

American Association of Woodturners



# Maple Medley

*An Acer Showcase*



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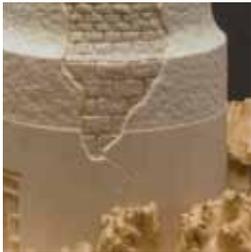
## An Acer Showcase

American Association of Woodturners 2010 Exhibition

Premiering at the 2010 AAW Symposium  
Hartford, Connecticut  
June 17 — June 20, 2010

American Association of Woodturners Gallery  
Saint Paul, Minnesota  
September 1 — December 19, 2010





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# Foreword

For some time, the Exhibition Committee has given thought to having an exhibit composed entirely of work made from maple wood. Maple trees, noted for their fall leaf colors, are prevalent in the northeastern area of the United States, and with the 2010 AAW symposium being held in Hartford, Connecticut, it seemed like the right time for a maple-only exhibition. Thus “Maple Medley — An Acer Showcase” was born.

Acer is the genus of trees and shrubs commonly known as maple. There are approximately 125 species, most of which are native to Asia, with a number also appearing in Europe, northern Africa, and North America. The word acer is derived from a Latin word meaning “sharp,” referring to the characteristic points on maple leaves.

In Asia, maple trees are cultivated for their ornamental beauty. In the U.S., the sugar maple (*Acer saccharum*), prized for its wonderful syrup, is perhaps the most commonly known species. In the United Kingdom, the prevalent maple species is *Acer pseudoplatanus*, which is known there as sycamore rather than maple. Maples are prominent in Canada, and the red maple (*Acer rubrum*) leaf, featured on their flag, is the iconic symbol of that nation.

Maple is a wood cherished and used to great advantage by both woodworkers and woodturners. While wood from the Acer family can sometimes be very bland and uninteresting, it also can have a regal appearance. It sometimes has wonderful figure and coloration patterns that are a special treat to wood lovers, e.g., tiger-striping or fiddleback patterns; ambrosia beetle streaks; fine black spalted zone markings that seem like fine India ink lines; marvelous and sought after birdseye, blister quilting and curl patterns that display a rich and deep chatoyance; lovely and intriguing burl; and the brilliant red streaks in boxelder (*Acer negundo*). The maple family indeed produces an opulent palette of figure and color, which can be seen in the work selected for this exhibition.

- Bill Haskell, Exhibition Chair

# BENOÎT AVERLY

Saint Point, France



## Untitled

Maple, turned and textured  
16.5" x 17.3" x 3.13"

This piece of maple comes from an old tree at the Abbey of Cluny in Burgundy, probably planted by the monks over 200 years ago. This ancient piece of maple fits nicely in a medley of maple work.

## GEORGE BALOCK

Lansdale, Pennsylvania



### Untitled

Silver maple (*Acer saccharinum*)  
burl and Bolivian rosewood collar  
5" x 5"

There is significant diversity in the woods of the *Acer* genus. This piece reflects the upper end of that diversity with color, figure, and texture that displays the best that the genus can offer.

DAVID BELSER

Penacook, New Hampshire



*Baschoue sans nom*  
(Basket without name)

Maple  
2.75" x 4.75"

In New Hampshire, maple is very common and often ignored as a plain and boring wood for turning. The original idea for exploring this layered structure came to me while contemplating the actual structure of wood. The layering and space alludes to the structure of growth rings in the original piece of wood.

## JERRY BENNETT

Huntsville, Texas



### Maple Syrple

Maple, segmented,  
turned and carved

15" x 15" x 11"

In recognition of  
the maple tree's  
contribution, not  
only as a building  
and craft material,  
but as a source of  
delicious maple  
syrup!

## DIXIE BIGGS

Gainesville, Florida



### In the Wind

Hard maple, turned and  
relief-carved; woodburned  
background

4.5" x 11" x 5.2"

What a source of inspiration the maple is — from falling seeds to fallen leaves.



In music, *sotto voce* denotes a dramatic lowering of the vocal or instrumental volume. In my piece, it represents the subtleties of the maple leaf used within this piece.

Sotto Voce

Maple, turned, carved and  
sandblasted

7" x 7"

PHIL BROWN

Bethesda, Maryland



Flared Maple

Curly red maple (*Acer rubrum*) kept wet for a year to spalt, air dried, epoxy hardened and turned

5.5" x 18"



The wide flared surface highlights the unique curl occasionally found in maple, and the color variations created in nature's early stage of decay that flourish so well in maple. The vortex shape on a small base presents the wood in a majestic sculpture form.



The maple used in this vessel was rescued from a tree planted in the 1950s in Southside, Virginia, where sugar maple is not native. The shape highlights the fiddleback figure in the sides and the flat top contrasts with the curved sides to amplify their deep chatoyance.

Sugar Fiddle

Fiddleback sugar maple  
(*Acer sacrum*)

3.75" x 5" x 5"

## KEITH BURNS

Collierville, Tennessee

### Maple Hollow Form

Maple, ebony

11.75" x 6.63"

This piece of maple displays much of the beauty and elements found in maple, including burl, curl, and bark inclusions.





### Round About

Maple, purpleheart and  
black dyed maple veneer,  
cut with a bandsaw,  
laminated and turned

24" x 18" x 9"

Purpleheart was chosen, along with black veneer, to contrast and highlight the beauty of maple and vice-versa. The combination of the woods and the interrelationships of the forms create a medley of feelings each time I look at the piece.

# KIP CHRISTENSEN AND SAUL HANSEN

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Springville, Utah

## Acer's Lighthouse

Boxelder (*Acer negundo*),  
bigleaf maple burl (*Acer  
macrophyllum*), carved  
and bleached; cut  
crystal, stainless steel,  
and six-bulb LED light

15" x 15" x 11"

Although we don't live in the part of the country where lighthouses are built, they are fascinating — the elegance of the structure, the natural beauty of the surroundings, and the symbol as a steady landmark that provides direction, safety, and stability. Since maple responds so well to carving, texturing and bleaching, it seemed to be a natural wood for a turned lighthouse.





This piece was made using an array of surface decoration techniques and is intended to be arranged in a variety of ways.

Ebaneet e Slanovaya Kost (Ebony and Ivory)

Boxelder burl, bleached, torched and ebonized

5" x 12" x 21.5"

# JIM CHRISTIANSEN

Moscow, Idaho



## Hope

Bigleaf maple (*Acer macrophyllum*), turned, carved and painted

2.63" x 19"

Words are often insufficient. Art sometimes is a better way to access and share our deepest feelings. The symbolism of the dragonfly and the maple tree combine to represent the possibilities and inherent beauty of life on Earth.



### 4/4 Time

Bigleaf maple (*Acer macrophyllum*) burl cube and ebonized cherry base. To achieve cubes within a cube, each surface has three predetermined depths and diameters to make sure the corners of each cube stay connected to the next cube.

8.5" x 5"

Four individually turned cubes, connected to form a cube medley. In music, 4/4 time is a whole note with four beats. So, one whole cube gets all four cubes — thus the title *4/4 Time*.

ANDY DIPIETRO

Burlington, New Jersey



Marbleized  
Maple Vessel

Bleached spalted  
ambrosia silver maple  
(*Acer saccharinum*)

6.75" x 6.5"

The bleached ambrosia streaks with the spalted figure showcase the typical beauty of maple.



### Sweet Maple

Base is sugar maple (*Acer saccharum*), turned on four axes, carved and bleached. Tree is red maple (*Acer rubrum*), turned, hollowed, carved and painted with acrylics. Buckets are red maple, turned and painted with acrylics. Spouts are sugar maple, turned, carved and painted with acrylics.

27" x 17"

I live in rural Vermont where the maple tree is woven into the fabric of the land. Maple trees produce valuable lumber for the wood industry and the sap for the famous Vermont maple syrup. Maple trees are also largely responsible for the wonderful foliage colors that attract so many people to the state in the fall. I make maple syrup from sap gathered on our property and responsibly manage 100 acres of forest for lumber and sustainability. I also use some of our maple for turning. Since maple has a substantial influence in my life, and the state I live in, I was inspired to design a piece for the *Maple Medley* exhibit.

RON GERTON

Richland, Washington



Riding the Waves

Maple burl hollow vessel  
with cast bronze

8" x 21" x 17"

Locust tree seed pods were used to make a mold for casting the bronze seed pod forms, which were welded and patinated. The final result makes the viewer wonder if they are real or metal. Mother nature provides the beauty, both in the wood and the seed pods; all I do is give them a chance to live a little longer.



Upwelling

Silver maple (*Acer saccharinum*), turned, carved, sandblasted, bleached; milk paint and elm base  
16" x 6.5" x 6"

## BETH IRELAND

Roslindale, Massachusetts



### From the Artifactory

Maple, turned, carved  
and bandsawed

Sizes vary up to 20"

Being a production turner for over twenty years, I have made thousands of objects. I think about the objects we make and how they will be found in some distant future by an archaeologist who will ponder their significance and function, in the same way that we puzzle today over found artifacts of antiquity. In this work, *From the Artifactory*, I'm using modern day machines to create artifacts that are seemingly familiar but without known function.



Natural-edge Maple  
Burl Hollow Vessel

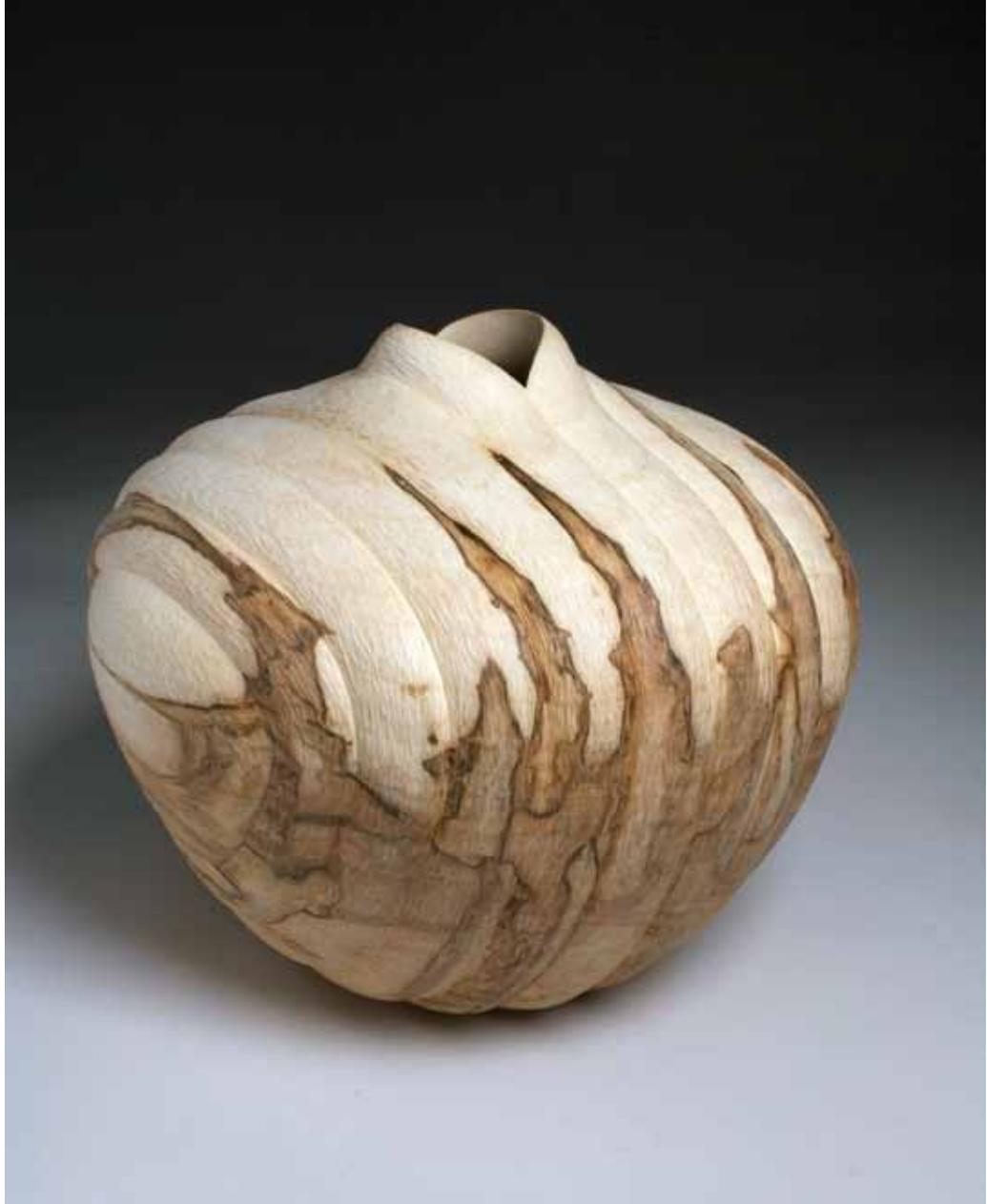
Bigleaf maple (*Acer  
macrophyllum*) burl

12" x 15"

Starting with a 2,500 pound burl, 100–150 blocks were cut. These blocks were kept damp for about one year to let them spalt and darken. This natural-edged piece was turned to about a 1/8" wall thickness, and now weighs less than one pound.

JOHN JORDAN

Cane Ridge, Tennessee



Silver Maple Vessel

Silver maple (*Acer  
saccharinum*), turned,  
carved and textured

7" x 7" x 9"



Dancing in the Moonlight II

Bigleaf maple (*Acer macrophyllum*) burl,  
turned and carved

7" x 6.75" x 5.5"

# JERRY KERMODE

Sebastapol, California

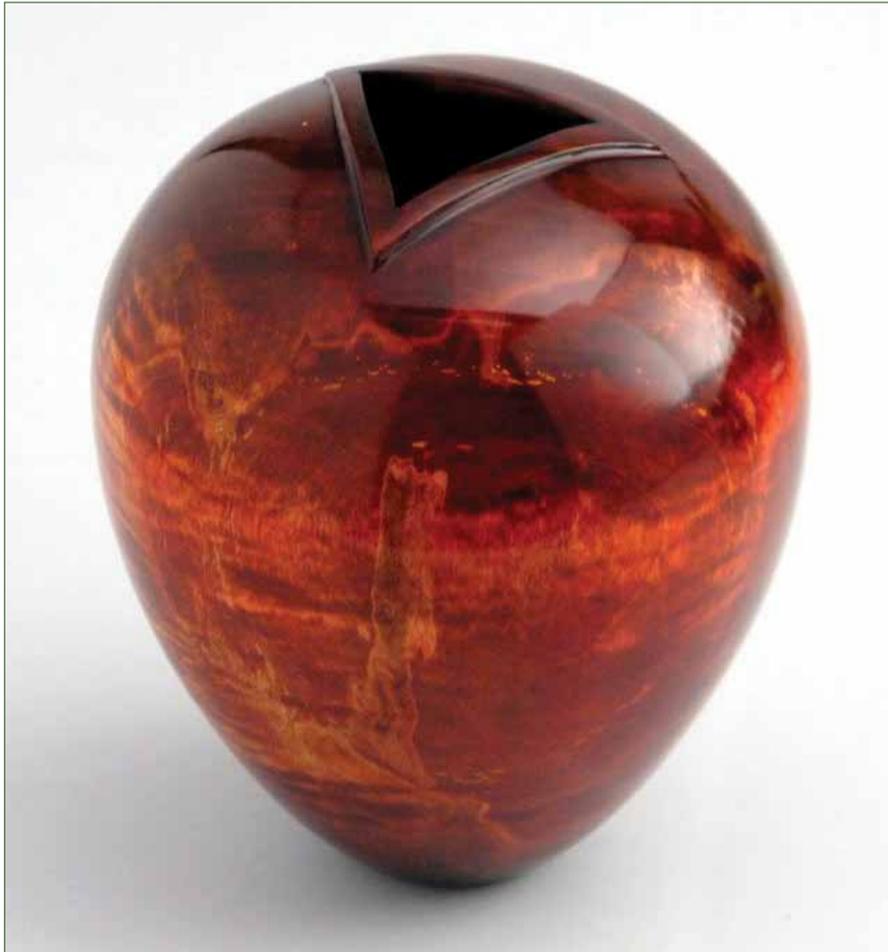


## Spalted Medley

Bigleaf maple (*Acer macrophyllum*), spalted

9.25" x 11.5" x 10.5"

My turnings are about discovering the best form to show the wood, allowing it to tell its own story; or in this case, sing its own song, each measure a different phrase in the spaling process.



Tri

Maple, turned and carved;  
aniline dye

6" x 5" x 6"

The reds, oranges, and yellows of this vessel represent the beauty of the maple tree during the fall and the changing of colors. The stored energy of the tree has been released.

# KRISTIN LEVIER

Moscow, Idaho

## Samaroid Study #1

Hard maple. To create the maple samara seeds, a maple ring was turned with a samara profile. Then, the ring was cut radially off the lathe into 1/4" sections. (100 were created from one ring.) They were subsequently carved to achieve a final seed shape.

21" X 5.25" X 4

I am as enchanted today as I was as a child with winged maple seed pods twirling through the air to the ground. In this piece, I attempted to depict the falling motion of the pods that I used to imagine as magical helicopter/butterfly/fairy hybrids.





### Three Pillars of Correct Homophone Usage

Bigleaf maple (*Acer macrophyllum*), turned on five pairs of axes, textured, cut, reassembled and burned

Each approximately 22.63" x 3.5" x 2.13"

This piece is one of a series that celebrates the structure of the wood. The surface is produced on the lathe and then cut and broken to reveal the wood structure. Burning is used to highlight the individual fibers. Pieces in this series can be imagined to be parts of architectural ruins or weathered geological formations. The title for this piece, like others in the series, reflects the deterioration of some aspect of society or culture, specifically the common misuse of homophones in our language.



Carried Away

Boxelder (*Acer negundo*) crotch section turned sidegrain  
natural edge on wing with the hollow form as  
part of the wing

4" x 13" x 12"



Bigleaf maple, found in the Pacific Northwest, is one of the largest native deciduous trees, getting as large as 8 ft. in diameter. This bowl takes advantage of one of the most quilted bigleaf maple trees I have had the good fortune to come across. The large size of this tree allows for a flatter and more balanced natural-edge rim, providing strength of form when viewed from all directions.

### Curly Maple Bowl

Curly bigleaf maple (*Acer macrophyllum*), turned and bleached

7" x 10.25"

# ROBERT MANNING

Encino, California



## Desert Flower

Sugar maple (*Acer saccharum*),  
mineral streaked, segmented  
on alternating bias to give  
a three-dimensional illusion.  
The lip is carved.

5.63" x 12.75"





Alchemist Vessel

Bigleaf maple (*Acer macrophyllum*), Gabon ebony, snake-wood, walrus ivory, silver and gold leaf

20" x 7"

This vessel form was turned from a fifteen-year-old spalted bigleaf maple burl and was inspired by the study and exploration of ancient Egyptian and Eastern Indian vases. The support ring consists of three layers of segmented ebony which was turned, and the legs are a five-layer bentwood lamination. After cutting half lap joinery, the legs were shaped by hand and joined to the ring and locked with turned ivory pins. The coloration and patina were achieved through many layers. Steps include japan color, Japanese maple leaves, silver leaf, gold leaf, chemical patina applied with lichen moss, mica powders, dyes, and many layers of lacquer hand rubbed to a satin sheen.

# PAT MATRANGA

Hermitage, Tennessee

## The Prize Burl

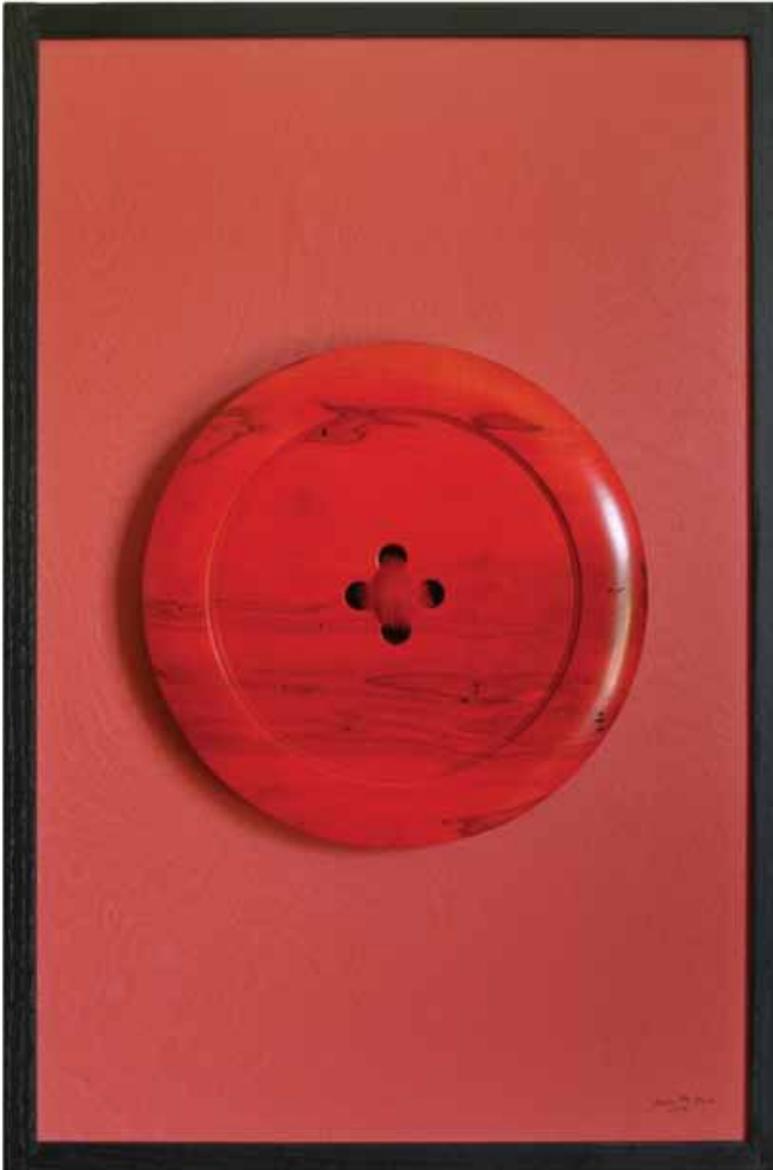
Maple burl, hard maple,  
ebonized walnut

20" x 9"

The infinite nature and ensuing mystique of the sphere has been a source of great intrigue for humanity. To me it is the grandest of all forms and has been the area of focus in my work in recent years. The sun, the moon, a falling raindrop, all possess the mystique of the sphere.

This piece elevates and displays one of the world's most beautiful woods, the maple burl, literally putting it on a pedestal. In addition the wondrous form is elevated and infused with the beauty of the wood.





Red Button

Ambrosia maple, turned, dyed and  
sewn onto painted canvas with cot-  
ton thread

24" x 16" x 4"

### Lidded Endgrain Container

Bigleaf maple (*Acer macrophyllum*), figured

9.5" X 5"

Maple trees yield some of the most beautifully figured wood in the world. The bigleaf maple used for this container displays multiple types of figuring, including fiddleback curl, blistered quilt, and even a little bit of burl. The shape of the container, and the fact that it was turned endgrain, provides a proper canvas to showcase the figured grain from all angles.





A medley of different species of maple, used to illustrate how the plans of the gods can be thwarted by man — or how man's thirst for power will lead him to defy the gods.

In a series of books by Bernard Cornwell, he re-interprets the legends of King Arthur. There, Merlin is the most powerful Druid in the whole of Britain and he fights to preserve his religion in the face of a strong and growing presence by Christians. He feels the gods have forsaken the Druids and are allowing the Christian takeover because his people had lost most of the gifts given to them by the gods. These were the 13 treasures of Britain — including the sword, Excalibur, a magic cauldron, a vest, and other items. Each harbors great powers, which could be used to change the course of history. His quest to find and use these treasures is thwarted by his own people. I realized this could be used to illustrate man's troubled relationship with power.

### The Gods Will Be Crazy!

Bigleaf maple (*Acer macrophyllum*) spalted cauldron;  
red maple (*Acer rubrum*) base;  
boxelder (*Acer negundo*)  
handle with deer and elk horn

12.5" x 18.5" x 12.5"

## DENNIS PAULLUS

Arlington, Tennessee



### Oops

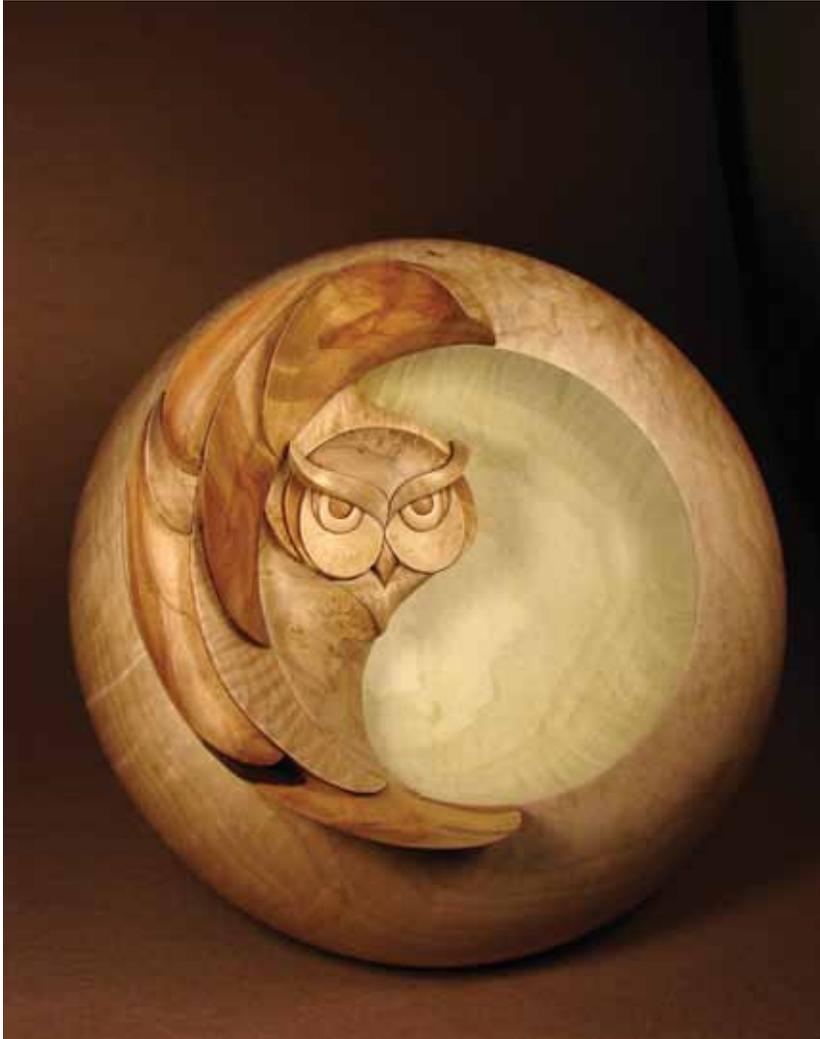
Birdseye maple,  
turned and carved

2" x 5"

Small maple bowl, wonderful birdseye figure; too bad it got too close to the heat of a fire.

## HEIDI RUPPRECHT

Prince George, British Columbia



### In the Spotlight

Eastern and western maples with  
birdseye, curly and quilted figure, and  
intarsia inlay techniques

10" x 10" x 3.5"

In the Spotlight celebrates the silent voice, beauty, even intrigue, of both the majestic maple tree and the elusive great horned owl. It thus showcases a sample of the rich colors, diversity, and distinctive grain patterns of various maple species.

## BETTY SCARPINO

Indianapolis, Indiana



### Canyon Bridge

Maple, walnut, dyed  
and bleached

19" x 17" x 6"



Maple is a lovely wood to turn and carve — it holds detail well and maple's light color allows forms to be clearly visible. While maple can have exquisite grain patterns, I selected a piece with relatively plain grain. Doing so allowed for ease of carving and application of texture.

ALAN STIRT

Enosburg Falls, Vermont



Birdseye Maple  
Platter

Turned, carved, bleached  
and textured

2.38" x 13.25"

A simple classic form highlights the beauty of this wonderfully figured piece of birdseye. The wood has been waiting for about 20 years for an opportunity like this.

# GREG THOMAS

Elkins, Arkansas



## My Name is Red Maple

Red maple (*Acer rubrum*), spalted

5" x 12.75"



The Dawn  
Shall Break

Bigleaf maple (*Acer macrophyllum*), turned and carved with power and hand tools; woodburned, textured rim and 23K gold leaf  
2" x 16" x 6"

The maple theme suggests all exhibit work started from a level playing field, each artist beginning with a simple block of similar wood. Yet, each turner is given the freedom to express themselves through their work, while allowing the beauty of each piece of wood to show through. The word "medley" represents the di-

versity represented by each individual turner, and is an invitation to apply our own unique style to our pieces. I titled my piece after a poem written by my wife Lisa, "The Dawn Shall Break," because it reminded her of a poem she had written many years ago.

## GERRIT VAN NESS

Mount Vernon, Washington

### Slender Threads and Yellow Ribbons

Bigleaf maple (*Acer macrophyllum*) body, sugar maple (*Acer sacrum*) top; waxed thread, ribbon, and rust patina. The body, spout and handles were turned in one piece, carved and sand blasted. The top was turned separately, carved, sandblasted and patina applied.

8.75" x 11" x 7.5"



Because of its underlying strength, maple has been a wood of choice over the years. Unfortunately, wooden objects as well as our institutions cannot continue to be patched together to maintain their integrity when they begin to fail. Expedient fixes and feel good symbols will not correct the underlying problems.

MICHAEL WERNER

Stanwood, Washington



Pacifico

Quilted maple,  
multi-center turned  
9.5" x 2"

A medley of turned craters!

ANDI WOLFE

Upper Arlington, Ohio

Acer Embrace

Ambrosia maple,  
turned and carved

10" x 7"

With a silver maple leaf  
motif, the leaves form  
an embrace.





Pop Fusion in Red

Maple burl hollow hemisphere, airbrushed (Pop Art theme of clear polka dots, candy red and fade pearl) and kilnformed glass

3.5" x 6"



## Juror Statements

### Trent Bosch, Professional Woodturner

Maple is synonymous with high quality American hardwoods. The ideas and concepts that came from this exhibition were broad and varied. Creating a piece within the boundaries of an exhibition, such as this, has the ability to push the artist in directions they otherwise may not pursue. I wish that I had the opportunity to talk with each person about their work to gain a full understanding of the concepts and ideas they pursued. I was honored to be able to help in the selection process. I want to thank everyone who took the time to submit a piece for this exhibition.

### Al Stirt, Professional Woodturner

Maple has a special place in my heart, so I was very pleased to be asked to be a juror for the “Maple Medley – An Acer Showcase” exhibition. I live surrounded by maple trees. Maple helps to heat our house. We have a floor made from it, have picnics in the shade of a maple tree and use maple syrup to sweeten our pancakes. It’s also a great wood for turning and carving. The pieces we chose for the exhibition showcase designs that use the appearance and working qualities of maple as a foundation for new ideas and expressions. Some of the artists are using the wood to make refined classical forms; some are making whimsical pieces reflecting the maple theme, while others are pushing the boundaries of turned wood design. This would be a strong body of work for any exhibition. The fact that all the entries used maple is almost incidental to the creativity that is alive and well in the woodturning world.

### Patricia E. Kane, Friends of American Arts Curator American Decorative Arts, Yale University Art Gallery

The work submitted to the AAW 2010 “Maple Medley — An Acer Showcase” shows the wide range of approaches to woodturning being undertaken by practitioners today. The pool of work from which the show was chosen included traditional finely turned vessel forms with little decoration, as well as vessels with virtuoso carving, elaborate inlay, painting and staining. A large proportion of the submissions were based on vessels, while a certain number moved into sculptural forms and a few ventured into trompe l’oeil. The final selection reflects this diversity of approaches. According to the makers, some expressed spiritual points of view in their work, while others sought to embody humor and wit. For this juror, the varied assortment in “Maple Medley” signifies that the field is vibrant and that the makers are willing to be experimental and creative.

## The American Association of Woodturners

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 300 local chapters in the United States, and over 13,000 members worldwide. AAW publishes the journal, *American Woodturner*. The association's offices and the AAW Gallery of Wood Art are located in St. Paul, Minnesota.

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American Association of Woodturners [www.woodturner.org](http://www.woodturner.org)