

American Association of Woodturners



Creativity in Construction

a collaboration of materials



Creativity in Construction: a Collaboration of Materials

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Creativity in Construction: A Collaboration of Materials

An Invitational and Juried Exhibition
of the Professional Outreach Program
American Association of Woodturners

AAW International Woodturning Symposium
2015 Pittsburgh, Pennsylvania

AAW Gallery of Wood Art
Landmark Center
Saint Paul, Minnesota

2015 Juried Artists

Max Brosi
Rick Crawford
Dewey Garrett
Michael Gibson
Cliff Guard
Jay Shepard
Malcolm Zander

2015 Invited Artists

Louise Hibbert
Garry Knox Bennett
Hubert Landri
William Moore
Rolly Munro
Bill Ooms
Binh Pho
Jeannette Rein
Marc Ricourt

Merryll Saylan
Betty J Scarpino
Jason Schneider
David Sengel
Jay Shepard
Curt Theobald
Linda VanGehuchten
Derek Weidman
Kimberly Winkle

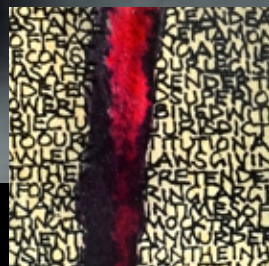
Special thanks to our jury: Rachel Delphia, The Alan G. and Jane A. Lehman Curator of Decorative Arts and Design at the Carnegie Museum of Art, Pittsburgh, PA.; Steve Loar, Director, Center for Turning and Furniture Design, Indiana University of Pennsylvania, Indiana, PA; and Kate Lydon, Director of Exhibitions, Society for Contemporary Craft, Pittsburgh, PA.





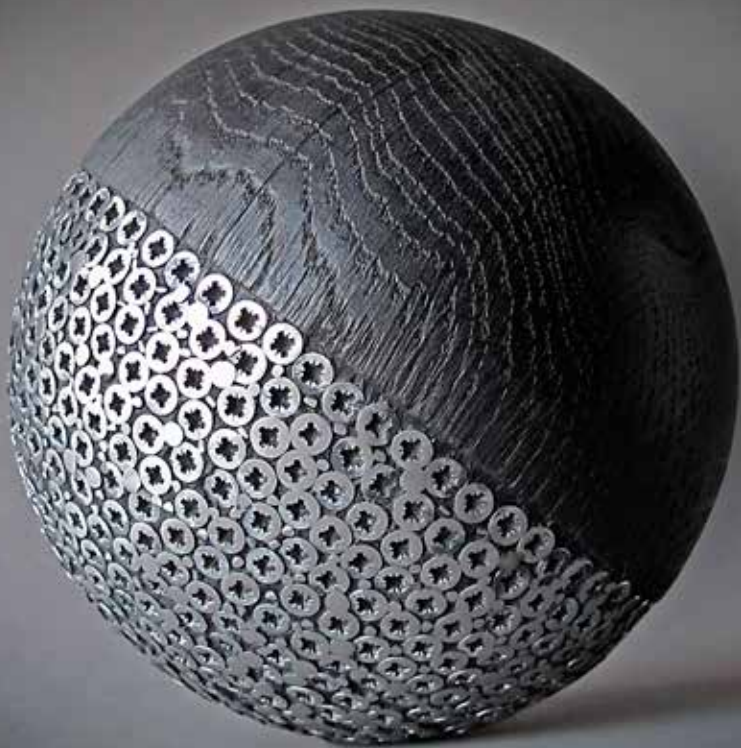
Declaration Hollow

Peter Archer
Shropshire, England



Sycamore, dye, ink

3" x 7" x 7"
7.5cm x 18 cm x 18cm



Screwball

Benoît Averly
Saint-Point, France

Oak, steel screws and nails

5.5" 5.5" x 5.5"
14cm x 14cm x 14cm



*All She
Wanted
Was The
Moon*

Dixie Biggs
Gainesville, Florida



Maple burl,
compressed cherry,
copper, acrylic paint

8" x 8" x 6"
203mm x 203mm x 152mm
Photo provided by artist



Onde

Jérôme Blanc

Genève, Switzerland

Ash, pigment

3.4" x 6.3" x 6.3"

86mm x 160mm x 160mm



Allegheny Connection

Trent Bosch
Fort Collins, Colorado

Maple, steel

8" x 8" x "8
203mm x 203mm x 203mm



Freedom of Speech

Max Brosi
County Leitrim, Ireland



Oak, steel bolts

7.5" x 5.5" x 4"
190mm x 140mm x 102mm



After Midnight

Marilyn Campbell

Kincardine, Ontario

Walnut, holly, epoxy
resin, leather, dye,
M3 metal composite

8" x 5.6" x 3.25"

203mm x 140mm x 83mm



Orbital I

Seamus Cassidy

County Meath, Ireland

Bleached ash, burr elm,
Polycarbonate, sandblasted glass

6.5" x 3.5" x 3.5"
165mm x 89mm x 89mm



Seasons

Jim Christiansen
Moscow, Idaho

Cherry, acrylic paint, gold

8" x 8" x 8"

203mm x 203mm x 203mm



Easter Island Tea Set

Rick Crawford

New Smyrna Beach, Florida

Purpleheart, western red cedar,
blue gum eucalyptus seed pod, Cupronickel,
coconut shell, plumbing tubing

6.25" x 7.125" x 7.125"
159mm x 181mm x 181mm



Woods, metals, antler

Q711 Connected

Robert Cutler

Irrigon, Oregon

4" x 8" x 8"

102mm x 203mm x 203mm



Conundrum

Sharon Doughtie

Kailua, Hawai'i

Mahogany, cherry, rawhide,
Micronesian cordage, leather, paint

5" x 7.25" x 7.25"
127mm x 185mm x 185mm



Zebras

Dewey Garrett
Prescott, Arizona

Urethane resin

0.5" 5.5" x 5.5"
12.7mm x 140mm x 140mm



Shall We Dance

Ron Gerton
Richland, Washington



Boxelder burl, bronze

7" x 4" x 5"

178mm x 102mm x 127mm



Old Blue at Camp

Michael Gibson
Hoschton, Georgia

Pear, rosewood burl, mild steel
8" x 8" x 8"
203mm x 203mm x 203mm
inset photo provided by artist



Harmony

Cliff Guard
Chesapeake, Virginia

White oak, ebony,
antler, copper, dye

7.5" x 5.5" x 5.5"
190mm x 140mm

Photo provided by artist



Rapture

Stephen Hatcher
Olympia, Washington

Bigleaf maple, zircote, wood fiber veneer,
paua shell, epoxy, lacquer

5.5" x 10" x 3.7"
140mm x 254 x 94mm



Macrodonia II

Louise Hibbert

Wales, United Kingdom

English sycamore, African blackwood,
reclaimed 22ct gold, sterling silver, stainless
steel, epoxy resin, acrylic resin, gold leaf, ink

6" x 2.75" x 2.75"
152mm x 70mm x 70mm

Untitled (ZZ33)

Garry Knox
Bennett

Oakland, California



Wood, brass, paint

7.5" x 4.5" x 4.5"
190mm x 114mm





Process of creativity

Hubert Landri

Drôme, France

Damascus steel,
polychromed wood

8" x 8" x 8"
203mm x 203mm x 203mm



Funnel

William Moore

Portland, Oregon

Madrone burl, copper, blackwood

7.5" x 6" x 8"
190mm x 152mm x 230mm



Segmented Copper Inlaid Bowl

Rolly Munro

Manawatu-Wanganui, New Zealand

New Zealand-grown English
walnut, pigments, wax, Danish oil

3.5" x 7.25" x 7.35
89mm x 185mm x 187mm



Black and Silver Egg

Bill Ooms

Prescott, Arizona

African blackwood, brown ivory wood,
maple, sterling silver, freshwater pearl
Russian cubic zirconium

4.25" x 2.75" x 2.75" 108mm 70mm x 70mm
photo provided by artist



*To Be Or
Not To Be*

Binh Pho
Maple Park, Illinois

Bronze, silver, maple,
acrylic paint

5" x 6.5" x 6"
127mm x 165mm





Whorl Hybrid II

Jeannette Rein

Western Australia, Australia

Swan Valley woollybush, currant bush, leaf
vein, sterling silver

7" x 7.5" x 7.5"
178mm x 190mm x 190mm



Untitled

Marc Ricourt

Vaux-Saules, France

Wood, pigment

8" x 8"

203mm x 203mm



3 Figs

Merryll Saylan
Berkeley, California

Various woods, polychromed

8.5" x 6" x 6"
216mm x 152mm x 152mm



Turn a Spindle

Betty J Scarpino
Indianapolis, Indiana

Wood, epoxy

7" x 8" x 2"
178mm x 203mm x 51mm
Photo by Wilbur Montgomery



Homage to Prestini

Jason Schneider
Ringwood, New Jersey

Corrugated cardboard, plaster

8" x 8" x 8"
203mm x 203mm x 203mm



Patent Model

David Sengel

Boone, North Carolina

Steel, maple

5.75" x 7.9 x 7.9"

147mm x 201mm x 201mm



Moon Glow

Jay Shepard

Olympia, Washington

Wood, acrylic paint,
lacquer, selenite

3.5" x 7.8" x 7.8"
89mm x 198mm x 198mm



Rivers of Steel

Curt Theobald

Pine Bluffs, Wyoming

Cherry, steel, Damascus steel

3" x 6"

76mm x 152mm



Trillium Sisters in Step (Bud Vases)

Linda VanGehuchten

Sarver, Pennsylvania

Pardillo, ash, Tecaform, plastic

6" x 6" x 6"

152mm x 152mm x 152mm



Polar Kinship

Derek Weidman
Skeppack, Pennsylvania

Wood, found materials

9" x 9" x 9"
229mm x 229mm x 229mm



Binary

Kimberly Winkle
Smithville, Tennessee

Walnut, polychrome poplar

6" x 5" x 3.75"
152mm x 127mm x 95mm



Dressed For Dinner

Malcolm Zander

Ottawa, Ontario

Pink ivory wood, compressed cherry,
freshwater pearls, epoxy,
cyanoacrylate glue, acrylic paint, lacquer
7.25" x 5.25" x 6.75" 184mm x 133mm x 171mm

Photo provided by artist

PROCESS STATEMENTS

For this exhibition, artists were invited to provide information on the process behind their work, in the format of their choice. The written statements are below. Others can be seen at [www. galleryofwoodart.org/CinC](http://www.galleryofwoodart.org/CinC)

BENOÎT AVERLY When I received the invitation to be part of this exhibition I thought right away of mixing wood and steel, something I have had in mind for a long time. The idea in this piece, as in many of my sculptures, was to create something easy to look at. The sphere naturally came to mind. The simple, round shape called for a simple, consistent texture. I had a jar of screws on my workbench and immediately thought about covering the whole piece with them. Instead, I decided to cover only half of it in order to emphasize the mix of media. I like repetitive patterns, to me a nice pattern should be consistent without being too mechanical. The different sizes between the screws and the nails, and the way they are laid gives a nice rhythm and good balance to the sculpture.

JÉRÔME BLANC *Onde* is a marriage between nature and new technology, inspired by the water shockwave. The vessel was turned and hollowed (no gluing!) and the top sculpted by hand. I created a digital drawing of stylized curves and used a laser to carve them. I am intrigued by the geometric aspects and the optical illusions of this piece.

TRENT BOSCH When confronted with an exhibition with a theme, my process always begins with looking at how I personally connect with it. As a young child I spent several years in Pennsylvania, and one thing that always fascinated me was all of the bridges. Thinking about bridges and how they connect people, making the world a smaller place, seemed the perfect inspiration for my piece. A recent visit to Pittsburgh reinforced that interest. I was amazed at how many bridges were in that area. (After some research, I found out that Pittsburgh has more bridges than any other city.) The use of materials, and the wonderful patinas that these bridges acquire over the years, also provided inspiration for this piece. I drew on my experience with fabricating steel, and created a support structure for the vessel. These two objects and materials have been designed together to work as one.

MAX BROSI My work is constantly evolving towards a more honest, calm, and raw aesthetic. I get great pleasure from the beauty of imperfection and am influenced by the Japanese concept of *wabi-sabi*. I use my experience of wood to design movement into my work, utilizing the natural tendency of thin-turned wood to warp as it dries. Mostly I work in green oak, as the texture of the grain and rays interests me, especially when it is sandblasted.

I work in several series, each exploring distinct ideas; these are commonly explorations of form and material combinations, but sometimes come from a social or political perspective. "Freedom of Speech" is a direct response to the terror attacks in Paris. The protrusion represents a beak. Turned from fresh oak, the grain is oriented so that as the wood dries, and the annual growth rings contract, the beak opens. The rusty bolts represent the attempts to close the beak and prohibit "Freedom of Speech".

MARILYN CAMPBELL I use resin in my turnings as a way to easily create patterns. Since my work already consists of two materials, I decided, in keeping with the theme, to work in an additional two; leather and metal. The "metal" is actually M3 metal composite, a material that is workable in the same way as wood and one I have used before. I also wanted to try a new technique that would create a regular, repeating pattern in the vessel walls to complement the form. My idea was to create the form, turn three shallow grooves into it, then fill the grooves with metal squares set into black resin. When the wood is turned away on the inside, the wall is thin enough so the grooves with the metal and resin are exposed. The resin can then be pierced and textured. I planned to use the leather as an accent around the center and the rim of the vessel. However, as sometimes happens, especially with new materials, some adjustments are required to accommodate unforeseen problems. The leather presented a few hurdles and eventually I settled on a simpler use of it. "After Midnight" with a bit of metal and leather suggests the darker side of midnight.

JIM CHRISTIANSEN Life is often thought of as having discrete phases. In this presentation, tree images represent birth, growing, maturing, and death. All our experiences, loves, accomplishments, and knowledge become "leaves" that eventually fall to the ground to provide the raw materials for new life. Here, a gold wedding ring was pounded and carved into the small leaves at the base of one tree. A life lived results in "leaves" that provide better nourishment for those that follow. May all your "leaves" be **gold**.

RICK CRAWFORD As a mixed media artist, I decided to use four natural elements: two different species of wood, combined with two different man-made copper elements, to address the theme. Two woodworking and two metal working techniques were utilized to fabricate the separate pieces, and the materials came from several different countries—all signifying a collaboration. The pieces are not attached to the tray, allowing the viewer to move them around in relationship to each other...a dynamic interaction between the artist, the art, and the viewer.

ROBERT CUTLER I guess you could say that my work is an effort to have others see and feel the perfection and beauty that is all around us in all things, even in the old, scarred and seemingly unvalued. My use of trees that have been left to decay in the forest, or the antler discarded on the ground by the moose, to the reclaimed metals I use for inlay are about paying respect to the beautiful world around me. I take the flawed, blemished, and discarded and try to make it into the most beautiful, perfect object that is within my ability to produce.

RON GERTON I hike a lot in the desert area where I live in southeast Washington State. Once in a great while, I find pieces of dead sagebrush that have grown into unnatural shapes. I collect these and take them home to cast in bronze. I add wax rods to create pathways, called vents and sprues, for the molten metal to get in and for air to get out when casting. I apply a ceramic shell over the sagebrush and wax form by dipping it in a special liquid, pouring fine sand over the wet model and letting it dry. I repeat this until it forms a .24 inch thick layer. The wax and wood is burned out at about 2,000°F. I cool the shell, vacuum out any ash and reheat it. I melt bronze ingots and pour the liquid metal into the shell. When the shell is removed, the original sagebrush piece is reproduced in metal. The vents and sprues are removed and will be recycled into the next casting. Although the castings look like a simple, natural form, it takes the careful assembly of many different pieces to create the right final shape.

CLIFF GUARD An early mentor told me that the job of a woodturner is to take a piece of wood, and when you finish your project have it look better than when you started. I try to follow this simple philosophy. As we all know, some woods are bland and plain, while other woods are beautiful beyond description. With less beautiful woods I use embellishment and other techniques to create the finished work. With the more beautiful woods I turn simple, classic designs and let the woods speak for themselves

ROLLY MUNRO *Segmented Copper Inlaid Bowl* was turned, polished, ebonised, pigmented, oiled, waxed and inlaid with copper segments. I have attempted to give the turquoise- or jade-like patinated copper a jewel-like quality by choosing a very dark wooden surround. The segments are set in under the lip of the bowl so that they can float as the wood moves due to changes in humidity, without causing the wood to split.

BINH PHO Life is filled with wonder. Some things happen for a reason, yet they're not always as they appear to be. A good thing may be not be all good and a bad thing may not be all bad. Life and death, success and failure, love and loss, all present an endless cycle of all things in the balance of Yin and Yang. When I missed the last helicopter at the American Embassy during the Fall of Saigon, I thought that was a worst day of my life. As the future unfolded, I found it was a good thing that had happened to me. The helicopter is represented by the metal part of this work, cast in bronze, providing negative space for the dragonfly, which represents the organic part - turned, textured, and painted on maple. The two halves can be presented as a bowl with endless possibilities in life, or can be detached, forming the sculpture as we want it to be. In a way, it also resembles a boat—such as the one that helped me to achieve the American Dream.

MERRYLL SAYLAN Over the years, my work has explored still life, domestic images such as stacks of dishes, their forms and shapes adjacent to each other, patterns, really sculptures sitting on a shelf. The ritual of food and cooking and serving, those connections to friends and family is an aspect of the work. The bounty of produce one sees living in Northern California, the myriad of colors, the tactility of the forms; this is what I'm exploring.

BETTY SCARPINO Blueprint method: Follow the detailed instructions on the BLUE PRINT. Published in *American Woodturner*: Finish turning this spindle according to instructions contained in the journal pages glued in between the layers of wood. Wood with predrilled 1 1/8-inch diameter hole: Mark the center on each end, mount onto the lathe, and turn a 1-inch diameter spindle. Highly compressed: Remove the spindle by turning away the epoxy resin. Once freed, the wood will return to its original dimensions.

DAVID SENDEL I have been a collector of found metal from a young age, and this piece incorporates a recent favorite find: a spring with feet. I envisioned it becoming a critter of some sort, but it turned into a machine instead. In wondering what attracts me so to old rusty pieces of metal, I believe it is partly my interest in industrial history, a respect for the quality and inventiveness of older machinery, and an admiration for the shapes and lines in many of those forms. My imagination for this piece takes me to a friend who used to work for the patent office. In the files and collections of prototypes that never made it to production, circa 1905, we find this small hand cranked spring-powered lathe with curved tool rest. Unfortunately, the owner's manual (if there ever was one) is lost.

CURT THEOBALD Pittsburgh is known as the steel capital of the nation, at its peak producing half of America's steel. Thinking about this history, I envisioned the steel coming out of the city, flowing like "Rivers of Steel." The use of steel in the construction of bridges and buildings forever changed the building industry. Just like many modern structures that have a steel skeleton beneath their exterior, I envisioned this piece having the same steel structure hidden within the beauty of the wood.

LINDA VANGEHUCHTEN I am drawn to dancing figures, the lightness of their feet, their agility of movement, their quiet stance as they pause. Two bud vases, balanced on a tripod configuration, revealing their muscular limbs that support these "torsos". The sisters seem to be hesitating, waiting for a flower to adorn them so they may start their dance.

KIMBERLY WINKLE Binary was inspired by the confluence of modalities of making; in this case, digital and traditional. The original form was modeled using a CAD (computer aided design) program, and subsequently, carved from a solid block of wood using a CNC (computer numerical control) router. While the CNC efficiently translates the CAD image, the technology's limitations are also revealed in the process and outcome. In response, the CAD form was reproduced using traditional analog techniques (turning and carving), which allowed for increased control, detail and improvisation. In the end, the collaboration of techniques results in a duet of forms that simultaneously look forward while also celebrating tradition.

DEREK WEIDMAN A polar bear living perilously at odds with the machinations of human progress, pipelines for our oil consumption want to be built, but can the needs of earth and our society find balance? Let's erase the line of man and the wild and start returning to the fold, bloom a technological rose, a new nature, that is both effective, harmonious, and beautiful. I chose to include ugly trash-like materials, broken window panes, epoxy, metal pipes in this sculpture and tried to integrate these materials into the polar bear, while even if somewhat compromised, is still whole and alive.

Creativity in Construction: A Collaboration of Materials

The ninth in a series of small-scale, international exhibitions by the Professional Outreach Program of the American Association of Woodturners.

This year's theme encouraged the artists to create work using more than one material, and to document their creative and/or technical processes. Some of the artists have already been using this approach for many years, for others it was a new challenge.

For the first time, the annual POP exhibition, usually invitation only, includes a small number of juried pieces.

