was a beautiful woods, but I wanted to go home. I walked and walked and then I was home.

Earl Powell

Winchester, Massachusetts



High Tea

Cherry, basswood, maple burl

12" x 10" x 3.25"

A Walk in the Woods. I like the title of this exhibition because I strongly believe the dignity of trees in the woods always deserves a good strut!

The title for my piece was a real challenge. I considered: "Strutting Through the Woods," "Doing the Charleston," "Art Deco Special-Tea," or simply, "High Tea."

I decided on *High Tea* because the subtle complexity of this piece deserved a simple title, one that would allow the viewer to freely identify with any of the visual cues present. I was pleased to find the overall strutting of *High Tea* resonates and celebrates a walk in the woods.

Jerry Prosis

Brentwood, Tennessee

Life After People I

Natural edge jarrah burl, dyed ash, Siberian elm

24" x 13.25" x 8"

Imagine walking in the woods, billions of years from now, long after people are gone from earth. There are still living and evolving things that, in this case, are caressing and raising up from the soil, a deteriorated yet still beautiful artifact from when people ruled the earth. This relatively new life form that has taken root on the forest floor has somehow found its way through the cracks and crevices, and even begun to sprout some leaves. I can only imagine what trees will look like so many years from now, as we take 'a walk in the woods.'



Joey Richardson

Great Limber Grimsby
Lincolnshire, England



One 80

Sycamore, acrylic colors

8" x 6" x 5"

The dark, labyrinthine woodland pathway guides me on a journey to the bright lights and freedom of the city.

Jim Rinde

Camarillo, California



Bamboo Nodes

Bamboo, epoxy resin, pigments
Bamboo embedded in epoxy resin

2" x 10" x 6"

Have you ever walked in a bamboo forest? I remember two special walks: the first was in Japan, where I walked through a forest of giant bamboo; the stems were at least six inches in diameter, and nearly 100 feet tall. I had the sense of being in a cathedral. The second was at the Huntington Gardens in Los Angeles, where there is a thick forest of medium-size bamboo, so dense you could get lost in it. In fact, it is a place where you would *want* to get lost. It reminded me of *The Bamboo Grove*, a famous poem by Wang Wei:

*Sitting alone among dark bamboo
Play: lift my voice, into deep trees.
Where am I? No one knows.
Only White Moon finds me here.*

This piece shows the large scale and micro-structure of bamboo.

Ric Romano
Golden, Colorado



Relic Olla

Elm, bent wood handle/collar
Sandblasted, airbrushed, pyrographed
8" x 7.5"

The weaving of the basket beneath this worn *olla* (jar) is indicative of the people of the earth so long ago. This trek through time and history would tell of the Native Americans, so meticulous in their skill of weaving beauty and utility. What a treasured find on this walk in the past, of the people in this land.

Heidi Rupprecht

Prince George, British Columbia



Sneak Peek

Spalted and clear
Canadian birch

8.5" x 8.5" x 3.5"

You may never know who is keeping an eye on you, when you enjoy your leisurely walk in the woods.

Steve Sinner
Bettendorf, Iowa



Along The Trail

Maple, acrylic paint, gold leaf, ink

16.25" x 6.4"

When I heard the title of this exhibition, it did not take long to see that my current explorations of my traditional form and techniques would easily apply to an abstract version of the visual enjoyment of walking in the woods on a warm summer day.

William L. Stephenson

Santa Rosa Beach, Florida

Birch Stand

European white birch, lacquer
Recessed hollow form
Turned, pierced, pyrographed
7.5" x 3.5"

Birch Stand was inspired by a stand of white birch trees observed by the artist during an extended field course in forest management. Stands of white birch are found throughout the Great Lakes region and far north into Canada and Alaska.



Gerrit Van Ness
Mount Vernon, Washington



A Forest Walk

Maple, boxwood, acrylic

3" x 6" x 8"

Sadly, nature's beauty seldom seems to go unmolested by Man's careless discards.

Dick Veitch

Papakura, New Zealand



Family in the Forest

Pepper (*Schinus molle*), towai (*Weinmannia silvicola*),
black locust (*Robinia pseudoacacia*), coprosma,
plane (*Platanus x hispanica*)

13" x 23" x 23"

The tall pieces may simply be seen as trees of the forest which the family is walking through. Or, the trees may be seen as active pieces of the wooden forest, with those on the left talking to the sky; those on the right discussing among themselves; and the ones at the rear may be talking to the person looking at the display or have been likened to politicians—simply talking, but not really doing a lot.

Ralph Watts

Albuquerque, New Mexico



Flower

Ginkgo, holly, acrylic paints, polyurethane
Turned hollow form with articulated
petals, carved, textured

11" x 6"

During a walk in the woods, I found a flower. It was so lovely, I couldn't resist an attempt to capture its essence. I used wood otherwise headed for a landfill to create this piece. The vessel's petals are opened and closed by using a small lever.

Andi Wolfe

Upper Arlington, Ohio



From here to infinity #2

Redwood burl
Turned, carved, sandblasted

4.5" x 4.5"

This sculptural turning is inspired by several forest components: 1) shelf fungi attacking decaying wood; 2) winged seeds such as those found in many tree species; and 3) pollen grain - again of many forest species.

Frank E. Cummings III

Juror Statement

It was an honor to be selected as a member of this jury. An exhibition can almost be a spiritual experience. I expect to be transported to another place, another time. That is a lot to expect from simply observing an object. However, that is what we do.

As I visually approach each object, my first response might be to draw in a deep breath or gasp at the wonder of the object, as its maker guides me through 'a walk in the woods'. I could imagine the experience, the sights, the sounds, and the sensations of walking through the woods. Later, I might contemplate the level of accomplishment, and then reflect on the methods, materials, and processes used to create the object.

The final decisions were made with input from my colleagues. We came to this process with different points of view and different experiences. We all agreed, however, on the quality of the objects in this exhibition. It was a pleasure looking at each entry, and working with my esteemed colleagues.

About Frank E. Cummings III

Frank E. Cummings III is an emeritus professor of fine art. He taught at California State University Long Beach for fifteen years and Cal State Fullerton for an additional seventeen years. During his tenure, he served as coordinator for the first MFA graduate program in the California State University System. He was the associate dean of the School of the Arts, and was the 1997 recipient of the University Outstanding Professor Award. Frank served on a National Endowment for the Arts panel, and as a consultant for the State Department. He has traveled and exhibited in five countries in Africa. His work has also been illustrated in *National Geographic*, and is in the permanent collection of the Renwick Gallery, the Boston Museum of Fine Arts, the Los Angeles County Museum of Art, and the Mint Museum of Design, among many others.

Bill Hunter

Juror Statement

It was a pleasure and a challenge to help select the best pieces for *A Walk in the Woods*, especially with so many good entries. They showed that the quality and scope of the turned object has grown exponentially since AAW's founding in 1986. Technical expertise was evident, and the aesthetic range has become broader, deeper, and stronger. In general, a more elevated approach was clear.

The pieces we make are personal means of self-expression. One suggestion for future submissions: we need to work harder at finding our own voice when submitting work to shows, even when inspired by the works of others.

About Bill Hunter

An accomplished artist, Bill Hunter has been a studio woodworker since 1969. As a founding director of the AAW, and a founding board member of The Wood Turning Center (now the Center for Art in Wood), Bill has had a lasting and positive influence on the world of woodturning. He is a fellow of the American Craft Council, and the veteran of many exhibitions, including a two-year traveling show, *Transforming Vision: the wood sculpture of William Hunter from 1970–2005* which opened at the Long Beach Museum of Art in 2006. Bill continues to work as a studio artist. He and his wife, enamelist Marianne Hunter, live and work in California.

Carol Sauvion

Juror Statement

A Walk in the Woods was a virtual walk through the imaginations and skills of excellent artists. The techniques used to create the entries were varied and masterful. I was particularly impressed with the way the theme was carried through in almost every piece we considered. The one negative for me was the limitation on the number of objects we could select; paring the entries down to accommodate the size of the exhibition was a daunting task.

I am grateful to my fellow judges for their willingness to both share their tremendous knowledge and consider my opinions. Together, I think we were able to organize a beautiful and meaningful exhibition. I look forward to seeing the pieces and to having an actual walk in the woods!

About Carol Sauvion

Carol Sauvion is the creator, executive producer, and director of *Craft in America*, the award-winning documentary series celebrating American craft and the artists who bring it to life. Now in its fourth season, the eighth episode, *Threads*, aired nationwide in May 2012.

Sauvion is also the executive director of *Craft in America*, a non-profit organization that promotes and advances original handcrafted work through educational programs in all media. Projects include the book, *Craft in America: Celebrating Two Centuries of Artists and Objects*, a website and an open-to-the-public study center in Los Angeles. In 2010, *Craft in America* partnered with the Smithsonian American Art Museum to present *Crafting a Nation*, a symposium organized to consider the state of contemporary craft. In 2011, *Craft in America* partnered with the Craft and Folk Art Museum in Los Angeles to present *The Golden State of Craft: California 1960–1985*, an exhibition and catalog for *Pacific Standard Time*, a Getty Research Institute initiative.

Craft is Sauvion's lifelong passion. For the past thirty-one years she has been the director of Freehand, her Los Angeles gallery specializing in functional craft. Prior to her involvement in the gallery, she was a functional potter for ten years. Sauvion earned a BA in Art History from Manhattanville College, Purchase, New York.