

TURNED FOR USE II



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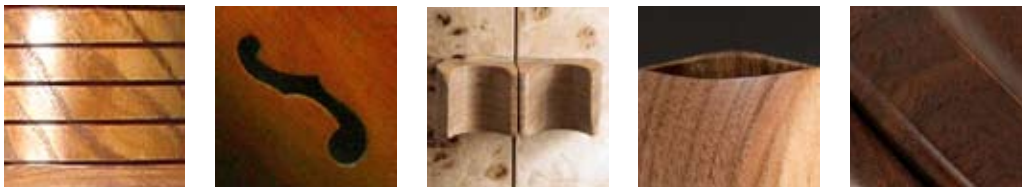
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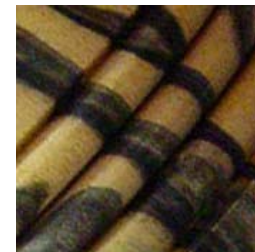
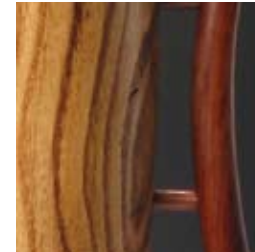
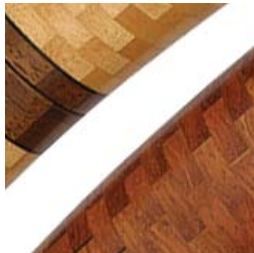
American Association of Woodturners
2008 Exhibition

Premiering at Gallery5
Richmond, Virginia
June 19 through July 11, 2008

American Association of Woodturners Gallery
Saint Paul, Minnesota
September 12 through December 19, 2008

Oklahoma Forest Heritage Center
Broken Bow, Oklahoma
March 1 through May 1, 2009





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FOREWORD

It was gratifying to see such a broad examination of innovatively designed yet useful work selected for this exhibition. These objects express significantly expanded interests in several areas since the first Use exhibition in 1997: creativity, design, color/texture/pattern, altering the work after turning, and off-set turning. The annual AAW Instant Gallery has contributed to this by showcasing the competitive level within the organization, one that increasingly demands that practitioners find their personal “voice” to complement the physical skills and the tools that are our common bond. *Turned for Use II* acknowledges that the very restrictions presented by utility offer avenues for the expansion of our creative abilities and an exploration of design, sculpture, narrative, and communication issues. As you look through the exhibition, you might consider your own interpretations of the term “use,” with its inherent breadth, versus the more particular limits of “utility.” The jurors clearly preferred an expansive inclusive interpretation, including items that range from sublime executions of a “common” salad bowl to the outer limits of containing such things as thought and spirit.

These objects also acknowledge an interest in woodturning’s past, but specifically its recent past, not its long past. This may well be the result of the influence of the AAW and the unique generosity of the teachers who have shared their techniques. This openness often startles artists in other media/process, and is made even more amazing when one considers how many have shared their recent discoveries, not just their old dusty ones. As a result, the field has blossomed at a prodigious rate and is still a very lively art. The zoologist Marston Bates once said, “Research is the process of going up alleys to see if they are blind.” The works of *Turned for Use II* exemplify an ongoing spirit of inquiry and passion coupled with an interest in beauty that is heartening. It was invigorating to realize that I knew almost no one on the list of accepted artists!

Steve Loar, Director, Center for Turning and Furniture Design
Department of Art, Indiana University of Pennsylvania



INTRODUCTION

Turned for Use II is the American Association of Woodturners (AAW) 2008 themed and juried exhibition. After premiering at Gallery5 in Richmond during the symposium, the exhibit will travel to Saint Paul, Minnesota, where it will be featured at the AAW Gallery the latter part of 2008. Following that, the exhibition will be on display at the Oklahoma Forest Heritage Center in March and April of 2009.

The first AAW themed and juried exhibit debuted in 1997, and this current exhibit marks the tenth juried exhibit that has been held. This particular theme is a sequel to the first *Turned for Use* exhibit in San Antonio, Texas. Some of the same kind of functional items, like lidded containers, bowls, drums, and a chess set were in the first, as well as the current exhibition. The last show had a wonderful Indian flute; the current show has a magnificent set of bagpipes. In this sequel, you will also see a number of new and unique items like a mandolin, eyeglasses, and a magician's prop, to name just a few. I think the level of creativity and craftsmanship is amazing.

One hundred forty-four turned pieces were entered, and after thorough and careful consideration, the jurors selected 41 for the exhibition. The three jurors offered a unique sample of their creative talents for the show, making an exhibition totaling 44 pieces.

I'm reminded of a saying I came across in Sweden some years ago. In effect, it said that if you're going to make something useful, also make it pleasing to look at. This is an important principle, one I think that is reflected in the work of our *Turned for Use II* show.

I would like to offer a special note of thanks to the three venues hosting the exhibit, the jurors who judged the entries, and of course all those who entered work and participated in this outstanding display.

Bill Haskell
Exhibitions Committee Chair

JIM BUMPAS

COLONIAL HEIGHTS, VIRGINIA

This urn was created for use as an umbrella urn, and it may also be used as a vase for dried flowers. As an umbrella urn, it is of sufficient size to be used on the floor in an entrance area; however, its moderate size makes it suitable for other uses throughout the house.

UMBRELLA URN/FLOWER VASE

Ambrosia maple crotch, rosewood
19" x 8"

Photo by Tom Crabb





JIM BURROWES

NEW CARLISLE, OHIO

This set makes the perfect gift for the couple who has everything. They are guaranteed to end bickering over whose turn it is to unclog the drain.

TAKE THE PLUNGE

Multi-axis turned

Curly maple, moradillo, rubber

21" x 6" each

Photo by Jerry Anthony

BRUCE CAMPBELL

COQUITLAM, BRITISH COLUMBIA

Inspired by Jean Francois Escoulen's multi-axis turning, this stool was individually turned for a luxury furniture line.

TWISTED? YES, BUT STILL STABLE

Multi-axis turned
Laminated MDF
17" x 19" x 17"



DENNIS CLOUTIER

COQUITLAM, BRITISH COLUMBIA



Utilitarian objects should be beautiful, but first and foremost they must function well.

PEPPERMILL

Maple burl

12" x 3"

Photo by Kenji Nagai

LONNIE COMBS

FISHERVILLE, KENTUCKY



A natural-edged section of pear wood was oriented non-typically on the lathe to create this doll chair.

DOLL RECLINER

Pear
13" x 9"



RICHARD CORSON

BREMEN, MAINE



FRUIT BOWL

Turned and carved white birch

6.75" x 14.75"

BARBARA DILL

ROCKVILLE, VIRGINIA



TURNED GOBLET #2

Multi-axis turned

Walnut

10.5" x 2.5"

Photo by Taylor Dabney

JIM ECHTER

PENFIELD, NEW YORK



MY KICK SPINDLE

Maple, cherry, walnut,
tagua nut, brass, steel

17" x 25" x 8"

My Kick Spindle is a cross between a drop spindle and a spinning wheel. Spinners set it on the floor and run their foot over the spindle shaft or flywheel to start and stop the spinning motion. The heavy flywheel lets the spinner obtain a "long draw" off the spindle tip, which means that they can spin

several feet of fiber into yarn with one kick of the spindle. The yarn gets wound around the shaft above the walnut whorl for storage. Kick spindles have been used for many years and, recently, have experienced a renewed interest as the hobby of spinning grows in popularity.

DEWEY GARRETT

LIVERMORE, CALIFORNIA

Boxes are useful for holding secrets and treasures. The box and lid were hand-turned and fitted before being decorated on my ornamental turning machine.

Some of the patterns on this box are examples of penrose tiles. In mathematics, a penrose tiling is a nonperiodic set that lacks translational symmetry allowing a plane to be tiled without the repetition of a pattern.



PENROSE BOX

Purpleheart
2.5" x 2.5"



JERRY GILMAN

KNOXVILLE, TENNESSEE



The ceramic crush/grind mechanisms can be used for peppercorns or rock salt. The undersides have a design turned on a home-made ornamental rose-engine lathe.

SALT MILLS AND/OR PEPPER GRINDERS

Satinwood, blackwood, holly, purpleheart
8" x 2.5" each

STEPHAN GOETSCHUIS

ATHENS, OHIO



STOOL

English sycamore

12" x 16"

Photo by Steve Loar

This stool was produced during a residency at Indiana University of Pennsylvania in the Center for Turning and Furniture Design. During the residency, I also taught a course entitled: "Sculpture and Furniture Off-The-Lathe." IUP's acronym is locally re-inter-

preted, rather affectionately, as "I Usually Party." This became the conceptual point-of-departure for the stool which served as an example to the students allowing me to directly model process and demonstrate technique.

CAROLINE HARKNESS

SPARKS, NEVADA



Little Woman is a result of a passion for woodturning, doll and earring collecting. This piece celebrates the diversity of the world's hardwoods, as well as showcases favorite jewelry, including pierced earrings on the collar and rings and bracelets on the metal arms. It holds 33 pairs of earrings in the collar and skirt. The hand-crocheted hat (made by the artist) is more practical and forgiving for everyday use than a turned wood hat. The arms are made from recycled metal clothes hangers.

LITTLE WOMAN

Pierced earring stand

Bolivian rosewood, hard maple, blackwood, black walnut, ipe, wire

10.5" x 8" x 4.75"

STEPHEN HATCHER

EVERETT, WASHINGTON



A SKYWARD VIEW II

Bigleaf maple,
mineral crystal inlay, dye
2" x 17"

This flat serving platter with raised rim is comfortable to hold and carry. The deep musical instrument lacquer finish is practical, being both flexible and durable.

CHARLES HENDERSON

ROSWELL, NEW MEXICO



This spinning top is very stable and mesmerizing when spun. It could be used as a time waster, meditation aid, or maybe a pacifier for fidgety fingers – you decide.

THE SPUN SPIRIT

Enclosed spinning top

Sycamore, cocobolo, osage orange

8" x 5"

STEPHEN HOGBIN

WIARTON, ONTARIO



KITCHEN STOOL

Fragmented turning

Wood, paint

26.5" x 13"

KEITH HOLT

FOREST HILL, MARYLAND



These were designed loosely after the late 19th century Windsor style and were inspired by John Lennon's eyeglasses.

A CLEAR VIEW

Spindle and multi-axis
turning, laminated bridge

Bigleaf maple burl, African blackwood

BERNIE HRYTZAK

CHATHAM, ONTARIO

This instrument was created to show how a woodturner can design and construct an object that has had a long history of set design parameters. Strung with mandolin strings, it is tuned, ready to play, and has superb sound quality. It is finished with 15 coats of traditional musical instrument lacquer and buffed to a mirror shine. Cedar and maple were used for the soundboard and backboard respectively to provide exceptional sound quality. The round shape is advantageous in achieving a profile for sound transmission as well as reflecting sound uniformly in the chamber. The neck is turned from maple, and laminated ebony was used for the fingerboard and peghead.

STRUMMIN' A ROUND

Mandolin

Cedar, maple, ebony, instrument hardware

30" x 13" x 3.5"



RAY HUGHES

SHALLOWATER, TEXAS



NOT YOUR GRANDFATHER'S OLD BAGPIPES

Tulipwood, water buffalo horn,
DuPont Delrin™, leather, cloth
30" x 16" x 8"

Traditional African blackwood and ebony pipes have been the standard since the height of the British Empire. Like African blackwood, tulipwood is also a *dalbergia* with characteristic tight grain, high oil content and dimensional stability. All parts were hand-turned, the bores were

gundrilled, and the mounts and mouthpiece were attached with hand-chased threads. The use of modern materials and gundrilling, along with traditional turning and hand-chased threaded parts, gives these pipes a contemporary instrument feeling with an old soul.

ANGELO IAFRATE

JOHNSTON, RHODE ISLAND



Most of the turning I do is making reproduction props for magicians. Antique props have become very valuable; so valuable that magicians who still use these props are reluctant to take them on the road because of the risk of loss. They prefer to use a current production piece when they perform. The illusion is still outstanding when performed by a good magician.

BALL VASE

Magic prop
Black and white ebony
6" x 3"



ALLEN JENSEN

LOVELAND, COLORADO



CATTAILS

Serving bowl

Curly silver maple

5" x 14"

A decorative utility bowl turned from a beautiful specimen of rescued curly silver maple and matching utensils is ideal for serving a favorite salad. The cattail design on the bowl is wood-burned; the salad servers are carved with handles turned and stained to emulate cattails. Most woodturnings are enjoyed for their beauty, but this set will also be a joy to use.

NEIL KAGAN

FALLS CHURCH, VIRGINIA



MEDITATION

Turned and carved cherry
2.5" x 11"

Meditation is a bowl designed to hold your thoughts.

This piece was inspired by crashing waves and the patterns of moving water – the soothing curves provide an opportunity for the mind to relax, to think, and to meditate.

FRED KLAP

TORONTO, ONTARIO



MAPPA BURL
JEWELRY BOX

Staved, turned, veneered

Red alder, walnut, maple,
mappa burl veneer

10" x 8.75" closed



EDWARD KOENIG

MONROE TOWNSHIP, NEW JERSEY

Echoes of Plurality is a post-modern reflection of an American woodturner. The design was inspired both by ancient Greco-Roman terracotta amphorae jars made throughout antiquity to carry liquids and dry goods, and by the powerful stance of the Japanese Samurai with broad shoulders, prepared for any task. As a functional piece, the interior space allows for the storage of materials; as an aesthetic piece, it pleases the eye and satisfies the spirit.

ECHOES OF PLURALITY

Turned, hand-shaped handles, joinery, inlay work

Honey locust, black walnut

22" x 12" x 16"



ALAN LACER

RIVER FALLS, WISCONSIN



AWL MINE

Some of the ferrules were turned from brass plumbing nuts. The steel was shaped by placing short rods in a drill, then working them against a spinning disc on the lathe. Following the shaping, the steel was hardened and tempered using traditional methods.

Osage orange, black palm, spalted maple, black ash burl, birdseye maple, O1 tool steel

Largest awl is 8" x 1.75"

Personally making any of our own tools is rapidly fading away. Commercial products are available in almost every circumstance and for about any situation. However, the feeling of a tool that fits *my* hands and *my* methods and has a beauty that delights me – whether in the wood or the shape or the combination of them both – is something you will not find in the mass-produced object. And add to that the fact that the tool was wrought from my hands in both the shaping of the wood and steel...well, you have to do it to experience the pleasure and satisfaction. This was also a playful exploration of shapes and sizes that work well in my hands for the intended use of the awl.

DALE LARSON

GRESHAM, OREGON



UNTITLED

Pacific madrone burl

5.25" x 11.5"

Photo by Dan Kvitka

Rough turned, boiled, dried, and finish-turned, this functional salad bowl is finished with walnut oil and intended to be used every day.

DON LEMAN

COLUMBUS, OHIO



TWO GRINDS, PLEASE

Salt mills or pepper grinders

Maple, walnut, Brazilian cherry,
wenge, African blackwood, black
and maple veneers

8" x 2.9" and 9" x 2.75"

Photo by Sharon Bierman

These pieces are made by segmented construction, with 389 pieces in the maple grinder and 518 pieces in the Brazilian cherry one. The ceramic crush/grind mechanisms allow for use as either salt mills or pepper grinders.

KRISTIN LEVIER

MOSCOW, IDAHO

DAPPLE

Chandelier

Turned, sawed, bent, and carved. Each group of three leaves was made by turning an elongated, tear-shaped form that was glued to a sacrificial sled, and then cut into five longitudinal slices on the bandsaw. The three innermost slices were bent, carved, and hollowed into leaf-shaped forms.

Cherry, wire, fiberglass, acetate, paint

33" x 38" x 20"

Photo by Archer Photography



I am drawn to forms in nature in which simple, clean-lined shapes are repeated again and again, resulting in highly complex structures. This chandelier was the result of my attempt to recreate and honor the spare, beautiful repetition found in trees such as weeping

willow and eucalyptus. It was humbling to see how much time and energy it took to make this imperfect rendering of something that nature achieves with apparent effortlessness.

ART LIESTMAN

COQUITLAM, BRITISH COLUMBIA



An udu is a Nigerian musical instrument traditionally made of clay. *Udu in Oak* is a rendition of this percussion instrument made of oak rather than clay, and it is playable.

UDU IN OAK

Musical instrument

Pin oak

9.25" x 8"

Photo by Kenji Nagai

JOHN LUCAS

BAXTER, TENNESSEE

This lamp is part of a series on problems with aging. The thought, “take care of your heart or it will take care of you,” is what led to the creation of this piece.

Heart bypass surgery is very common among older men. Since heart disease runs in my family, I wanted to make a statement about it.

The Automatic Electronic Defibrillator has saved many lives and I felt it should be included in the piece. The lamp functions with a three-way touch sensor and turns on or changes power when the silver AED power button is touched.

CARDIAC LAMP

Cherry, yellowheart, aluminum,
polyethylene tubing

28" x 14"



MIKE MAHONEY

OREM, UTAH



KITCHEN SET

Quilted poplar, African blackwood
Turned with threaded finials. Each container is made to hold dry goods (cookies, sugar, flour, pasta). The salt and pepper mills, pinch bowls and salad bowls round out the set; all pieces have a utilitarian finish.

Largest canister is 10" x 10"

JAMES MCCLURE

CANTONMENT, FLORIDA



COMMUNION SET

Holly, acrylic, gold leaf

Chalice: 7.5" x 4.25"

Pitcher: 9" x 3.5" x 5.25"

Plate: .6" x 7.25"

The finish on these pieces is clear acrylic. The interior surfaces of the chalice and pitcher are coated with layers of acrylic paint to form a waterproof barrier, and

the handle of the pitcher was steam bent and attached with waterproof glue; turned interlocking rivets are also glued into place with waterproof glue.

MARK NADEAU

PORTSMOUTH, RHODE ISLAND



This endgrain box fits the exhibit theme of *Turned For Use II*. It is elegant in shape, but hefty in construction to withstand daily use. The piston-fit lid is tight enough to allow the box to be lifted via the finial/lid. This box could be used to store a myriad of items; I think it would work best for storing daily-worn jewelry that you might not want to put away completely at the end of the day, knowing it will be worn again first thing in the morning.

LIDDED BOX

Narra

5" x 2.6"

GARY POLLARD

GREENVIEW, CALIFORNIA



NUT CRACKED ANYMORE

Walnut burl, walnut shells

3" x 14"

This bowl was produced from magnificent walnut wood, which has been enhanced by surrounding it with its own nut shell slices – it begs to be filled and used. The original crack in this lovely walnut burl seemed to doom the piece to a drastic reduction in size. However, using walnut shell stitches allowed the wood to be kept intact. Extending the shells to surround the piece celebrates the successful bridging of the fracture.

DEBBIE QUICK
RICHMOND, VIRGINIA



RED SHOES
WHISTLE
Porcelain
Hand-built ceramic
1.5" x 2.25" x 2.25"

Red Shoes Whistle is a piece about the calling out to the pain of regret for the shoes you can't fill.

HARRY RAE

LISTOWEL, ONTARIO



ROLLING PIN

Soft maple, black walnut

24" x 2.75"

JACK ROGERS

HUNSTVILLE, ALABAMA



CREMATION URN #119

Lacewood, holly, veneer inlay,
rosewood, ivory

9.5" x 8.25"

Containers have been used for centuries to inter the cremains of loved ones. This urn has a threaded lid and an insert that can be engraved with memorial information and affixed in the recess in the bottom.

MARK SFIRRI

NEW HOPE, PENNSYLVANIA

DOUBLE-RIMMED BOWL

Figured mahogany
Turned, carved
3" x 7" x 10.6"



I first designed and made some bowls with what I term 'double rims' in 1976. They were large mahogany platters, one of which I still use to this day. My creative turning after that was more related to furniture and was mainly spindle turned. Although I've made a number of bowls in the interim, they were not symmetrical,

and pushed the limits of functional work. For this exhibition, I wanted to go back to that original symmetrical design from over thirty years ago. The intention of the finished work is to have the bowl appear to have handles that are peeled back and stretched, or simulate a more plastic material.

MICHAEL STAFFORD

ROCKY MOUNT, NORTH CAROLINA



WALNUT BOX
WITH BEADED LID

Black walnut
2.5" x 4"

A box provides a hiding place to secure valuables from prying eyes. This box in a classic American wood, black walnut, provides the owner a safe place for precious things.

BETH STANFIELD

RESTON, VIRGINIA



CHESS SET

Birdseye maple, walnut

Pieces are 2" x 1"

The design of these chess pieces allowed me to create them solely on the lathe with only sanding and filing as finishing touches. This set fits the theme perfectly, having pieces that have been turned and are designed to be used.

DEL STUBBS

MINNESOTA



Slöjd means craft in Swedish. A Slöjd knife is most commonly used today for carving spoons and ladles. The carving blade is 01 steel which has been oil hardened and oil tempered.

WOODCARVERS
SLÖJD KNIFE

Steel, rosewood, antler

7" x 1.1" x .8"

RALPH THOMAS

GULF BREEZE, FLORIDA

The djembe dates back to the 12th century to the Mali Empire of Africa. It was originally made from the djem tree and was covered with goatskin secured with ropes. The shoulder harness helps to support the drum and the lower portion rests between the player's legs, freeing both hands to play the drum.

The djembe is still used today in celebrations and for entertainment.

CHINABERRY DJEMBE

Chinaberry, goatskin, alpine cord

25" x 12"

Photo by Al McCoy



BILL TILSON

HUNTSVILLE, TEXAS



FLOWER BOWL

Birdseye maple,
black palm, cocobolo
3.25" x 7"

Throughout our lives we give and receive flowers, often keeping them to remind us of special occasions. What better way to hold and display flower keepsakes than in this colorful flower bowl? It could hold the first rose received from your lover, the lapel flower from your wedding, or the flowers received congratulating you on the birth of a child or other special day.

The petals were selected for the grain patterns, cut to size, and dyed with four colors from orange on the tips to yellow in the center. A shape was turned as a bowl form for the petals. The base is cocobolo turned and carved to accept the petals and to resemble flower sepals. The center of the flower is turned from black palm to resemble seeds in the flower's pistil.

RALPH WATTS

KNOXVILLE, TENNESSEE



STOOL

Spalted maple,
black walnut, dye

13" x 9" x 14"

FREDERICK WILLIAMSON

CROZET, VIRGINIA



LITTLE NUT BOWL

Red maple
4.5" x 7.5" x 7"

This is just a simple bowl that is nice to hold. The opposing arcing curves of the figure suggest fruit or nuts, or even cupped hands. The emerging shape of the flame figure determined the final shape of the bowl as the curl curves began to mirror the silhouette of the piece.

JURY STATEMENTS

DEBBIE QUICK

ADMINISTRATIVE DIRECTOR
AND ASSISTANT PROFESSOR
CRAFT MATERIAL STUDIES, VIRGINIA COMMONWEALTH UNIVERSITY

Jurying this exhibition was a long and interesting journey. After much debate, filled with discussion of craftsmanship, function, technique, and concept we arrived at a selection of works that exhibit the best of all four. It was a unique experience I will never forget.

DEL STUBBS

KNIFEMAKER, WOODTURNER

I've practiced a number of crafts in the last 35 years (turning, carving, knife making, log building) and usefulness has always been very important to me, so I was glad to be a part of this jury. The last turning show I juried was in the 80's – woodturning has come a long long way since then! It gives me hope that the age-old customer comment "It's way too nice to use" will yet be supplanted with "It's so wonderful I must use it every day." As with all juries, I wish the folk whose work almost got in could have heard the lively discussion between the three jurors.

ALAN LACER

PROFESSIONAL WOODTURNER

There are many exhibit opportunities for conceptual and purely decorative turnings, but few venues emphasize "use." This exhibit was a real chance for the creation of exciting and beautiful objects that were also made to function. Two aspects of this show were very encouraging: the overall quality of the entries was excellent, and the photography has improved tremendously in recent years. However, it was disappointing that there was a relatively low number of entries given both that the field has grown by leaps and bounds and that many turners feel there are too few opportunities to exhibit work that is not 'art turning'.

The jurying process was rigorous: some exceptional pieces were not admitted due to lack of apparent functionality. Every piece submitted was rated on a variety of criteria; there were agonizing and lengthy discussions, re-considerations and rethinking of pieces – in short, every piece received remarkable consideration. There were a number of pieces that were right on the edge of being in the show, but alas there had to be a cutoff point. Enjoy the show. Hopefully it will stimulate greater exploration in the world of functional turned objects.



American Association of Woodturners

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