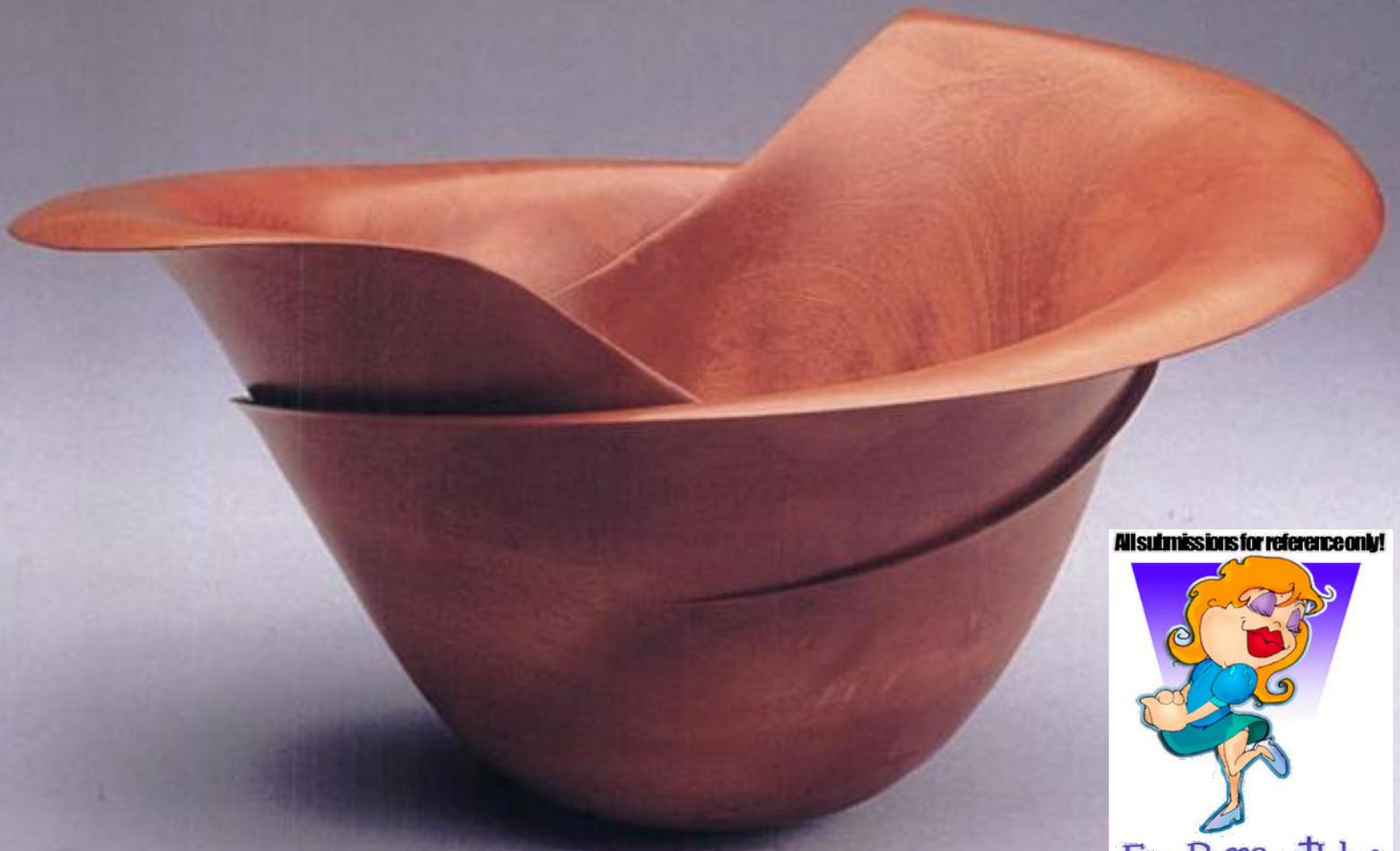


500 WOOD BOWLS



All submissions for reference only!



From Russia with love

Puika

Bold & Original Designs Blending Tradition & Innovation

Материал, защищенный авторским правом

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Introduction

The wood bowl is an object that has been utilized for centuries by diverse cultures. As part of our everyday lives, it is so familiar to us that it can easily be taken for granted. Yet, for contemporary artists who work in wood, the bowl represents a form with tremendous potential, from revealing the beauty of nature to sharing an artistic vision or concept.

Over the last few decades, the wood bowl has been reinvented as an artistic medium and is today approached by artists and craftspeople all over the world as both iconic form and point of departure for self-expression.

Many of the bowls in this book are related to the woodturning movement that grew out of a number of pioneering artists working in different regions, inspired by wide-ranging approaches. They include a member of the Chicago Bauhaus, James Prestini, who has been credited with the birth of this new art form; Bob Stocksdale, who refined the turned wood bowl in his Northern California workshop over five decades; Mel Lindquist, who was creating hollow vessels on the East Coast; and Rude Osolnik, who lived on a mountaintop in Kentucky and took a folk-craft approach to the vessel.

While these artists had no intention of pioneering a new art form, they experimented with new approaches and created work that came to influence many wood artists who followed. The most important of these, Mark Lindquist, David Ellsworth, and William Hunter, took it all to the next

**Bob Stocksdale**

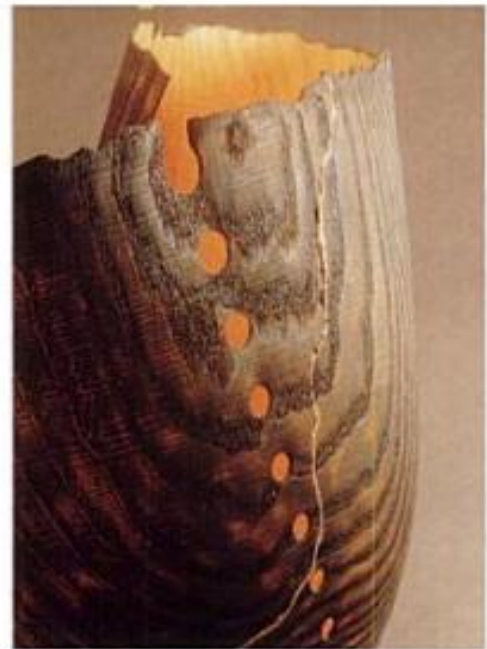
Untitled, 1981

3 1/4" h x 6" diam (8 x 15 cm)

Ebony

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill



level, creating new standards and pushing the craft into the realm of art. Over the last two decades, a number of artists became part of this new movement, contributing more ideas and pushing the field ahead.

Of course, the work in this book represents a wide range of technical approaches, from chisel to chainsaw and router to bandsaw. Some artists carve on the surface of their vessels or utilize paint and mixed media approaches, while many accept what nature has offered and simply sand and seal the wood.

Along with the potential to create thinner, more complex forms, technical breakthroughs have allowed wood artists to create vessels. Since wood can't be used to hold liquid, these forms made little sense as vases. Yet these new forms expanded the language, just as lids offered the potential of container forms. While being expanded upon in relation to utilitarian forms, the wood bowl also came to be abstracted and deconstructed, offering an excellent point of departure for sculptural pursuits.

It is no surprise that the wood bowl has come to serve as a means of self-expression for artists internationally. Historically, wood bowls and vessels have been used for their decorative potential in the Western world and for ceremonial purposes in the East and in indigenous societies. Due to

David Ellsworth*Rataq, 1991*

17" h x 24" w x 12" d (43 x 60 x 30 cm)

White ash with pigment

Photo by the artist

technical and aesthetic breakthroughs, today's forms offer bold and original approaches. They echo their rich history, present contemporary visions, and carry the voice of nature itself.

500 Wood Bowls presents an international array of work created for both utilitarian purposes and artist exploration, featuring artists crucial to the development of the contemporary approach and the best of a new generation of artists who continue to explore it. The work in this book is, indeed, the state of the art.

—Ray Leier and Jan Peters of del Mano Gallery, Los Angeles, California, and Kevin Wallace, independent curator and writer in the field of contemporary craft art

James Prestini

Untitled, circa 1945

1 $\frac{3}{4}$ "h x 5 $\frac{3}{8}$ "diam (4 x 14 cm)

Wood

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill



Rude Osolnik

Untitled, 1994

4 $\frac{1}{2}$ "h x 7"w x 6"d (11 x 18 x 15 cm)

Elm burl

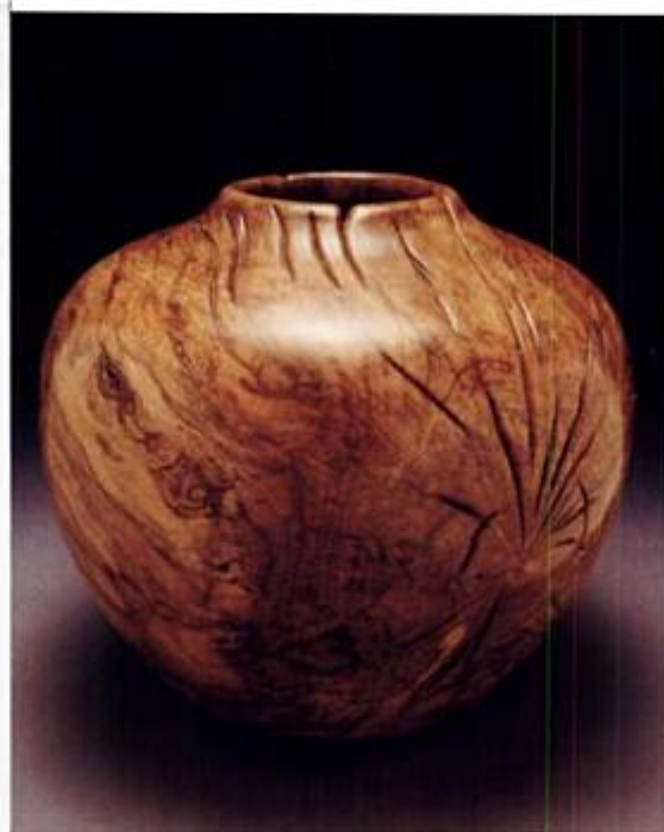
Photo by David Peters

Collection of Forrest L. Merrill



Melvin Lindquist
Hopi Bowl, 1982

14" h x 14" diam (35 x 35 cm)
Maple burl
Photo by Paul Avis Studio



Mark Lindquist
Amiran Krater, 1980

12" h x 11" diam (30 x 28 cm)
Mahogany
Photo by Robert Aude
Collection of Robert Roth

The Bowls

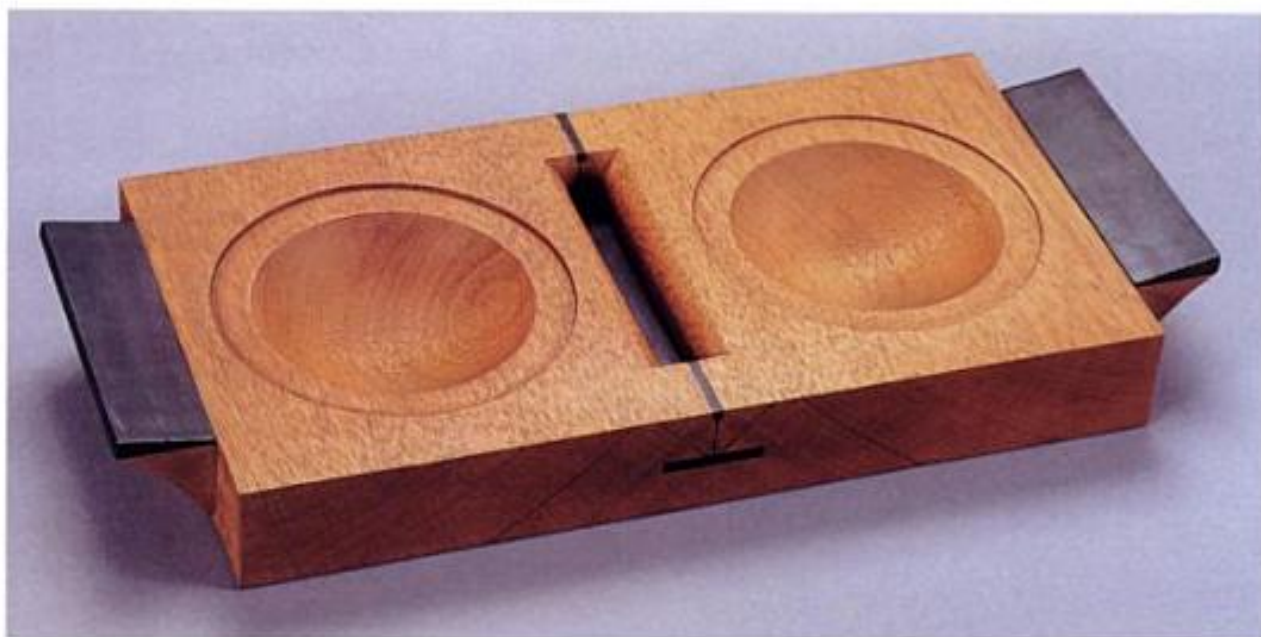
Jason N. Roberts

Service Tray, 2002

16" h x 8" w x 2 1/2" d (41 x 20 x 6 cm)

Turned, joined, and carved mahogany with ebony accents

Photo by John Lucas





Jason Russell

Pulled Apart, 2000

—○—
2" h x 8" w x 8" d (5 x 20 x 20 cm)
Turned and carved cocobolo
Photo by David Peters
Collection of Bob Bohlen



Peter Kovacsy
Close Ties, 2000

5¼" h x 13¼" diam (13 x 33 cm)
Turned and carved jarrah
Photo by the artist



Kim Kulow-Jones

Fruit Bowl, 1992

5" h x 27" w x 13" d (13 x 69 x 33 cm)
 Turned oak with painted handles;
 bent laminated legs; painted maple feet
 Photo by Mark Johnston



Rip and Tammi Mann

Anniversary Bowl, 2002

5½" h x 19" diam (14 x 48 cm)
 Hand-hewn black walnut
 Photo by Paul Matthias
 Collection of Ferris and Ann Maloof



John H. Williams

Adrift, 2001

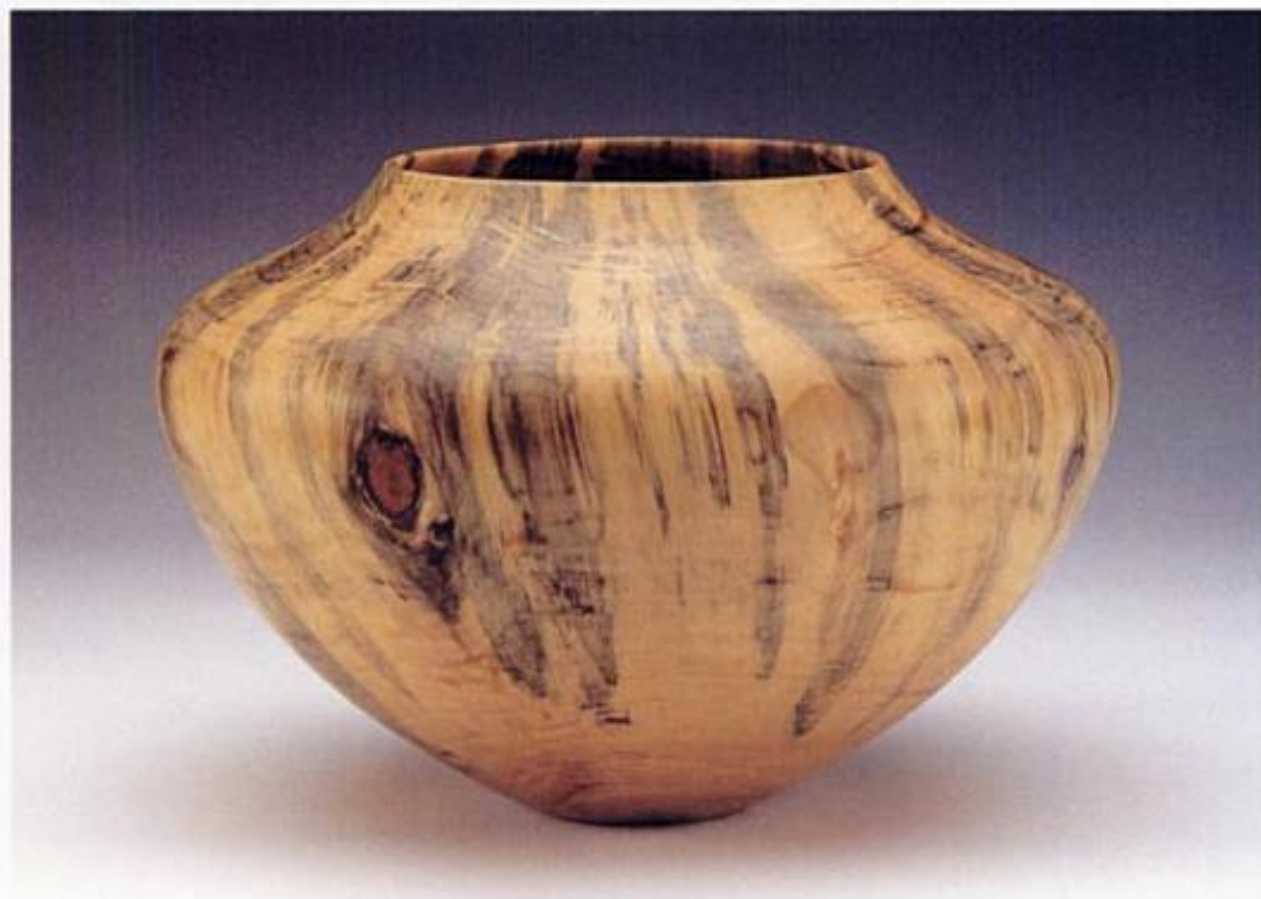
3½" h x 8" w x 6" d (9 x 20 x 15 cm)

American elm and cherry

Photo by Lee Rutherford

Mike Phillips
#2001-51, 2001

10" h x 14" diam (25 x 35 cm)
Turned Norfolk Island pine
Photo by Pat Murray





Wayne and Belinda Raab
Three Balls and a Plate, 1989

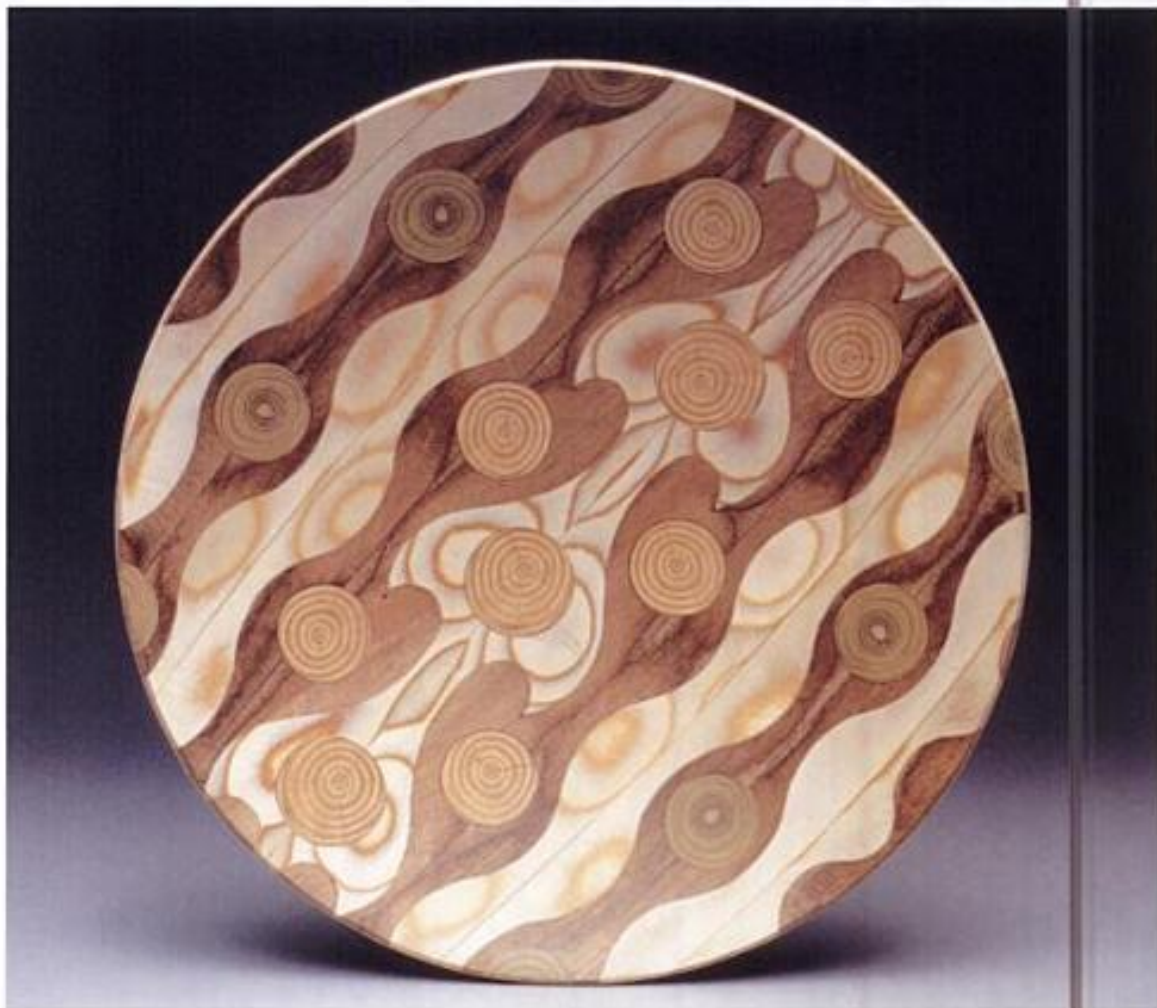
2" h x 11" diam (5 x 28 cm)
Soft maple, painted with acrylic lacquer
Photo by Wayne Raab

**Wayne and Belinda Raab***Plate with Ball, 1989*

1½" h x 10" diam (4 x 25 cm)

Soft maple, painted with acrylic lacquer

Photo by Wayne Raab



Gianfranco Angelino
Untitled, 2000

2 1/4" h x 14" diam (5 x 35 cm)

Laminated birch and mahogany plywood with pine and sumac

Photo by David Peters

Collection of Daniel Greenberg



Jeremy Comins

Untitled, 2001

3" h x 9" diam (8 x 23 cm)

Carved walnut and Brazilian rosewood

Photo by the artist

"I never liked the lathe. I feel it's restricting. That's why I carve....I'm interested in organic and natural forms. The protruding carved parts on this piece are like seed pods, little buds, or nodules. They act like handles and are very sensual and soothing. For me, they are nice forms to carve and look at." —J.C.



Gianfranco Angelino

Untitled, 2002

4½" h x 12½" diam (11 x 32 cm)

Olivewood; cotton yarn and epoxy resin

Photo by David Peters



Joshua Salesin

Untitled, 2001

4" h x 6½" diam (10 x 17 cm)

Turned madrone

Photo by the artist

Robert J. Cutler
Pleasure, 2001

4 3/8" h x 6" diam (11 x 15 cm)
Alaskan birch and maple burl; mammoth tusk,
brass, copper, and silver
Photo by David Peters
Collection of Fredric Nadel





Alfred Sils
Kabuki, 2001

5" h x 5½" diam (13 x 14 cm)
Maple burl with textured rim; inlaid fused silver and gold
Photo by George Post

"These bowls are turned on a lathe. When the turnings are finished, the rims are incised and textured. The inserts, made of copper, silver, and gold, are made by fusing the metals together with a gas torch. Then they're precisely fitted to the openings in the rims before they're epoxied into place. Finally, finish is applied to the piece." —A.S.

Dewey Garrett
Yellow Palm, 2002

6½" h x 10½" diam (17 x 27 cm)
Turned palm wood, bleached
and dyed
Photo by the artist



"I enjoy turning different woods, but when a friend gave me some rounds from a palm tree removed in a street renovation project, I was somewhat perplexed. Unlike familiar tree trunks with annual rings, palm wood is composed of a soft, wet, pithy substance dotted with hundreds of tough, vertical fibers. After I turned a bowl on the lathe, I found that it was difficult to sand and subject to chipping. After some experimentation, I found that scraping and brushing the surface revealed the hard fibers and fuzzy filaments that make up the interesting texture of this piece." —D.G.

John H. Williams

Slice, 2003

6" h x 6" diam (15 x 15 cm)

Cherry, painted with acrylic; gold leaf

Photo by Lee Rutherford

"This piece began with a calabash, of Hawaiian origin, which led me to think of volcanic colors. The red/orange hue creates a glowing interior. The tipped position of the bowl and the textured slice of spilled gold resolve the composition for me." —J.W.



Giles Gilson

Internal Spring, 1990

10" diam (25 cm)

Sculpted walnut

Photo by Rick Siciliano

Collection of Mike Mendelson



William Hunter
Fast Grass, 1995

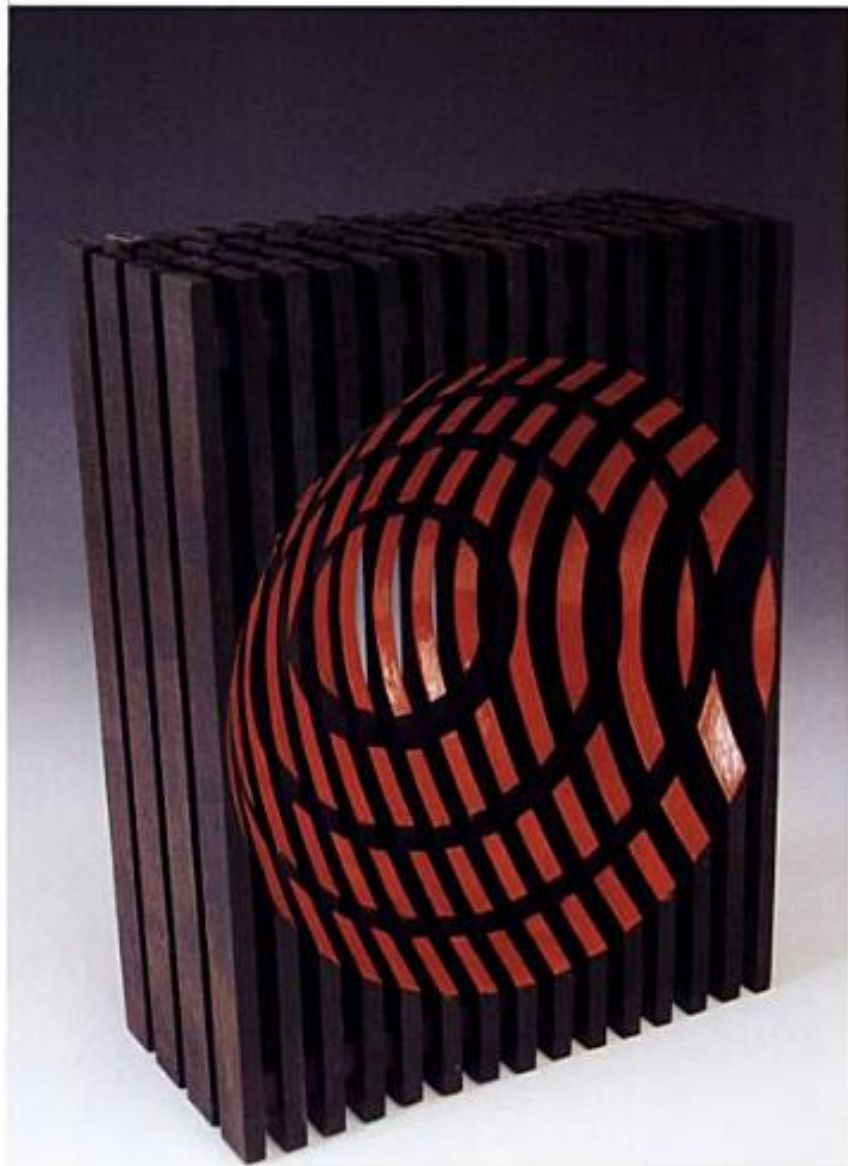
4" h x 8¼" diam (10 x 20 cm)
Cocobolo rosewood
Photo by George Post
Collection of Mint Museum of Craft and Design

"For years I've used the illusion of motion to lend life and a distinct personality to my vessels. By sculpting the implied forces of growth, wind, or currents, I convey my feelings of the natural world through the metaphoric vessel." —W.H.



Peter Kovacsy
River Stone Temple, 1999

4 $\frac{3}{4}$ "h x 13 $\frac{3}{4}$ "diam (12 x 34 cm)
Jarrah and blackbutt; river stones
Photo by the artist



Dewey Garrett

Parallax in Red and Black, 2001

11" h x 8" w x 4" d (28 x 20 x 10 cm)

Turned and reassembled walnut, ebonized and painted with red epoxy resin

Photo by the artist



Giles Gilson

Cammy-Oh 3, Highlights from the Muse, 2002

6" h x 9" diam (15 x 23 cm)

Bowl form, left lapel, full floppy collar,
walnut, rosewood foot, teal interior
Photo by the artist



Andrew Potocnik

Razorback II, 2003

2½" h x 8" diam (6 x 20 cm)

Turned and carved myrtle
Photo by the artist

Ken Keoughan

Tucay Ceremonial Sextet, 2001

3 $\frac{3}{4}$ "h x 23"diam (10 x 58 cm)
Turned and carved mahogany; pine needles
Photo by Dick Coddling





Christiaan Jörg
Untitled, 2003

2¾" h x 14½" diam (7 x 37 cm)
Turned walnut
Photo by C. Haarbeck



David Groth
Mobilis, 2001

28½" h x 46½" w x 24¼" d (72 x 117 x 62 cm)
Carved myrtlewood
Photo by the artist



Stephen Hogbin

River Red Gum Walking Bowl, 2003

12" h x 6" w x 6" d (30 x 15 x 15 cm)

River red gum; gold leaf

Photo by the artist

Bobby E. Phillips

Untitled, 2002

14 1/4" h x 10" diam (37 x 25 cm)

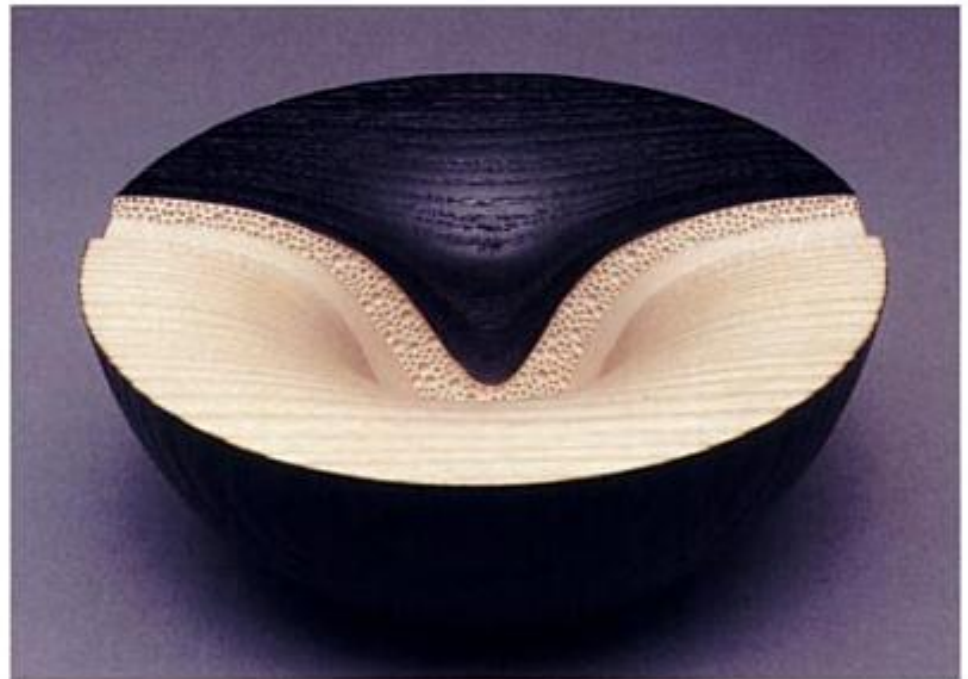
Bigleaf maple burl,
dyed blue/black; found metal
Photo by the artist





Liam Flynn
Untitled, 2003

11½" h x 17" w x 15½" d (29 x 43 x 39 cm)
Turned and carved oak, ebonized
Photo by the artist



Hayley Smith
Hemispherical Bowl 1/01, 2001

2" h x 4¾" diam (5 x 12 cm)
Turned and carved ash, scorched
Photo by David Peters
Collection of The Contemporary
Museum, Honolulu

**Alan Stirt***African Series Bowl, 2002*

5 $\frac{5}{8}$ "h x 6 $\frac{1}{8}$ "diam (14 x 15 cm)
Turned and carved maple, dyed
Photo by David Peters
Collection of David S. Forney

Ashton Waters

Hate to Eat and Run, 2002

6" h x 19" diam (15 x 48 cm)
Turned maple; carved walnut legs,
ebonized with leather dye
Photo by Stacey Evans



Homish Hill
Jetsam, 2000

66"h x 18"w x 18"d (167 x 46 x 46 cm)
Hand-carved silky oak; steel tripod
Photo by the artist

All submissions for reference only!



From Russia with love

Puika





Joshua Salesin

Untitled, 2003

3" h x 4" diam (8 x 10 cm)

Turned English beech and holly

Photo by the artist



Gene Pozzosi

Untitled, 2000

4 $\frac{5}{8}$ " h x 5 $\frac{1}{4}$ " diam (12 x 13 cm)

Makassar ebony

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill

Ed Moulthrop

Untitled, circa 1985

10" h x 16" diam (25 x 41 cm)

Figured tulipwood

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill





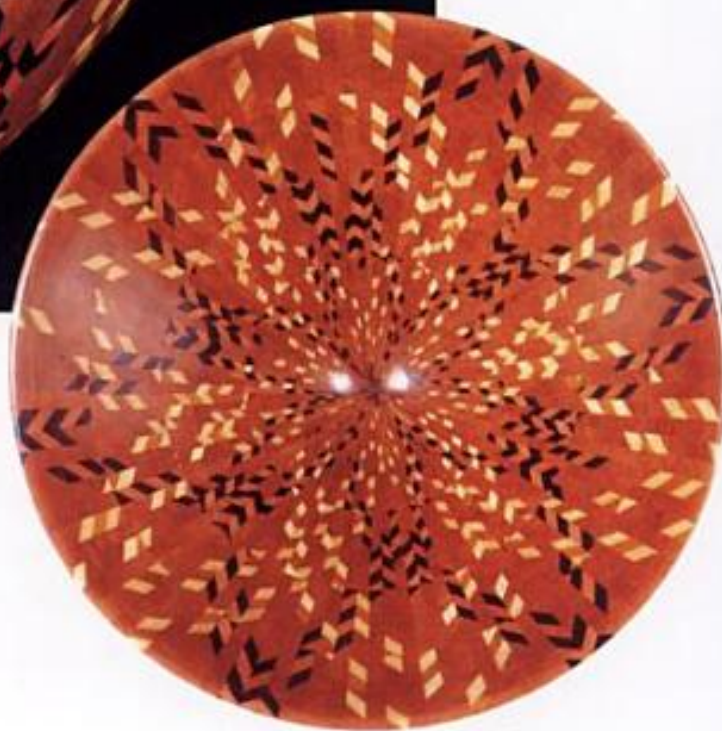
Mike Shuler

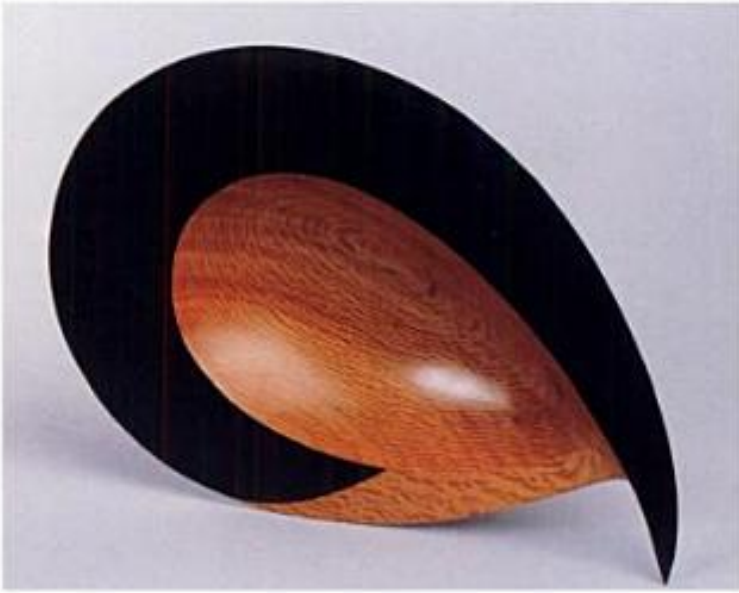
Pink Ivorywood Bowl, 2001

2½" h x 4" diam (6 x 10 cm)

Turned pink ivory, ebony, and chakte viga

Photo by the artist





Christopher Reid
Meeting of Minds, 1994

18" h x 14½" w x 9½" d (7 x 37 x 24 cm)
Carved sheoak with ebonized rim
Photo by Victor France



William Hunter
Spirit Dwelling, 1991

26" h x 8" w x 5¾" d (66 x 20 x 15 cm)
Cocobolo rosewood; gold leaf and ink
Photo by George Post



Giles Gilson
Cammy-Oh I, 2001

6½" h x 11¼" diam (17 x 28 cm)
Turned and carved basswood, lacquered
Photo by del Mano Gallery

Binh Pho*Love, 2000*

4½" h x 7" diam (11 x 18 cm)

Maple, dyed; 22k gold leaf

Photo by the artist

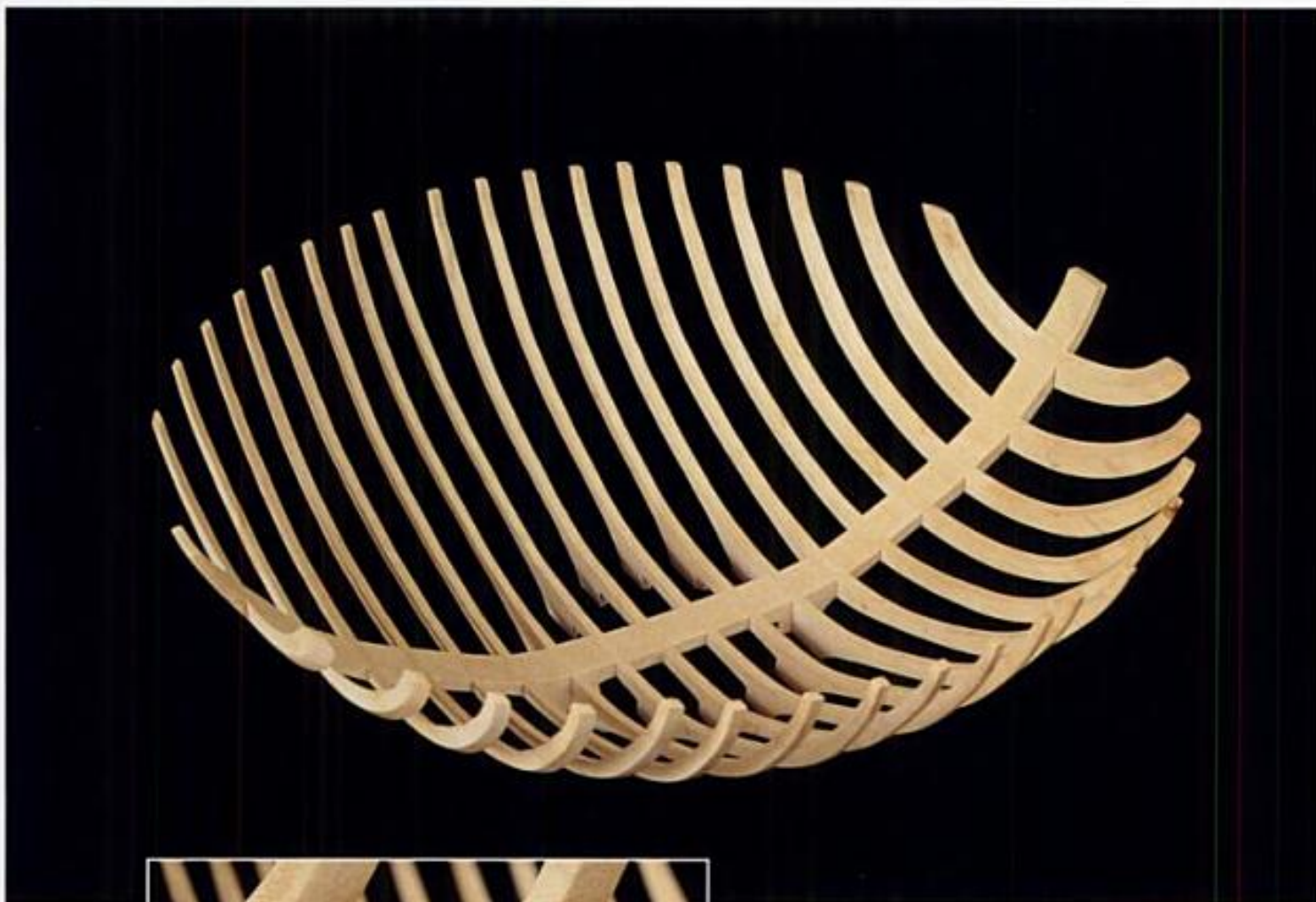
Collection of Steve and Julie Eckert





Peter M. Petrochko
Window Vessel Series, 1990

17" h x 17" diam (43 x 43 cm)
Hand-carved laminated white ash
Photo by Frank Poole



Dewey Garrett

LIM #1, 1993

4" h x 12" diam (10 x 30 cm)

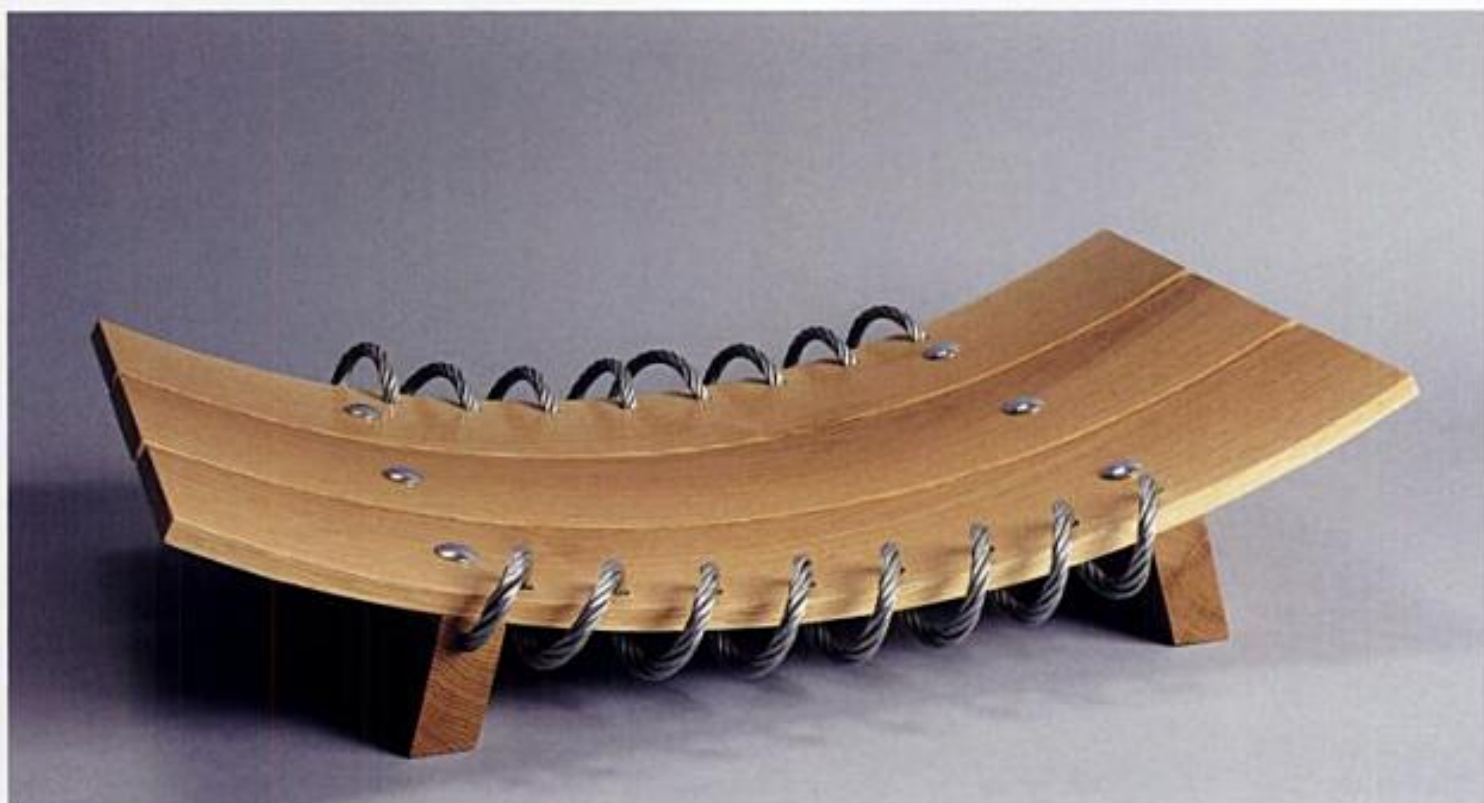
Turned maple, bleached

Photo by the artist



Joshua Salesin
Natural Edge Cork Oak Bowl, 2002

6" h x 8³/₄" diam (15 x 22 cm)
Turned cork oak
Photo by the artist
Collection of R. Wedeen



Per Brandstedt
Mekano, 1996

6" h x 19½" w x 12" d (15 x 50 x 30 cm)
Laminated oak; steel wire
Photo by Francis Howard



Gene Pozzesi

Untitled, 2001



4 3/8" h x 4" diam (11 x 10 cm)

Olive

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill

**Alfred Sils***Sleepy Hollow, 2002*

8" h x 6½" diam (20 x 17 cm)
Buckeye burl with textured rim;
inlaid fused silver and gold
Photo by Bernard Wolf
Collection of Dr. and
Mrs. Seymour Levin

Bobby E. Phillips

Untitled, 2002

7½" h x 17½" diam (19 x 44 cm)
Spalted maple; sterling silver chain
Photo by the artist



**Matthew Hill**

Untitled, 2003

3 3/4" h x 6 1/8" w x 6 1/4" d (10 x 16 x 16 cm)

Mahogany, maple, and ebony

Photo by David Peters

Collection of Kathryn Berryman

Dewey Garrett*Colosseo in Oak*, 2000

7" h x 14" diam (18 x 35 cm)

Turned segmented-and-assembled oak

Photo by the artist

"I've always enjoyed architecture and the elements and motifs that make buildings interesting to view. For this reason, I wanted to design a bowl that incorporated some of the familiar features of classical buildings—such as columns, elevations, and decorations. I was drawn by memories of a long-ago visit to Rome and the Coliseum. I remembered the enormity of the structure, the reminders of the gruesome spectacles of combat, and, curiously, the ever-present cats. I designed this piece to reflect numerous architectural elements, including a central bowl reminiscent of the huge amphitheater. As I made the piece, I realized an additional feature—the bowl can be inverted to make a dome." —D.G.



Dennis Elliott

C2204 Sculpted Vessel, 2002

15" h x 19 1/2" diam (38 x 50 cm)

Turned and carved bigleaf maple burl; burned

Photo by Iona S. Elliott





Rip and Tammi Mann

Tiger Lily II, 2002

7" h x 18" diam (18 x 45 cm)

Hand-hewn tiger maple spalted with ambrosia

Photo by Goodrich and Company

Collection of Lowrie and Nancy Sargent



Glenn Krueg

Flower from the Forest, 2001

4" h x 6" diam (10 x 15 cm)

Masur birch

Photo by the artist

**Bruce Mitchell***Running Fish, 1991*

12½" h x 15" w x 21" d (32 x 38 x 53 cm)

Redwood root burl, carved with chainsaw and power tools

Photo by Mel Schockner

"The stump used for this piece acquired its barnacles in the Pacific Ocean. I left them on one side to relate part of the story of the wood." —B.M.

Mark Lindquist

Desert Captive #1, 1989

14½" h x 33" w x 20" d (11 x 83 x 51 cm)

Ash burl, oak burl, maple

Photo by Randy Lowoy

Collection of Don Roy King





Guy Scott
Untitled, 2003

6¼" h x 11½" w x 17½" d (16 x 29 x 44 cm)
Carved laburnum burl with natural edge
Photo by Jim McCulloch Photography



Hamish Hill

Ceremonial Bowl, 1999

○ 12" h x 42" w x 24" d (30 x 107 x 60 cm)
Hand-carved tulip tree and Victorian blackwood
Photo by the artist

Mark Gardner
Offering Bowl, 2003

4" h x 25" w x 17½" d (10 x 65 x 44 cm)
Turned and carved walnut, painted
Photo by Tim Barnwell





John Smith
Vessel Bowl, 1998

24" h x 8" w x 4" d (60 x 20 x 10 cm)
Laser-cut hoop pine plywood
Photo by Uffe Schulze



Stephen Hogbin
Walking Bowl, 2001

11¼" h x 9½" w x 12½" d (28 x 24 x 32 cm)

Maple; gold leaf

Photo by David Peters



Steven B. Levine
Mesa, 1999

4" h x 14" diam (10 x 35 cm)

Segmented quilted maple
with mahogany trim

Photo by Grant Peterson

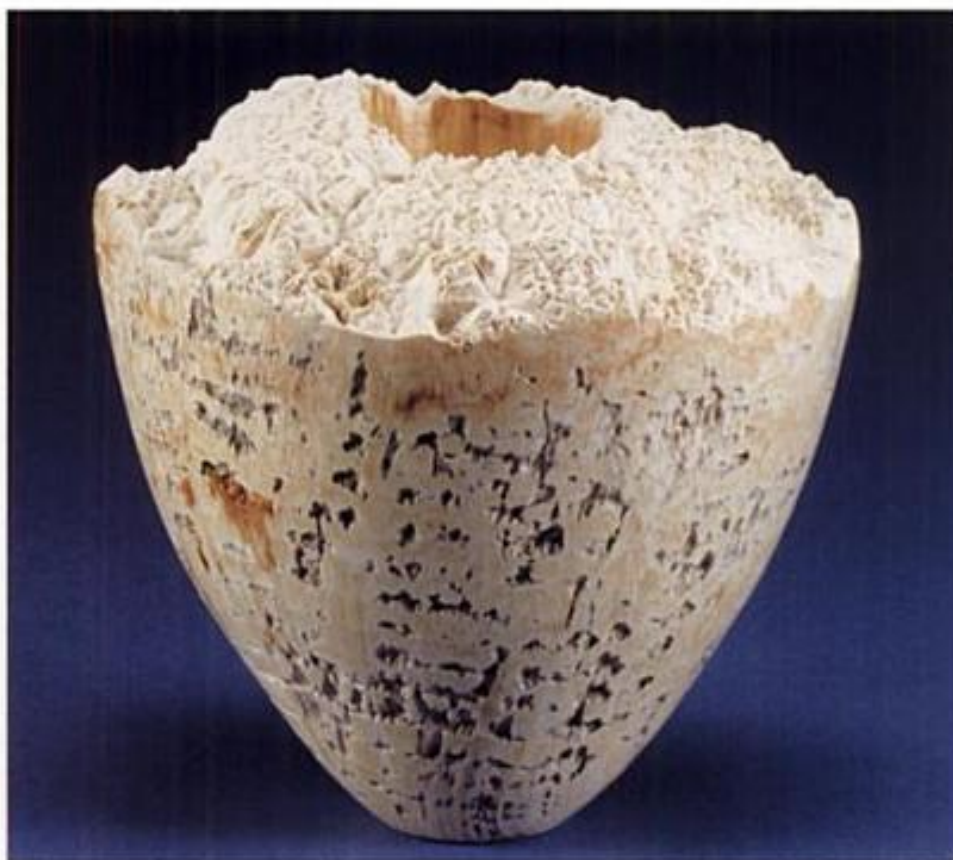
Collection of The Newark Museum;
Newark, NJ

"This piece began with a unique piece of wood that I found. I responded by developing a form to showcase it." —S.L.



Jon Sammis
Fortom, 2002

14" h x 14" diam (35 x 35 cm)
Australian grass tree root
Photo by Don Eaton
Collection of Thomas Pugliese



Kip Christenson

Whited Sepulcher Series 09, 2002

8½" h x 8½" diam (22 x 22 cm)

Box elder burl

Photo by Photocraft

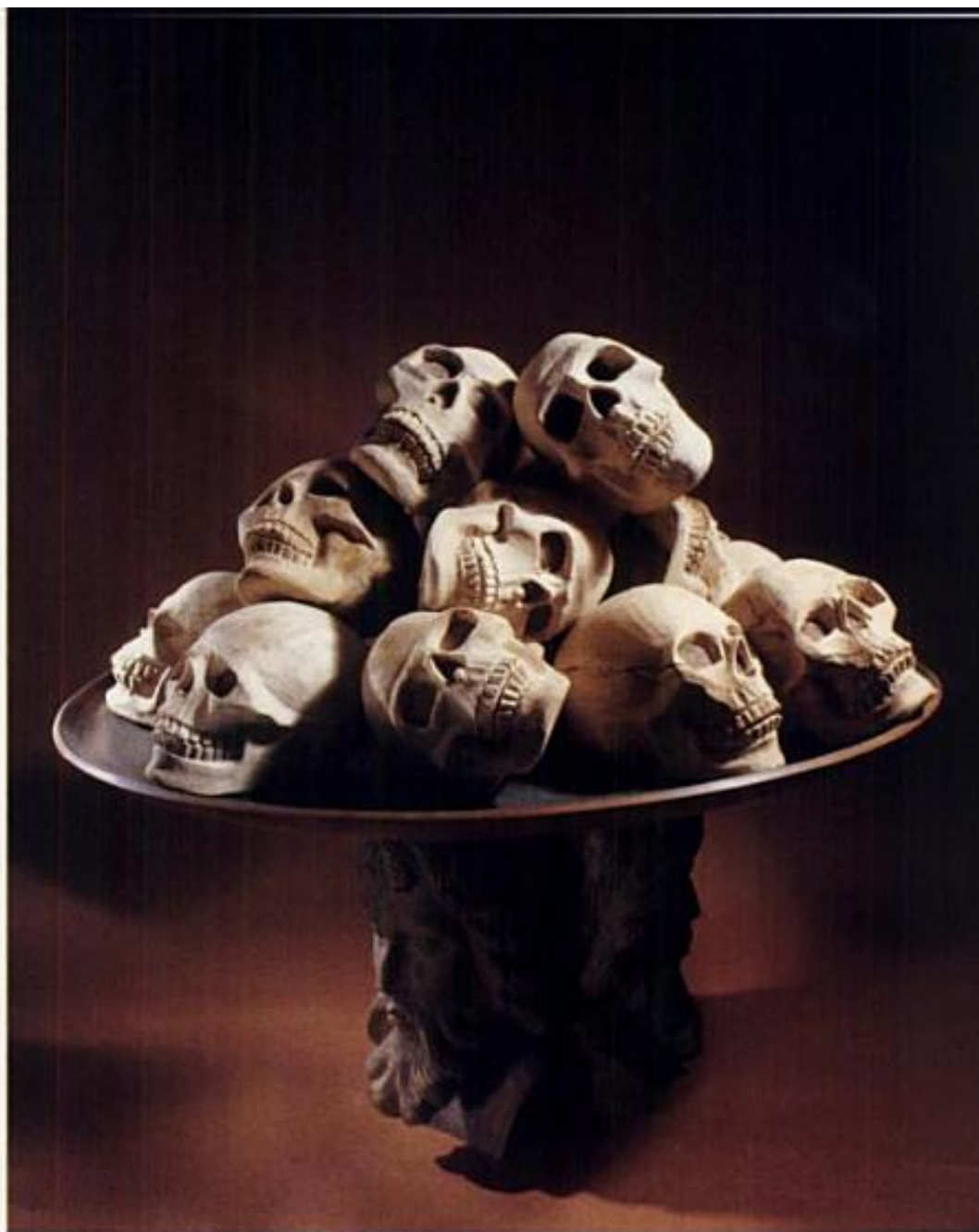
Collection of Chris and Debbie Hansen

Merryll Saylan

Planets, 2000

5" h x 19" w x 19" d (14 x 48 x 48 cm)
Turned western figure maple; bleached
Photo by Hap Sakwa



**Gene Kangas**

Skull Reliquary Bowl, 2003



28" h x 30" diam (71 x 76 cm)
Turned and carved wood, painted
Photo by the artist



James E. Seitz
Tray, 2003

13⁷/₈"h x 9⁵/₈"w x 12¹/₄"d (3 x 24 x 31 cm)
Hand-carved pine
Photo by the artist



Allen Davis
Segmented Bowl, 2002

9"h x 16" diam (23 x 41 cm)
Zebrawood, cherry, red oak,
black walnut, poplar, and holly
Photo by Jon Bowman

**Ross Pilgrim**

Southwest Inspired Segmented Bowl, 2001

4" h x 6½" diam (10 x 17 cm)

Turned segmented quilted maple, walnut, bloodwood, and ebony

Photo by Kenji Nagai



Art Liestman

The Future Is Functional, 2003

3½" h x 7½" diam (9 x 19 cm)
Turned curly cherry and ebony
with pyrography
Photo by Kenji Nagai



Bud Lotven*Chaco Amarello*, 1998

6 1/4" h x 8 1/2" diam (15 x 22 cm)

Brazilian satinwood and African ebony; plastic

Photo by the artist



"The graceful lines of the Greek amphora, a vessel often found in ancient shipwrecks, inspired the shape of this bowl. The legs allow it to stand on its own....Carving oak burl with hand tools is a sensuous task that requires intense focus. The grains of the wood run in contrary directions, and it is hard in most places but has a cork-like consistency in others." —T.M.S.



T. M. Sharp
Untitled, 2003

5 5/8" h x 3 1/2" w x 3 1/4" d (14 x 9 x 8 cm)
Hand-carved oak burl
Photo by the artist



Dennis Elliott

C2207 Sculpted Bowl, 2002

7½" h x 21" diam (19 x 53 cm)

Turned and carved bigleaf maple burl, burned

Photo by Iona S. Elliott



Jim Keller

Sphere, Pecan Hollow Form #107, 2001

19" h x 19" w x 19" d (48 x 48 x 48 cm)

Spalted pecan

Photo by Armando Rodriguez



Al Kearley

Little Nut Bowl, 2003

6½" h x 13" diam (17 x 33 cm)

Elm with natural edge

Photo by Chris Hammond



Lucy Hoeksema

Koala Bear, 2003



46" h x 58" diam (18 x 23 cm)
Turned jarrah with natural edge
Photo by the artist



John S. Ambrose
Laminated Bowl with Lid, 2001

6" h x 12" diam (15 x 30 cm)
American black walnut and English sycamore, sandblasted
Photo by Nick Hedde



Craig Leeds

Untitled, 2003

1½" h x 57⁄8" diam (4 x 15 cm)

Quilted maple

Photo by David Peters

Collection of Paul and Sheri Robbins



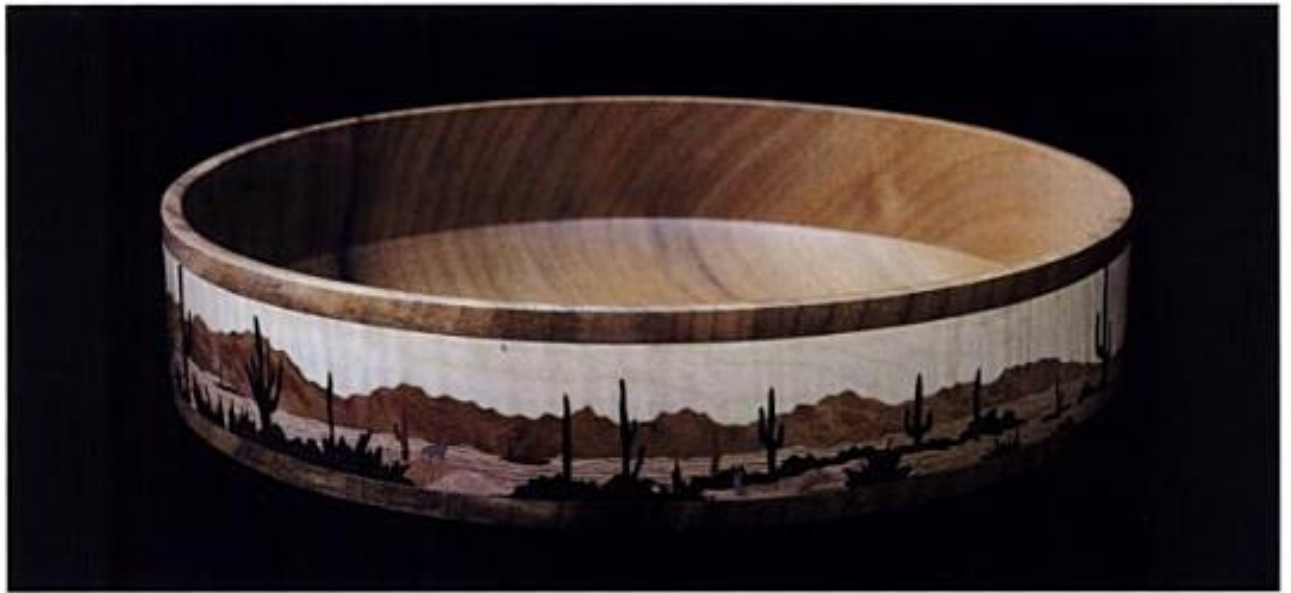
Bert Marsh

Spalted Beech Bowl, 1995

3½" h x 13" diam (9 x 33 cm)

Turned English spalted beech

Photo by Tony Boase



Dave Peck

The Rabbit and the Coyote, 2003

3" h x 10³/₄" diam (8 x 27 cm)
Myrtle with inlaid marquetry
Photo by the artist



"Historical examples of still-life paintings are common, but still-life sculptures are much rarer. This piece is part of a series of sculptural woodturnings based on images from paintings." —G.K.

Gene Kangas

Red Apple Bowl, 2001

9" h x 17" diam (23 x 43 cm)

Carved and turned wood, painted

Photo by the artist

Plumb Bob [Bob James]

Nate's Calabash, 2003

19" h x 12" diam (48 x 30 cm)

Bird's-eye yellow cedar, ebonized oak, and laburnum

Photo by Ian Batchelor





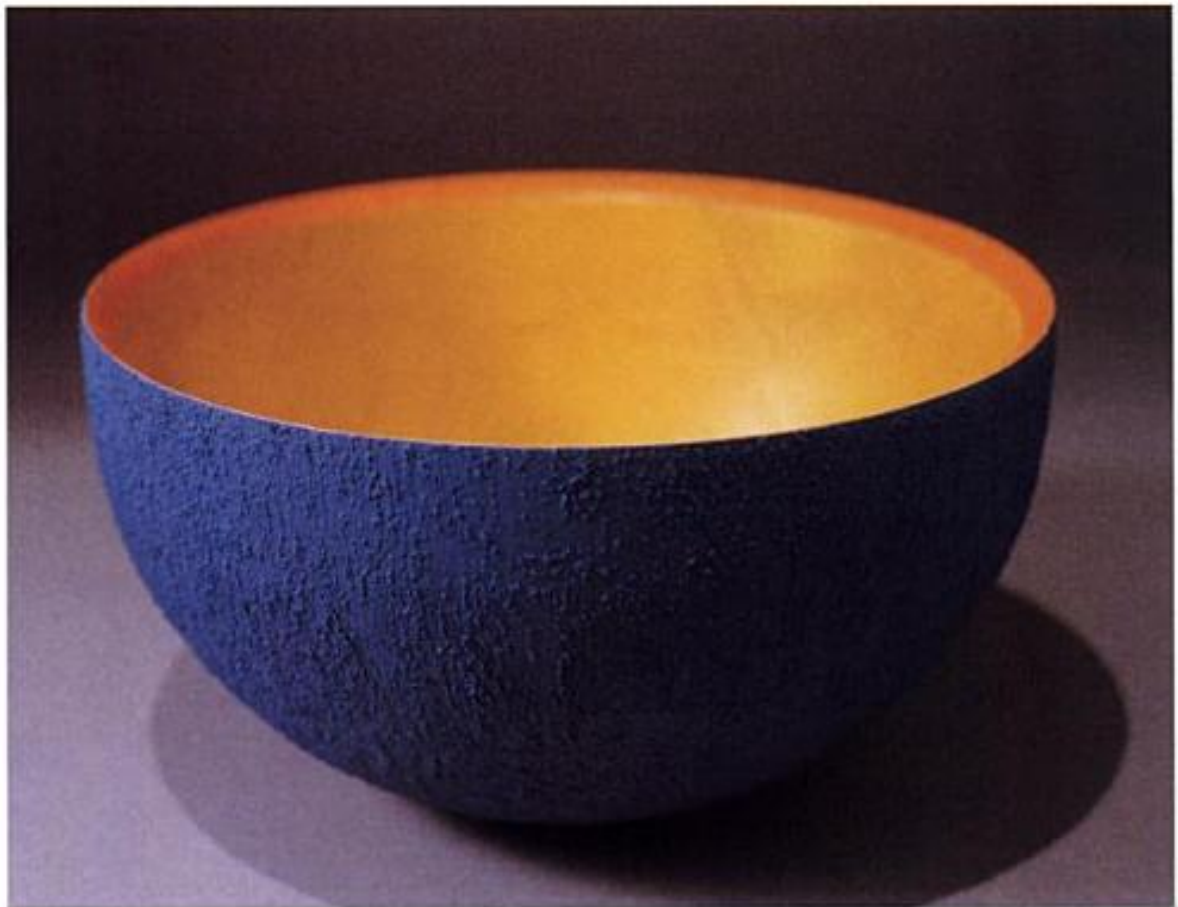
Allen Williams
Untitled, 2002

4" h x 10" diam (10 x 25 cm)
Turned spalted Norfolk Island pine
Photo by the artist



Bert Marsh
Laburnum Vase with Natural Edge, 1995

6" h x 6" diam (15 x 15 cm)
Turned laburnum
Photo by Tony Boase



Michael Hampel
Painted Bowl, 2002

4½" h x 8½" diam (11 x 22 cm)

Turned and textured maple, dyed and painted with acrylic
Photo by the artist

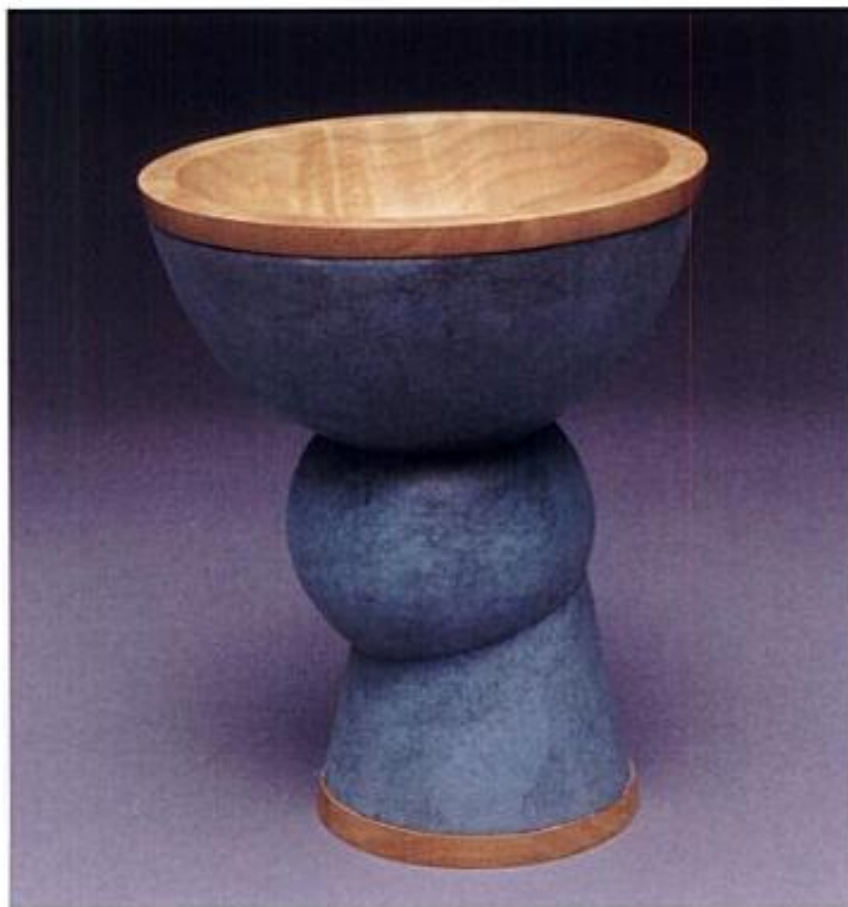
William Moore

Valsetz, 2001

6" h x 4 7/8" diam (15 x 13 cm)

Maple; copper

Photo by David Peters





Mark Nantz
Edge Series, 2003

2½" h x 6" diam (6 x 15 cm)
Turned and constructed African blackwood
and ebony; silver and 14k gold
Photo by the artist

Michael Hampel

Thunder Egg III, 2002

10" h x 12" diam (25 x 30 cm)

Turned and carved maple burl, charred and dyed

Photo by the artist





Raymond C. Ferguson

Untitled, 1998

6" h x 10" diam (15 x 25 cm)
Laminated walnut stave
Photo by Lois Ferguson



Bert Marsh

African Ebony Bowl, 1995

4" h x 9" diam (10 x 23 cm)
Turned African ebony
Photo by Tony Boase

Derek A. Bencomo

Magic, Fourth View, 2001

5½" h x 10" w x 7" d (14 x 25 x 18 cm)

Turned and carved Gabon ebony

Photo by Hap Sakwa





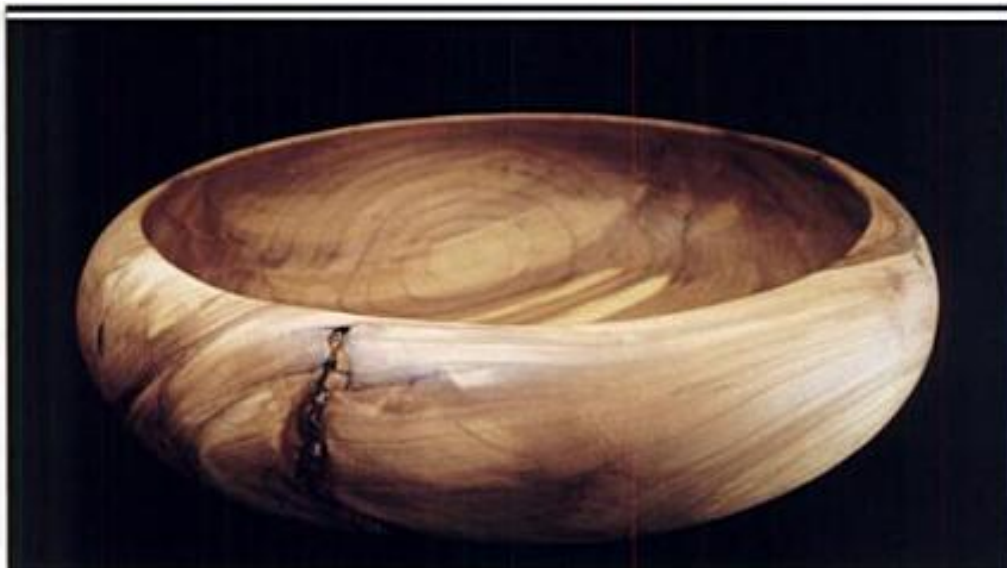
Rudolph Schofron

Untitled, 2003

9" h x 13³/₄" diam (23 x 35 cm)

Turned green walnut with natural edge

Photo by Ken Herdy



Steve Worcester

Untitled, 2003

8" h x 19" diam (20 x 48 cm)

Elm

Photo by the artist



Nancy Anderson

Dreamscape, 2002

6 1/4" h x 15 1/2" w x 9" d (16 x 39 x 23 cm)

Turned and hand-hollowed hemlock

Photo by Brad Stringer

"I can be upset and feel terrible, then make something with my hands, and soon I don't have a care in the world....I prefer odd shapes over round ones. I follow the shape of the burl as much as I can when I'm trying to make the piece thin. The deeper into the burl you go, the more beautiful the grain. The shapes evolve, and the piece creates itself." —N.A.

Martha and Jerry Swanson

Untitled, 2001

9" h x 15" w x 8" d (23 x 38 x 20 cm)
Stack-laminated figured walnut and zebrawood
Photo by Margaret Benis Miller



Gary Stevens
Vortex #9, 2003

11" h x 18" w x 16" d
(28 x 46 x 41 cm)

Maple

Photo by Paul Titangos



Denton Ford
Maple Burl Shell, 2002

4" h x 12" diam (10 x 30 cm)
Turned and carved maple burl
Photo by the artist



John Hansford
Untitled, 2003

8" h x 10 1/4" w x 6" d (20 x 26 x 15 cm)
Hand-carved mallee root
Photo by Patrick Baker



James Osenton
Cauldron, 2003

4 1/2" h x 12 1/2" diam (11 x 32 cm)
Spalted bigleaf maple burl
with bloodwood rim
Photo by John Dean

"The natural voids in this piece were filled in with a glued blend of bloodwood, walnut, and wenge sanding dust." —J.O.



William Moore

Dance, 1997

10" h x 10" w x 7" d (25 x 25 x 18 cm)

Manzanita burl and African blackwood; bronze

Photo by Harold Wood

"Most bowls are balanced on a foot. They have a powerful sense of symmetry and, as a result, a feeling of stability. I wanted something different. I wanted the bowl to seem to be in motion, to appear to be dancing. So, rather than having a single foot, it has two legs and seems to be momentarily standing on one leg while exuberantly kicking up the other in the air." —W.M.

James Osenton

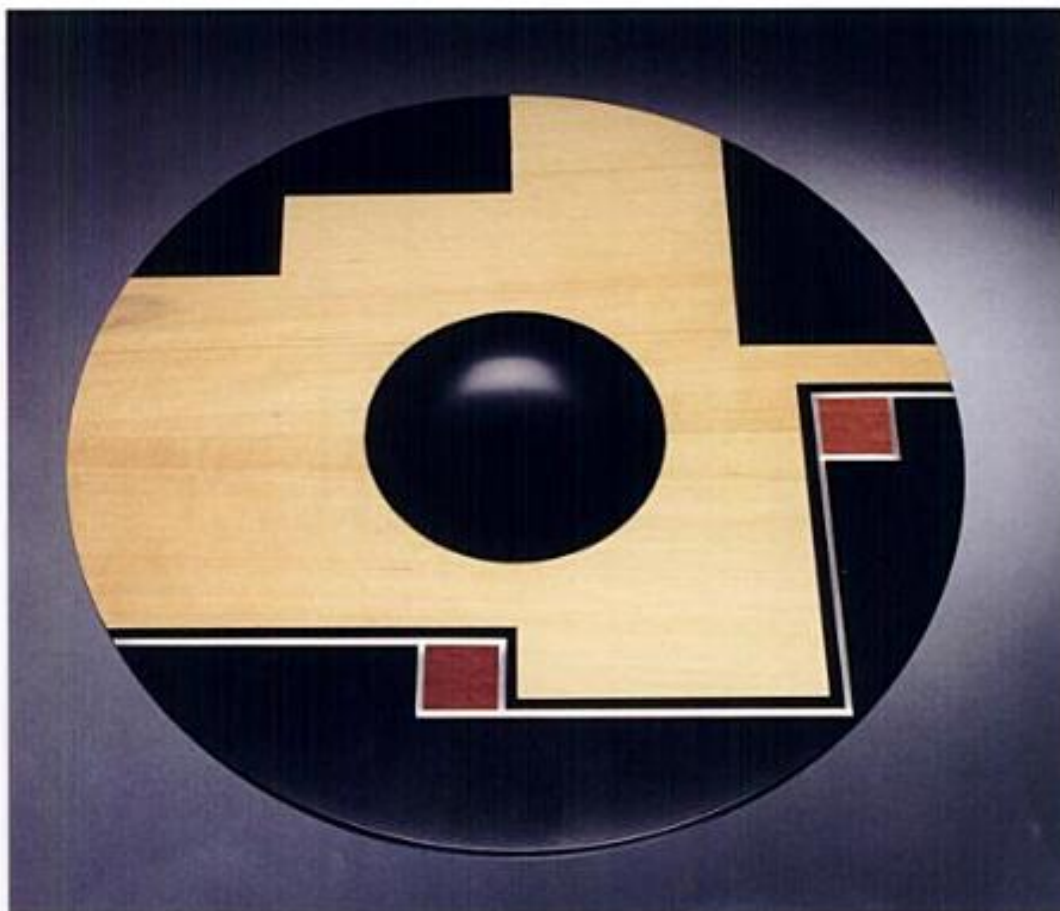
Manitoba Sunburst, 2003

7" h x 19" diam (18 x 48 cm)

Manitoba maple burl with natural edge

Photo by John Dean



**Brendon Collins**

Untitled, 2003

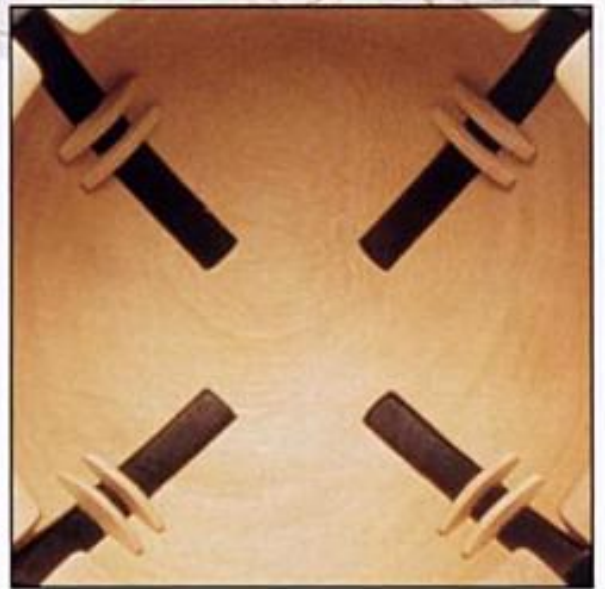
1 $\frac{3}{4}$ "h x 12"diam (4 x 30 cm)

Turned medium-density fiberboard with
Huon pine veneer, inlaid with pink ivory,
purpleheart, ebony, stained black; silver
Photo by Victor France



Andrew Potocnik
Segmented Bowl, 1997

4" h x 8½" diam (10 x 22 cm)
Turned Huon pine; segmented and burned legs
Photo by Neil Thompson



Hayley Smith

Hemispherical Bowl 7/97, 1997

3½" h x 9¼" diam (9 x 23 cm)
English sycamore, scorched
Photo by the artist





Stephen Gleasner
Rose Madder, 2002

4" h x 2½" diam (10 x 6 cm)
Turned birch plywood and maple, dyed
Photo by Bill Gleasner

"When I started working in wood, my color palette was derived from natural wood colors. Somehow it seemed dishonest to color the wood. Then I started working with an electric guitar maker who didn't think in the restricted ways much of the 'wood world' seems to. It planted a seed for me. Now, I see the wood form as my canvas. Both elements—form and color—are equally important. I love bright colors—they help me get through the dark Maine winter." —S.G.

Virginia Dotson
Sunlight Series #14, 1995

10" h x 8½" diam (25 x 20 cm)
Turned and carved laminated ivorywood and Ebon-X
Photo by the artist



Материал, защищенный авторским правом



Andi Wolfe

Whispering Walnut No. 5, 2003

3" h x 2 1/4" diam (8 x 5 cm)

Claro walnut, woodburned, metallic acrylic paints

Photo by the artist

Collection of David Ellsworth

Frank Amigo

Spirally Fluted Vase, 1999

6" h x 5 1/2" diam (15 x 14 cm)

Carved silver maple

Photo by Direction 1





Robert Howard

Standing Wave, 2000

18¼" h x 14½" w x 9" d (46 x 37 x 23 cm)

Hand-carved Australian red cedar

Photo by Greg Piper

Collection of Alan and Joy Nachman



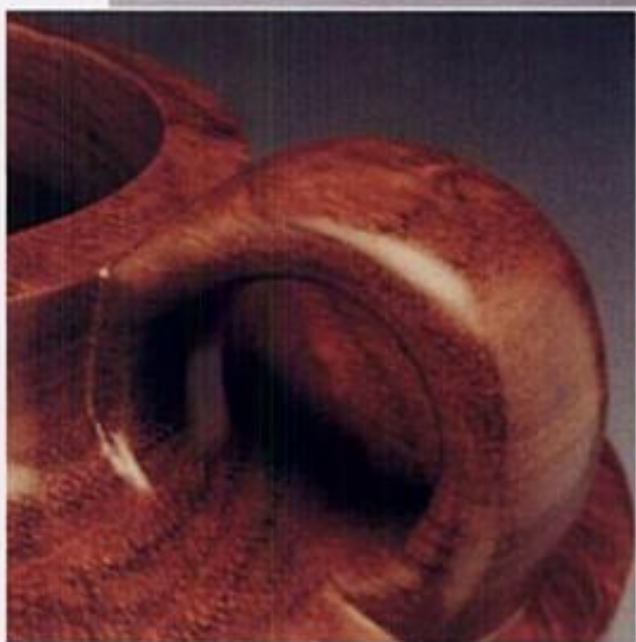
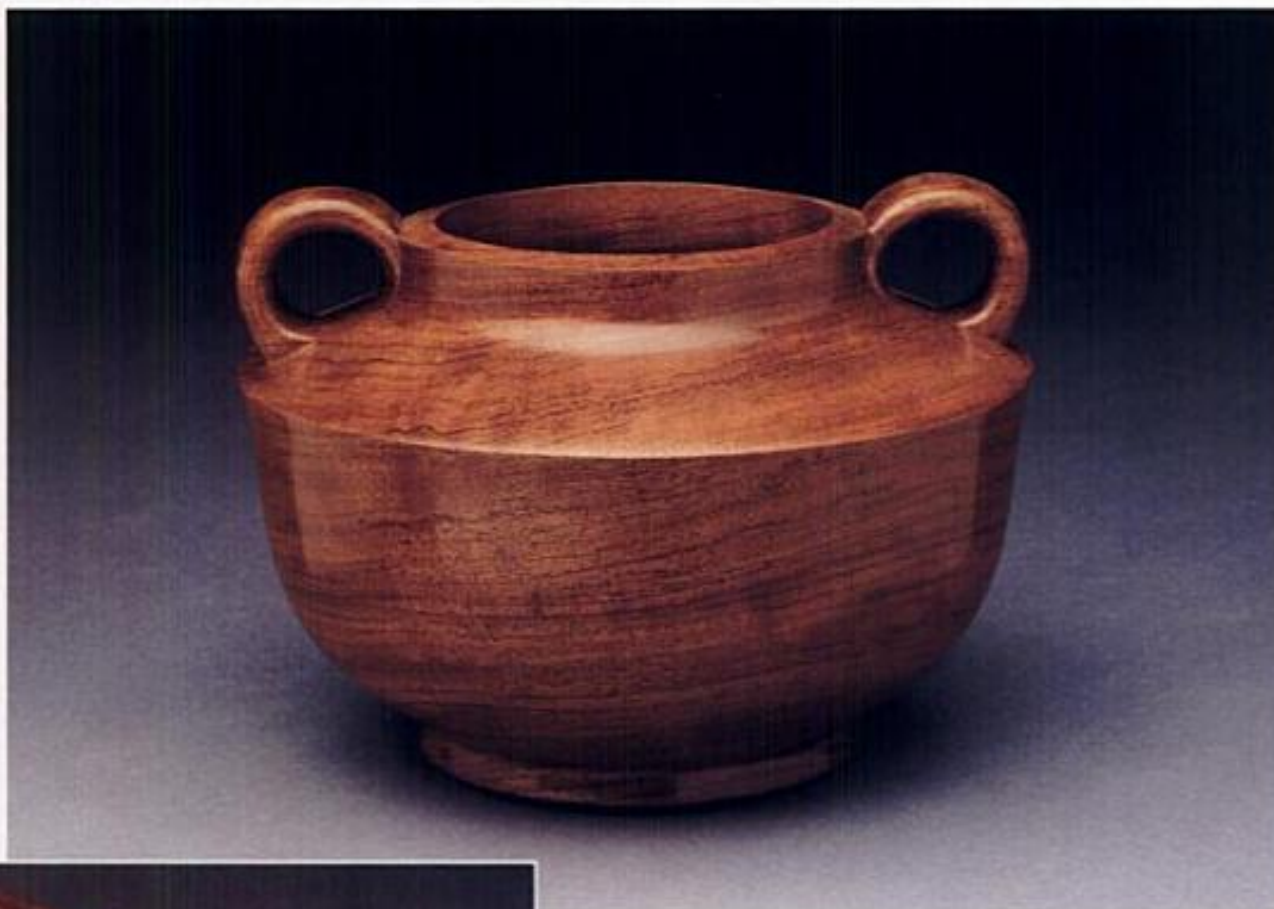
Cliff Walsh

Flanges, 1998

3½" h x 8" diam (9 x 20 cm)

Turned Australian red cedar

Photo by Rod Coats



Dan Kvitka

Qumran Bowl, 2002

6" h x 8" diam (15 x 20 cm)

Turned and carved bubinga

Photo by the artist

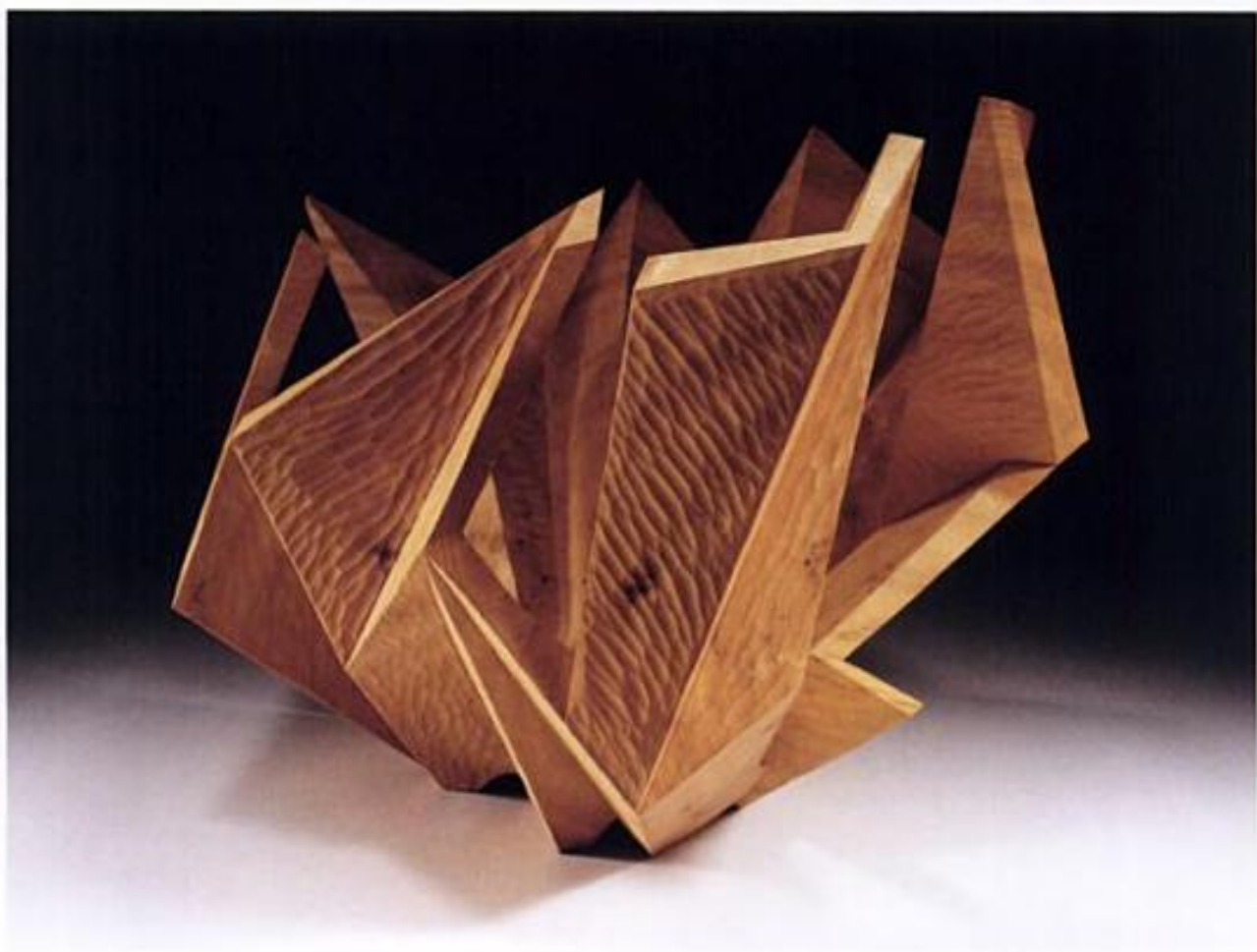
Collection of Katy Stein and J. Merrill

"When I began carving this form there was no preconceived idea of its finished shape or what it would ultimately resemble. This intuitive approach frees my mind to suggest a wide range of sculptural possibilities from life experiences.

Centipede reminds me of something I experienced a few years ago when a centipede dropped from a piece of firewood and looked like a bolt of lightning crossing the floor. It was absolutely electric! The sculpture's geometric shapes, hard straight edges, and chiseled surfaces are strikingly reminiscent of this lightning bolt." —D.G.

David Groth
Centipede, 2001

16½" h x 20¼" w x 16" d (42 x 51 x 41cm)
Carved myrtlewood
Photo by the artist



David Greth

Nova #2, 2000

—○—
16" h x 21 $\frac{3}{4}$ " w x 14 $\frac{1}{2}$ " d (41 x 55 x 37 cm)
Carved myrtlewood
Photo by the artist





Keith Gotschall
Vortex Vessels, 2002

○ Largest 4" h x 6" diam (10 x 15 cm)
Turned Osage orange and cocobolo
Photo by Azad



Brendan Stemp

Untitled, 2003

4½" h x 5" w x 2½" d (11 x 13 x 6 cm)

Myrtle, silky oak, and red gum

Photo by Zoe



Denton Ford

Cherry Shell, 2002

5" h x 7" diam (13 x 18 cm)

Turned and carved wild cherry

Photo by the artist



Phil Brennon
Greek Shell, 2000

11" h x 13" diam (28 x 33 cm)
Turned and carved juniper burl; oxidized copper
Photo by the artist

Omer Hannes*Meridian, 1997*

9½" h x 17" diam (24 x 43 cm)

Turned poplar and oak, smoked with ammonia

Photo by Melotte Diest





Irling S. Smith
Bowl #0296, 1996

7" h x 10" diam (18 x 25 cm)
Maple, walnut, and wenge
Photo by Rick DeRose



Lincoln Seitzman

Sewing Basket Illusion, 1994

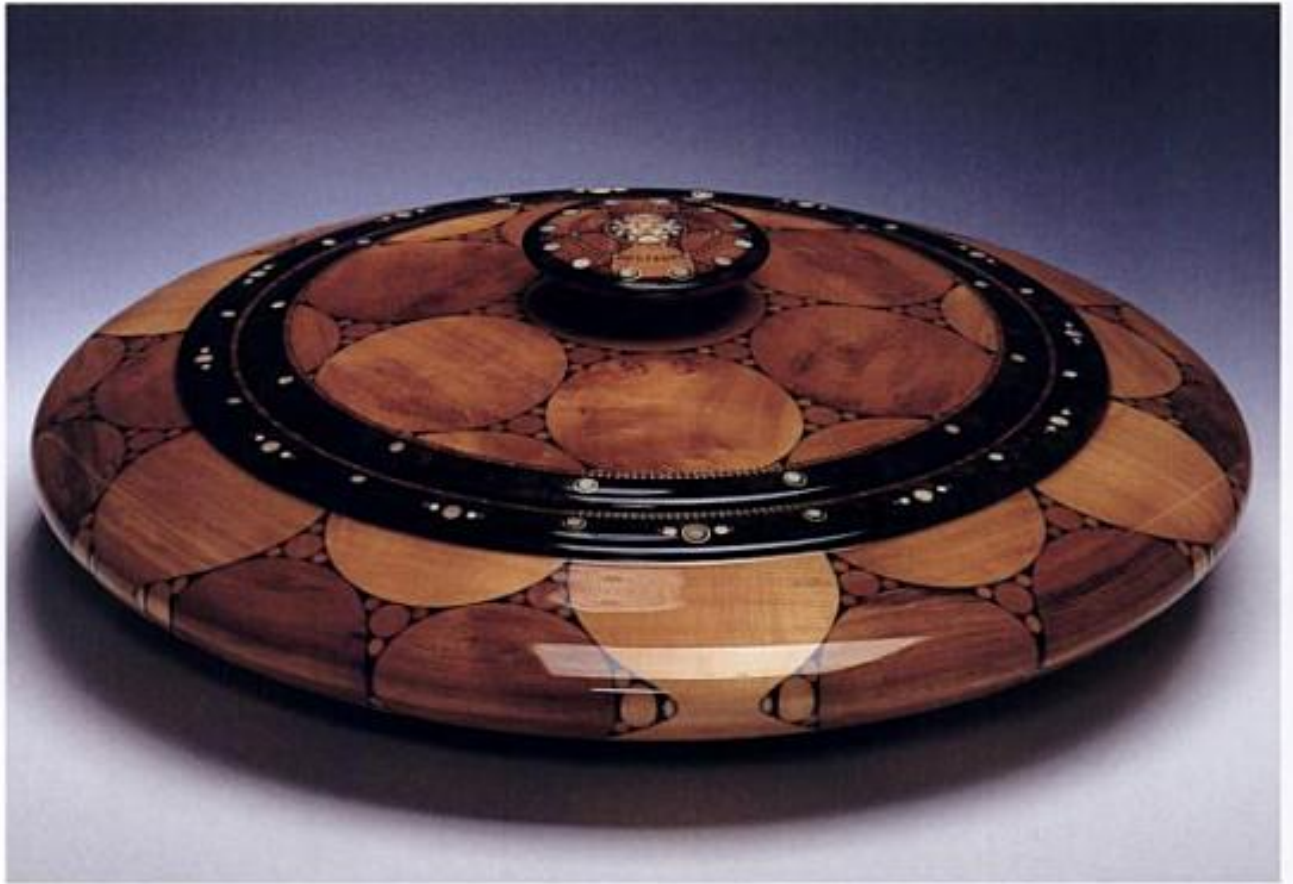
7" h x 13" diam (18 x 33 cm)

Turned and assembled cherry, wenge,
and chechen; steam-bent hoops

Photo by Jeff Martin Studios

Collection of Dr. Neil Kaye

"The construction of this piece required ten separate mountings on the lathe.
The inside has the same design as the outside." —L.S.



Robert J. Cutler

Exaltation, 1998

4" h x 19" diam (10 x 48 cm)
Diamond willow, birch, and walnut;
fossilized bone and antler, brass, and silver
Photo by Bob Barrett



Sara Eoff

Untitled, 1986

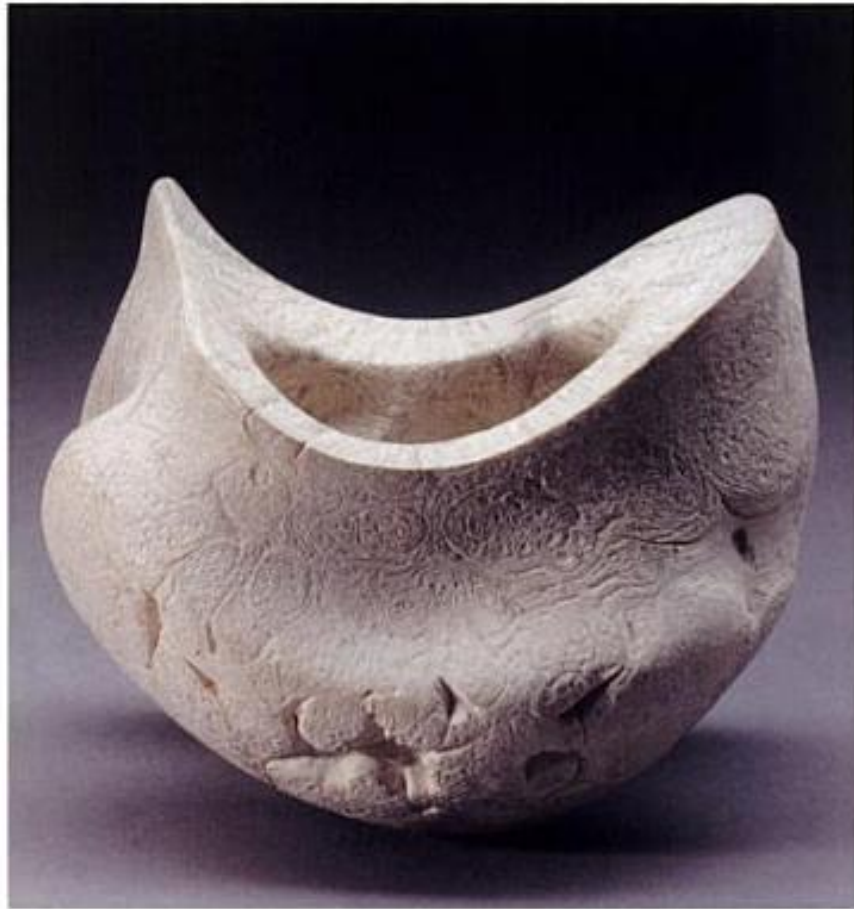
—○— 5" h x 14" diam (13 x 35 cm)
Turned sweet gum
Photo by Randy Batista



Frank Amigo

Large Flower Form, 1998

—○— 4½" h x 17½" diam (11 x 44 cm)
Carved silver maple
Photo by DeFord-Pearson Photography



Michael J. Peterson

Bowl, 1996

5" h x 5" diam (13 x 13 cm)

Turned and carved locust burl, sandblasted and bleached

Photo by Roger Schreiber



Derek A. Bencomo
Still Dancing, First View, 2000

—○— 5½”h x 9½”w x 9½”d (14 x 24 x 24 cm)
Turned and carved pink ivory
Photo by Hap Sakwa



Andrew P. Dunn
Porcupine Quill Fruit Bowl, 2003

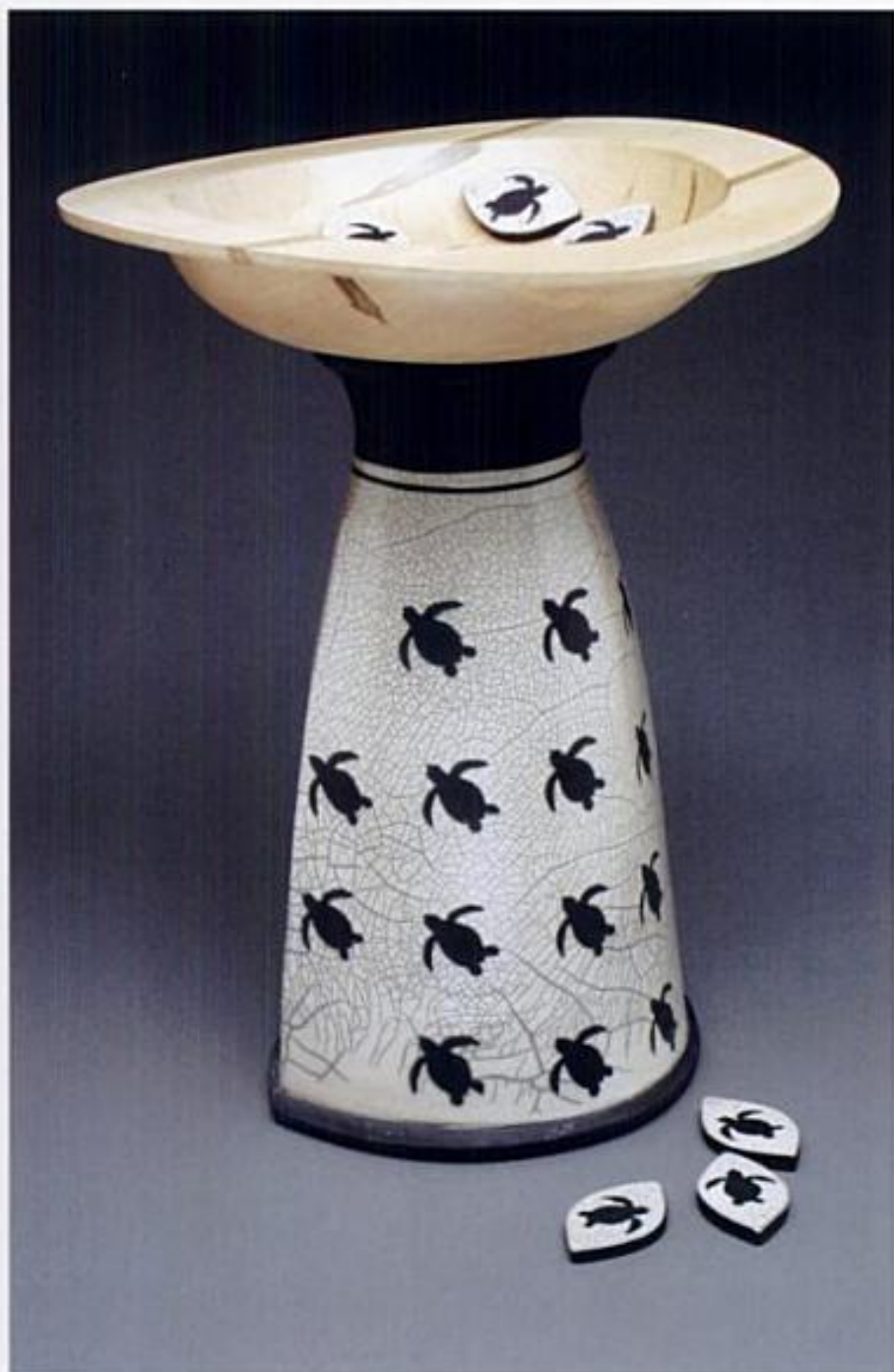
2½" h x 13½" diam (6 x 34 cm)
South African pine, ebonized;
inlaid porcupine quill
Photo by Rob Duker Studio



David Nittmann
Net, 2002

5" h x 10" diam (13 x 25 cm)
Tupelo
Photo by Benko Photographics

"This piece was inspired by a Japanese fishing net with floats." —D.N.



"I became interested in the plight of sea turtles after reading an article about them. Mankind, pollution, fishing, and so forth (as well as their natural predators) have all had an impact on their lives. Out of a thousand hatchlings, only one of those little guys makes it to adulthood! I was shocked by that fact. In this piece, we're paying homage to an animal that has lived millions of years and is now threatened to a great degree by man's lifestyle. I asked Journal Thomas to turn a bowl of this particular shape, and I placed it on my raku piece inspired by an ancient Persian ceremonial stand." —G.C.

Gary Clontz and Journal Thomas
Ceremonial Offering Stand (Hatchlings), 2002

18" h x 14" diam (46 x 35 cm)
 Green-turned maple; thrown, cut, and altered
 clay base, stenciled, glazed, and raku-fired
 Photo by Robert Gibson



Clay Foster

Temple Bowl, 2001

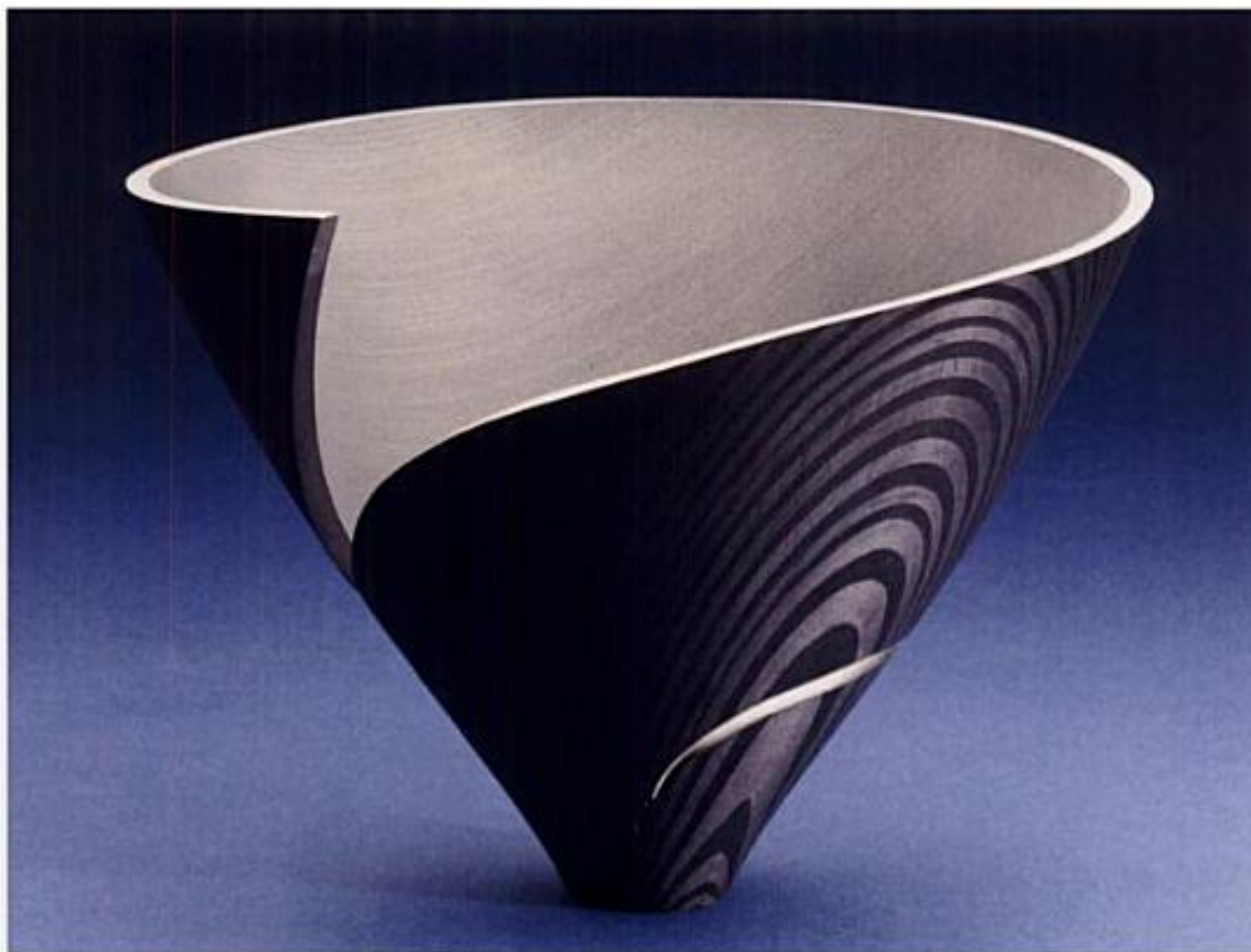
52" h x 17" diam (132 x 43 cm)
Elm and sycamore; stucco and brass wire
Photo by the artist



Hunt Clark

Untitled, 2000

21" h x 17" w x 11" d (53 x 43 x 28 cm)
Carved Osage orange
Photo by Gary Heatherly



Virginia Dotson

Silver Lining Series #5, 1996

11" h x 14 $\frac{3}{4}$ " diam (28 x 38 cm)

Pau marfim plywood, aniline-dyed and painted with acrylic

Photo by Al Abrams

Robert Jones

Exposed, 2003

2" h x 12" diam (5 x 30 cm)

Turned and carved lace sheoak, painted black;
inlaid white opals

Photo by Tony Carroll



"This piece exposed both the beauty hidden in the tree and the beauty of the opals hidden in the earth." —R.J.



Tom Conaty
Tequila Sunrise, 2001

2½" h x 11¼" diam (6 x 29 cm)
White ash burl
Photo by Dermot Cleary



Harvey Fein
Open-Rimmed Key Series, No. 4, 2002

2" h x 5¾" diam (5 x 14 cm)
Turned paduak burl; embellished
Photo by David Peters



Guilio Marcolongo

Untitled, 2003

6" h x 18" diam (15 x 46 cm)

Blackwood

Photo by Allan Foon

"Observation of things around us is the key to originality in art forms, whether one is turning wood or creating sculptures. This piece evolved from observing a flying squirrel with outstretched legs." —G.M.



Keith P. Tompkins

Leap of Faith, 2003

5" h x 9½" w x 9½" d (13 x 24 x 24 cm)

Mahogany

Photo by Charles E. Carlson

Susan Link

Untitled, 2002

7" h x 5" diam (18 x 13 cm)
Turned cherry and carved basswood
Photo by Bob Gibson



Michael J. Brolly

Frog Bowl 2, 1991

4" h x 4" w x 8" d (10 x 10 x 20 cm)
Turned and carved mahogany,
maple, bubinga, and ebony
Photo by the artist
Collection of Irving Lipton

"This piece rocks
on its feet." —M.J.B.

Материал, защищенный авторским правом

P. Lorraine Le Plastrier

She Who Sails into the Wind, 1997

13½" h x 8¼" w x 10¼" d (34 x 21 x 26 cm)
Peppercorn, walnut, and jacaranda wood; brass
Photo by the artist





Ron Fleming

The Order of Province, 2003

9½" h x 9½" diam (24 x 24 cm)

Pink ivory

Photo by the artist





Hugh McKay
Metsudah, 2003

12" h x 16" diam (30 x 41 cm)
Turned and carved black walnut burl
Photo by the artist
Collection of Robert Bohlen

"When creating my work, I simply think in terms of form; there's no verbal process I go through. I bring together simple forms in a way that I think is unusual and allows viewers to fill in their own details. I don't have a hidden meaning, so I make up words for the titles.....I start with the vessel so that people can see something that was once functional made into something non-functional." —H.M.

Hugh McKay
Suash, 2002

15" h x 14" diam (38 x 35 cm)
Turned and carved maple burl
Photo by the artist
Collection of Robert Bohlen

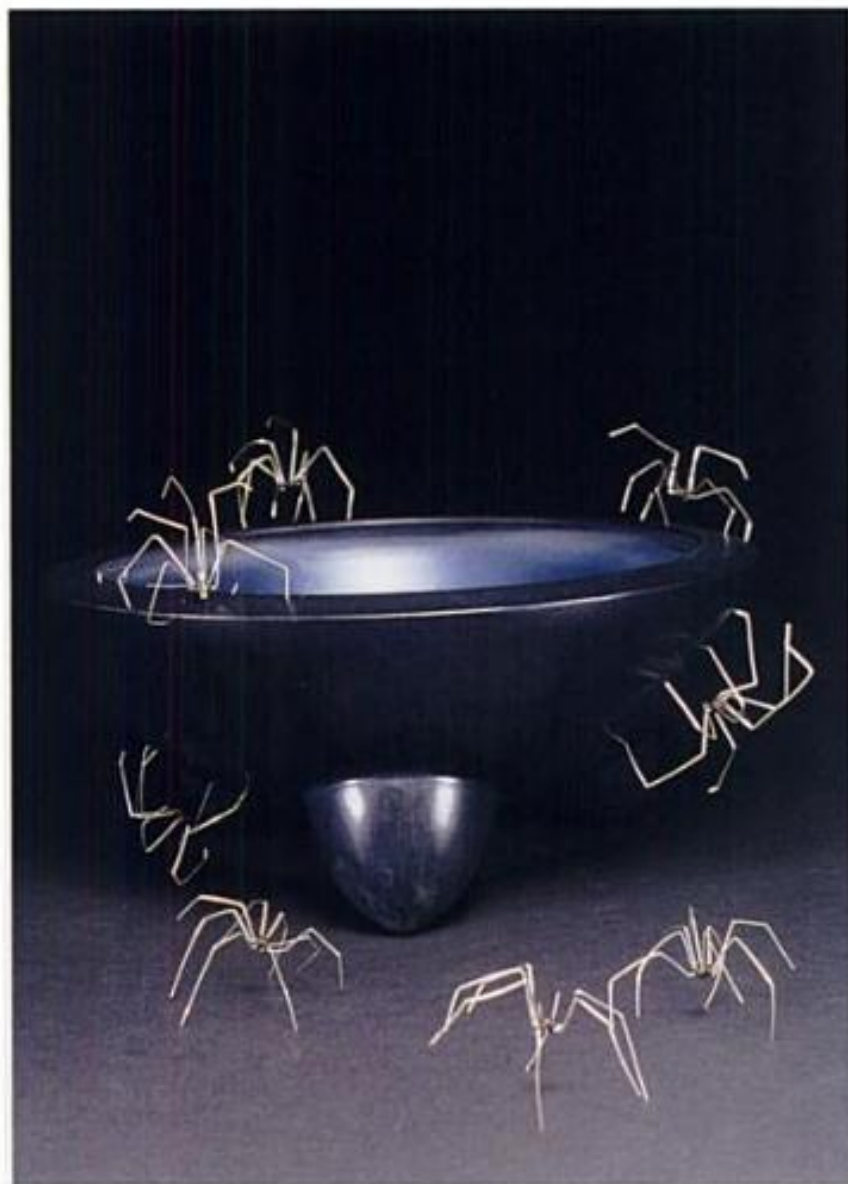


"After turning hundreds of plain bowls, I wanted to try something different. I wanted a natural, yet unnatural feel. My interest in spiders and insects surfaced in *Scurry* and then expanded from there. I really like making bowls with legs. They look as if they could get up and walk off as soon as you put something in them. One lady said she could just hear the clicking of little feet as this piece ran for the dark!" —A.W.



Ashton Waters
Scurry, 2002

6" h x 14" diam (15 x 35 cm)
Turned maple; carved walnut legs, ebonized with leather dye
Photo by Stacey Evans



Joey Gottbrath

Looking for Orion, 2002

12" h x 16" diam (30 x 41 cm)

Mahogany and ziricote; sterling silver

Photo by the artist

"The piece, *Looking for Orion*, deals loosely with my experiences growing up in the South, where dramatic evening stars and daddy longlegs were common couplings on summer nights.... This piece is about the nostalgia I have for lying in the grass, in a field full of insects and critters, trying to identify familiar constellations. Reminiscent of these experiences, I made the interior of the bowl a skyscape and attached small daddy longleg spiders to both the interior and exterior of the vessel." —J.G.





Stephen Gleasner

Echoes, 2002

13 $\frac{1}{4}$ "h x 8 $\frac{3}{4}$ "diam (33 x 22 cm)
Turned birch plywood and maple, dyed
Photo by Bill Gleasner



Jacques Vesery and Michael Lee
Mai 'Elua Moana, O Ekahi Lani
 (From *Two Seas, of One Sky*), 2003

3" h x 3½" w x 6" d
 (8 x 9 x 15 cm)
 Carved cherry; acrylic;
 23k gold leaf
 Photo by Robert Diamante

Francis Morrin
Night Sky Bowl #14, 2003

7" h x 6" diam (18 x 15 cm)
 Ash, acrylic inks; gold
 Photo by the artist





Matthew Bostick
Embryo Bowl, 2002

4½" h x 12½" w x 10" d (10 x 30 x 25 cm)

Live oak

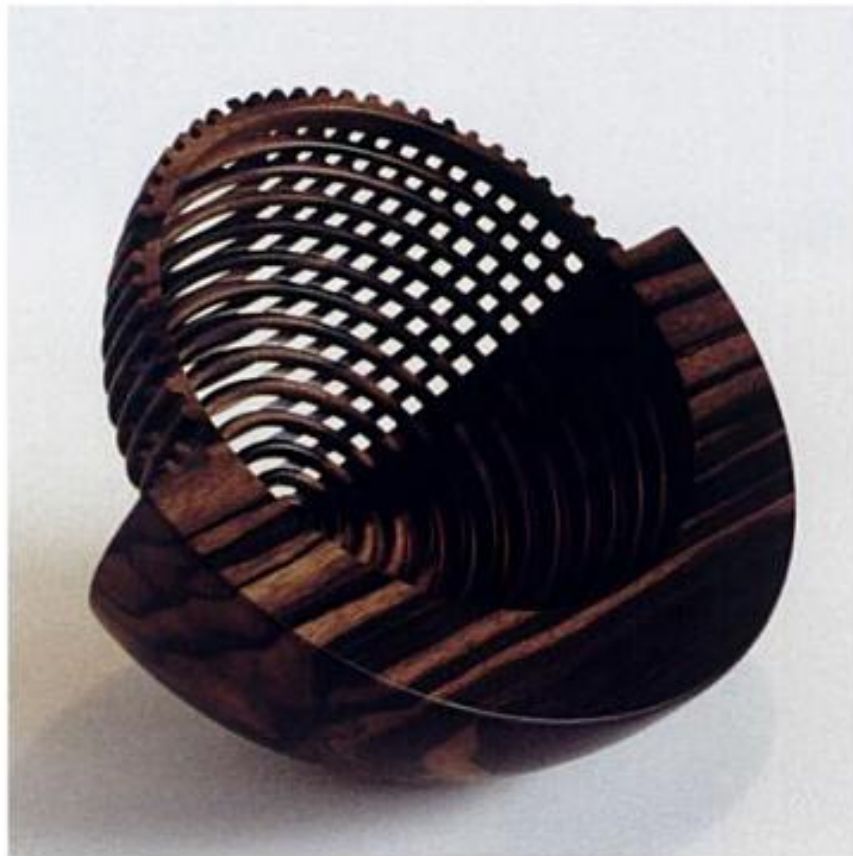
Photo by Pierre Montagnet

"Almost as soon as I began experimenting with carving and painting my bowls, I wanted to try something more elaborate than my first attempts. The image of Moses parting the waters of the Red Sea had always fascinated me. Imagine having a wall of water on either side of you! I wanted to capture that power in *Parting Waters*." —L.L.



Léon Lacoursière
Parting Waters, 2003

7" h x 7" diam (18 x 18 cm)
Curly maple, painted with acrylic
Photo by Grant Kernan



Hans Weissflog
Rocking Bowl, 1999

3 3/8" h x 6 1/2" w x 4 1/2" d (9 x 17 x 11 cm)
Turned Asian ebony
Photo by the artist



Jacques Vesery and Hans Weissflog
Rock-a-bye Song Bird, 2003

3" h x 7" diam (8 x 18 cm)
 Carved sycamore, acrylic
 Photo by Robert Diamante

"I woodburned the words of a poem onto all the grooves on the inside bottom of the bowl. The poem reads as follows:

a baby cries and a bird
 sings and the gears turn and a
 cradle rocks and the light dims and the
 stars shine and the wing takes flight and strong
 night winds blow and the baby calms and the world turns
 and the planets fly around mother sun in a milky way and the branch sways as the air stills
 and child sleeps and night wakes and the tides changed
 and grass grew and water flowed and the seas swelled and life goes on and that spiral
 whirls and those seasons spend and the sky bends and the heart mends
 and the circle is unbroken and the feathers give way and the night now can take its flight
 and the sun can rise and the stars dim and the light shines and the cradle rocks and the
 baby wakes and the bird sings and the song is the same
 and rockabye my song bird"

—J.V.



Amy Rose Drew
Desert Bloom, 2002

4½" h x 6" diam (11 x 15 cm)
Turned palo verde
Photo by Lewis Alquist



Gabor Lacko
In the Rustic Grooves..., 2000

10½" h x 10½" w x 9½" d (27 x 27 x 24 cm)
Turned cherry
Photo by Peter Hampshire

Материал, защищенный авторским правом

**Bob Nichols**

Untitled, 1997

3" h x 7½" diam (8 x 19 cm)

Turned jarrah

Photo by Dirk Wittenberg

**Andi Wolfe***Calla Lily Bowl*, 2003

5½" h x 6¾" diam (14 x 18 cm)

Ambrosia maple with
pyrography, acrylic paintsPhoto by the artist
Collection of Jan Horne
and Art Liestman

Alan Stirt

Crowded Square Bowl, 1995



3" h x 15" diam (8 x 38 cm)
Turned and carved maple, painted
Photo by David Peters



Dan Braniff

Black Coral Gold, 2001

7" h x 12" diam (18 x 30 cm)

Turned, carved, and pierced black cherry, painted;

24k gold leaf

Photo by the artist





Seamus Cassidy
Untitled, 2002

10¼" h x 7½" diam (26 x 19 cm)
Burr elm and bog oak; gold leaf
Photo by Francis Morrin





Jacques Vesery and Tony Boase

Captured Angel, 2003

4" h x 6" diam (10 x 15 cm)

Carved English sycamore and boxwood, acrylic; 23k gold leaf

Photo by Robert Diamante



Terry Martin

Huon Dream #2, 1995

4 $\frac{3}{4}$ " h x 9" diam (12 x 23 cm)
Turned and carved Huon pine
Photo by Russell Stokes



Ron Fleming
Maconna, 2003

15½" h x 18" diam (38 x 46 cm)
Spalted hackberry
Photo by the artist



Mike Shuler

Pink Ivorywood Bowl, 1997

5" h x 12" diam (13 x 30 cm)

Turned pink ivory, satinwood,

Gabon ebony, and Brazilian tulipwood

Photo by the artist

"This piece contains about
5,000 wood segments." —M.S.





"The use of an elongated shape was a phase of exploration that I had already worked through, but the potential of longer canoe-shaped forms allowed me to explore an alternative to simple faceplate work. By joining two gobletlike forms, I was able to explore vessels that changed when viewed from different perspectives.

My inspiration comes from many things in life. I am a keen traveler...I love Africa and parts of Asia. I look at works of other cultures and try to understand why they are created. These experiences often influence work produced later..." —A.P.

Andrew Potocnik

Red Gum Vessel, 1996

4½" h x 11" w x 2½" d (11 x 28 x 6 cm)

Turned red gum and ancient red gum; rubber

Photo by Neil Thompson

**John Ecuyer***Oceanic Anointing Vessel*, 2000

19½" h x 8" diam (50 x 20 cm)

Turned Australian grass tree root; oxidized copper

Photo by the artist

Collection of Carter Holt Harvey

"As a woodworker from New Zealand living in the South Pacific, I became aware of magnificent wood vessels that once played a powerful role in this culture's ceremonial life. I aim to bring back an awareness of this rich past. *Oceanic Anointing Vessel* can be seen as an expression of a new personal ritual in our modern lives. The form of this piece plays with the shape of migratory fish that surround the islands. It also reflects the migratory nature of the islands' peoples." —J.E.



Terry Martin
Jarrah Vessel, 2001

8" h x 14" w (20 x 35 cm)
Turned and carved jarrah burl, painted
Photo by Russell Stokes



Barry Ching
Cultivar, 2002

5 1/2" h x 14" diam (14 x 35 cm)
Norfolk Island pine
Photo by the artist



Terri L. Cadman and Journal Thomas
The Source, 2002

48" h x 19" w x 20" d (122 x 48 x 51 cm)
Turned spalted holly with hand-carved Honduran mahogany
Photo by the artist



Sean Ohrenich
Constricted Dream of a Cloud, 2002

10 1/4" h x 9 1/2" w x 8 7/8" d (25 x 24 x 23 cm)
Turned and carved figured maple
Photo by Allan McMakin



John Dodge Meyer

Everglades Improvisation, 1994

9½" h x 10" w x 10" d (23 x 25 x 25 cm)

Maleleuca; metal

Photo by the artist

Collection of April and Bill Mullins

Bill Luce

Lunar Landscapes in Holly Series #3, 2003

6½" x 10" x 11½" (17 x 25 x 29 cm)

Turned green holly

Photo by Mustafa Balil



"My work enables me to connect with people in unexpected ways. In this technological age, I find that people respond to objects that are gentle and carry a human touch and sensitivity. I often notice that reactions to my objects transcend the appreciation of mere skill and material and connect viewers to the spirit and heart of the maker—a wordless connection that speaks a language all of us can understand." —C.B.

Christian Burchard*White Gourd, 2000*

Largest: 12" diam (30 cm)

Turned green madrone burl, sandblasted and bleached
Photo by Rob Jaffe



Eli Avisera
Bowl 1, 2000

6" h x 14" diam (15 x 35 cm)
Carved plywood and purpleheart
Photo by Baroch Rimon

Dennis Stewart

Natural Edge Bowl, 1983

—○ 2" h x 5 1/2" w x 5 1/4" d (5 x 14 x 13 cm)

Sumac

Photo by Kevin Wallace



Henry Schour

Tiger Maple Bowl, 1986

—○ 2 1/4" h x 12" diam (6 x 30 cm)

Tiger maple

Photo by the artist

Buzz Coren

Untitled, 1998

—○ 3" h x 13" diam (8 x 33 cm)

Constructed mahogany with dyed anigre veneer

Photo by Tim Barnwell





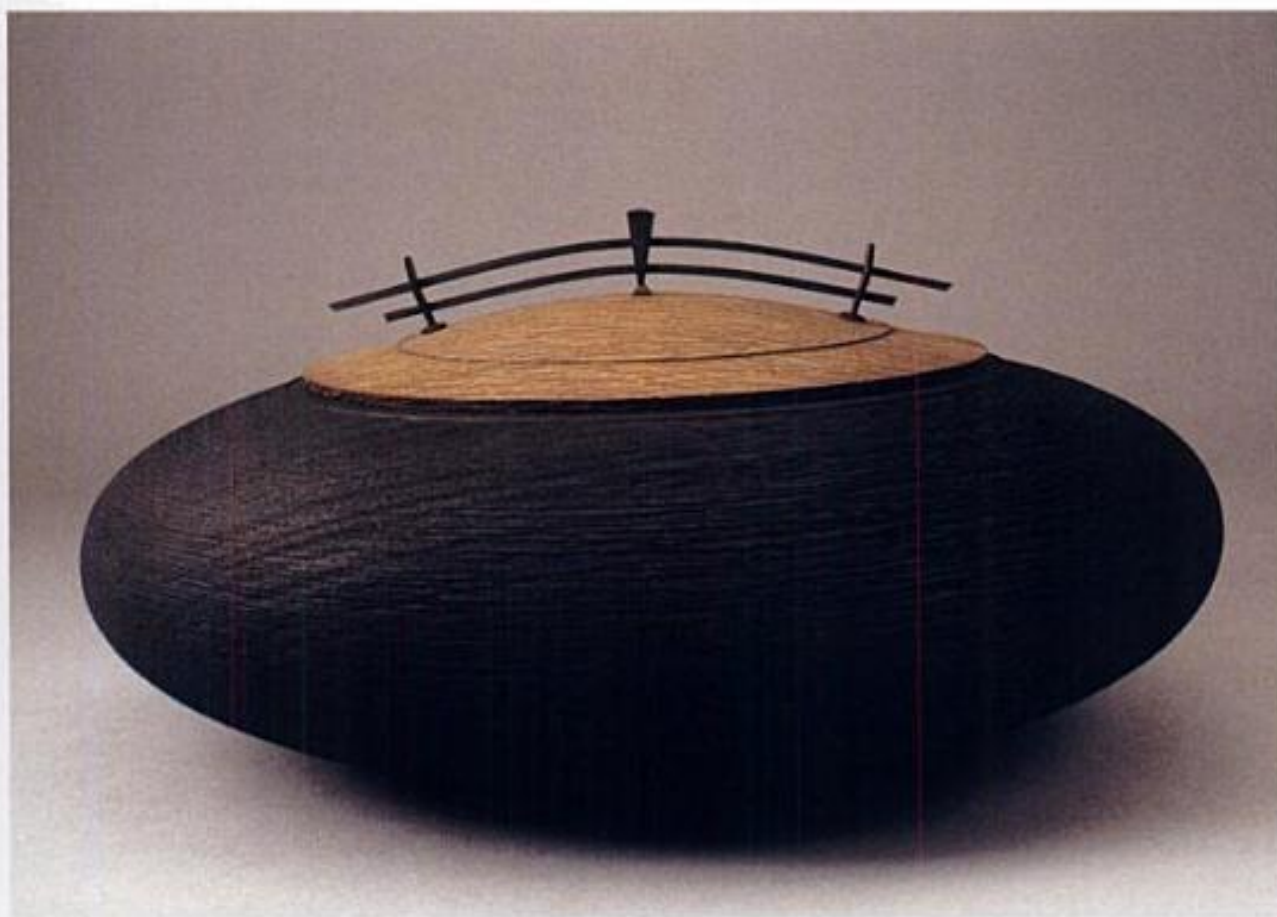
Christopher Green
Hackberry Bowl, 2001

4 $\frac{3}{4}$ "h x 9" diam (12 x 23 cm)
Spalted hackberry
Photo by the artist



Wendy Wilson
Untitled, 2001

7"h x 8" diam (18 x 20 cm)
Carved cherry ebonized
Photo by Jeff Baird

**Matthew Hill**

Untitled, 2001



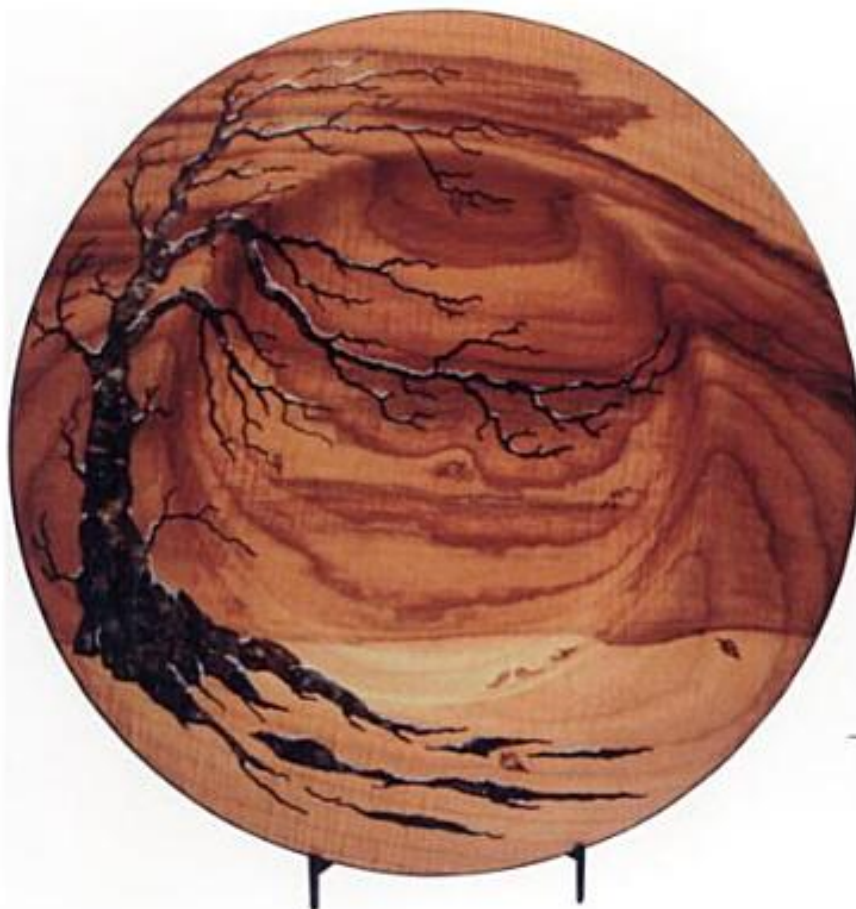
3" h x 9" diam (8 x 23 cm)

Mahogany, Australian lacewood, and ebony
Photo by David Peters



John P. Noffsinger
Good Morning, 2003

4½" h x 12" diam (11 x 30 cm)
Curly maple with pyrography, dyed
Photo by the artist

**Stephen Hatcher***Late Autumn, Early Winter, 2003*

3" h x 18" diam (8 x 46 cm)
Turned fiddleback bigleaf
maple; inlaid green, red, and
honey calcite, black mica,
gold leaf, white dolomite, and
blue azurite dust
Photo by the artist



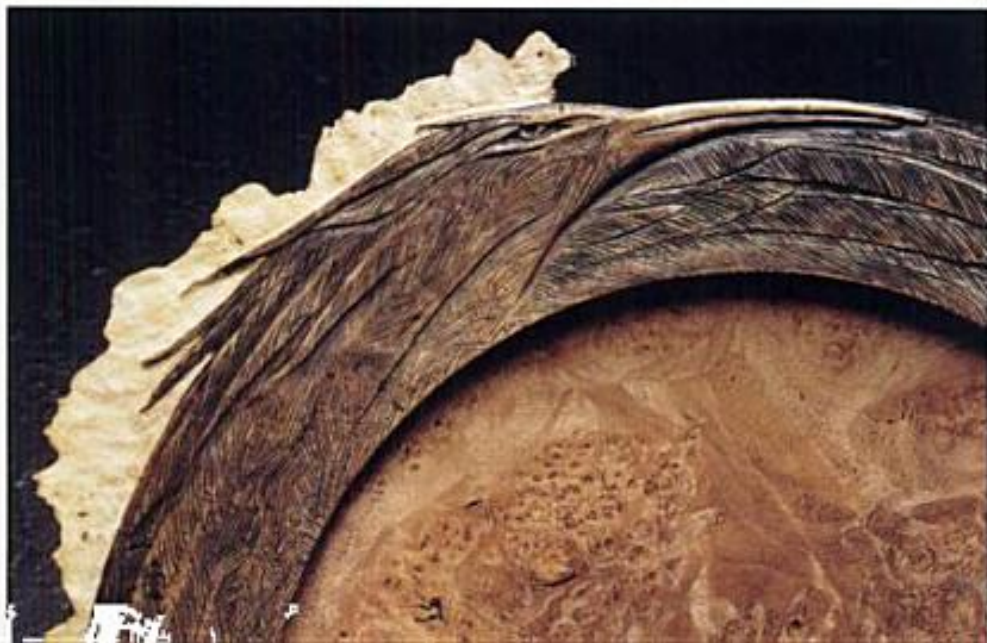


Thomas Rauschke and Kaaren Wiken
Canyon Ruins, 1999

11" h x 7" diam (28 x 18 cm)
 Turned and hand-carved red oak;
 inlaid with cotton embroidery
 Photo by William Lemke

"Canyon Ruins is a prime example of a piece that has a mystery and a story. In it, you are exploring the canyon lands of the Southwest, and you come upon the ruins of an ancient pueblo. The pattern of the crumbling stone walls can still be seen, and there is a cache of pottery and baskets, as well as petroglyphs on the canyon walls. Though the ruins seem deserted, they are inhabited with numerous birds, lizards, and mammals carved into the scene. In the very center is the kiva with a carved ladder going down into the chamber. You can just glimpse inside where the ancient ceremonies took place, and you can almost still hear the chanting and smell the smoke. It's like having your own archeological zone, and you can go exploring there anytime." —T.R. and K.W.





Ron Layport

Wings of Hope, 2002

14" h x 14½" w x 1½" d (35 x 37 x 4 cm)
 Turned and carved maple burl, dyed
 Photo by Chuck Fuhrer
 Collection of Carol-Ann Summers



Yoav S. Liberman
State of the Union, 2003

3½" h x 9¾" diam (9 x 25 cm)
Turned maple
Photo by the artist



David Lory
Yellow Birch Burl Bowl, 2001

3" h x 13" diam (8 x 33 cm)
Yellow birch burl
Photo by Larry Sanders



Terry Martin

Suspended Vessel, 2000

6" h x 14" diam (15 x 35 cm)

Turned and carved coolibah burl

Photo by Russell Stokes



Virginia Dotson
Night Music, 1995

11¼" h x 8¾" diam (28 x 23 cm)
Turned and carved laminated birch and maple, dyed
Photo by the artist
Collection of the Mint Museum of Craft and Design



Stephen Gleasner
Xylophobia (Fear of Wood), 2002

4¾" h x 3" diam (12 x 8 cm)
Turned birch plywood and maple
Photo by Bill Gleasner



Dewey Garrett

Paradox Vessel, 2000



6½" h x 12½" w x 12½" d (17 x 32 x 32 cm)

Turned and assembled oak, bleached

Photo by the artist



Marion Randolph

Ambrosia Maple Bowl, 2002

5" h x 21" diam (13 x 53 cm)

Turned spalted maple with ambrosia beetle colorations

Photo by John Lucas



David Lory

Sumac Wood Bowl, 1998

—○— 4" h x 10" diam (10 x 25 cm)
Turned sumac
Photo by Larry Sanders

Kenneth Godway
Bullseye, 2003

11½" h x 14½" diam (29 x 37 cm)
Turned butternut crotch with natural edge
Photo by the artist





Bill Luce
Untitled, 2003

6½" h x 6¾" w x 7½" d (17 x 17 x 19 cm)
Turned green cherry with natural edge
Photo by Richard Nicol

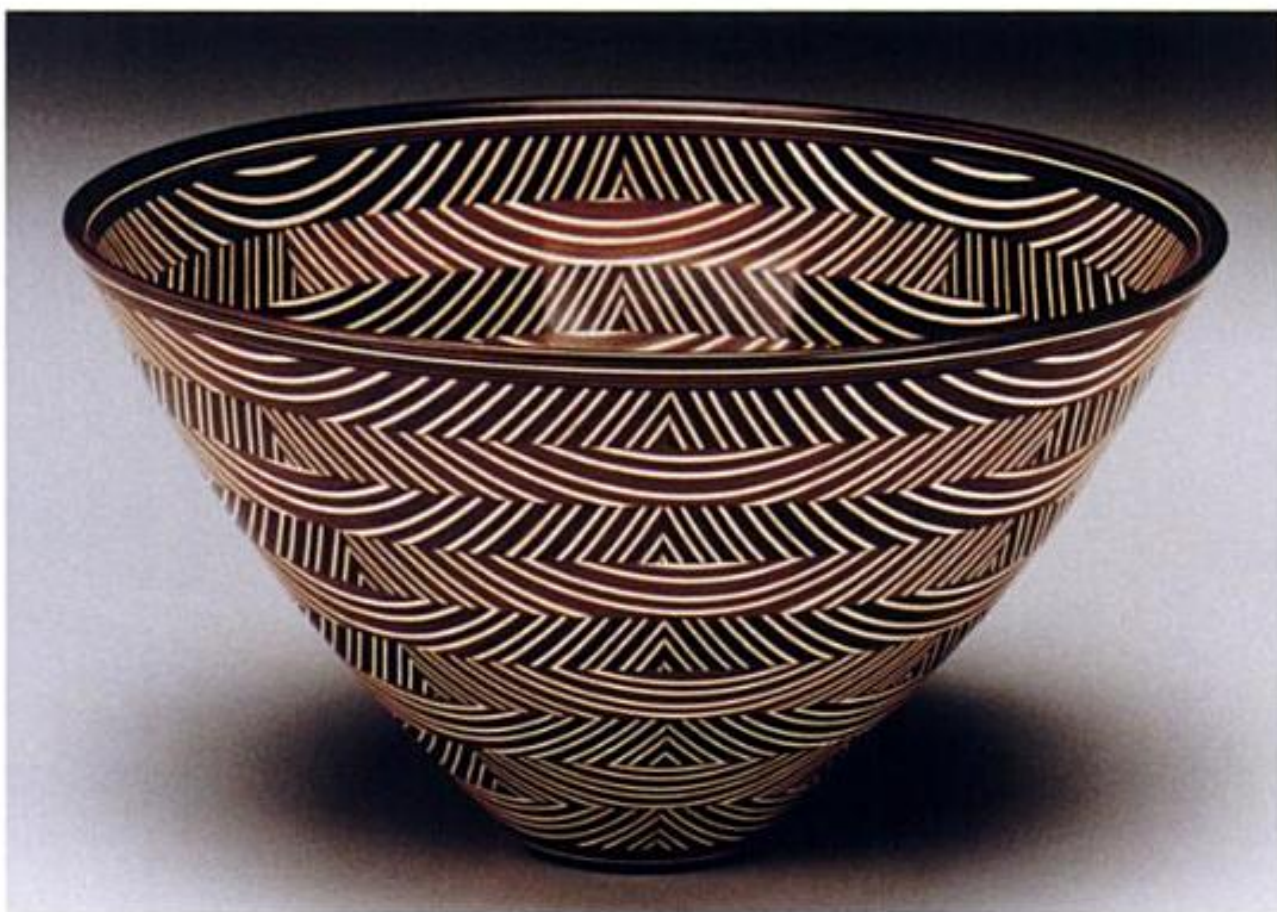
Rude Osolnik
Untitled, 1995

3½" h x 5" w x 4¼" d (9 x 13 x 11 cm)
Cape ebony
Photo by David Peters
Collection of Forrest L. Merrill



Buzz Coren
Untitled, 1995

5" h x 9" diam (13 x 23 cm)
Constructed dyed poplar and anigre veneer
Photo by Tim Barnwell





Eucled Moore
Untitled, 2001

15" h x 9" diam
(38 x 23 cm)
Ebony and maple;
sterling silver and
turquoise
Photo by J. Messina



The Circle Factory

Large Oak Bowl with Antique Finish, 2002

4" h x 28" diam (10 x 71 cm)
Turned and stained white oak
Photo by Tim Barnwell



"My carved forms are constructions made from exotic lathe-turned woods that are deconstructed in an effort to activate and animate the forms. I feel that this process imparts a sense of motion, life, and content.

Dancing Impact evolved from earlier works that were created as studies of fracturing flowering forms. As the fractures began to grow in these forms over time, the process led me to the idea of juxtaposed materials held together at the waist, as if in the thralls of joyous dancing." —B.L.

Bud Lotven

Dancing Impact, 2003

13" h x 17" w x 17" d (33 x 43 x 43 cm)
Turned and carved segmented tigerstripe maple,
African bubinga, and pomele sapele
Photo by the artist

Michael Bauermeister
Spiral Vessel, 1995

4" h x 18" diam (10 x 46 cm)
Carved laminated silver maple
Photo by John Phelan





David Nittmann
One Line, 2000

4" h x 14" diam (10 x 35 cm)

Birch

Photo by Benko Photographics

"The original design for this piece is a continuous line pattern with all nine fans connected and three sets of three patterns laced." —D.N.



John Ecuyer

Red Beech Offering Vessel, 2002

7" h x 21½" diam (18 x 55 cm)

Turned red beech burl;
oxidized copper and silver
Photo by the artist



Kip Christensen and Graeme Priddle*Tuesday Morning, 2003*

3½" h x 9" diam (9 x 23 cm)

Figured poplar and African blackwood; turquoise

Photo by Don Daloe





Robert Manhal

Cusp, 2002

3" h x 15" w x 15³/₄" d (7 x 38 x 40 cm)

Turned and sculpted banksia with natural edge

Photo by Foons Photographics

"Most of my life has been spent in rural Australia where the land is both harsh and sensuous, stripped bare but generating life. The forms of the natural world, such as the lips of opening seed pods and the rounded smoothness of stones and shells sculpted by the sea, have become a source of inspiration for the forms I create." —G.V.

Grant Vaughan

Untitled, 2000

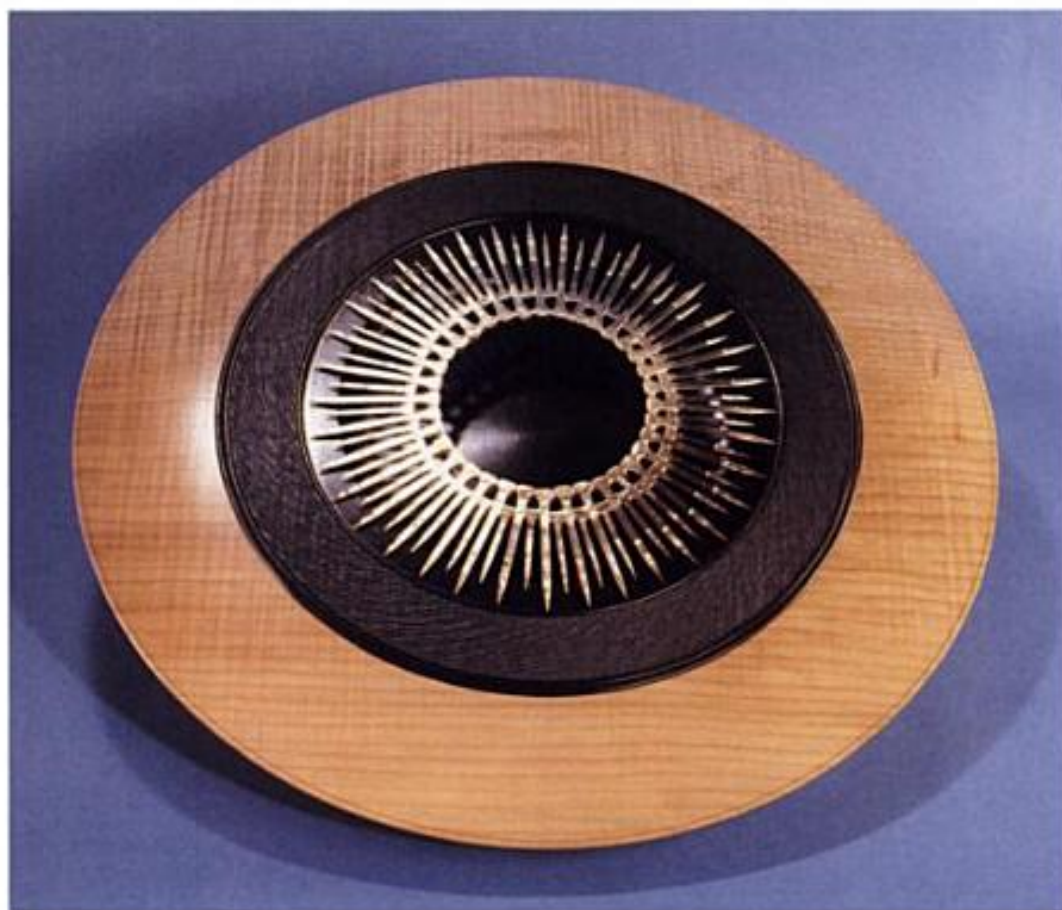
7½" h x 10½" w x 14" d (19 x 27 x 36 cm)

Turned and carved Australian rosewood

Photo by David Young

Collection of Daniel Silver



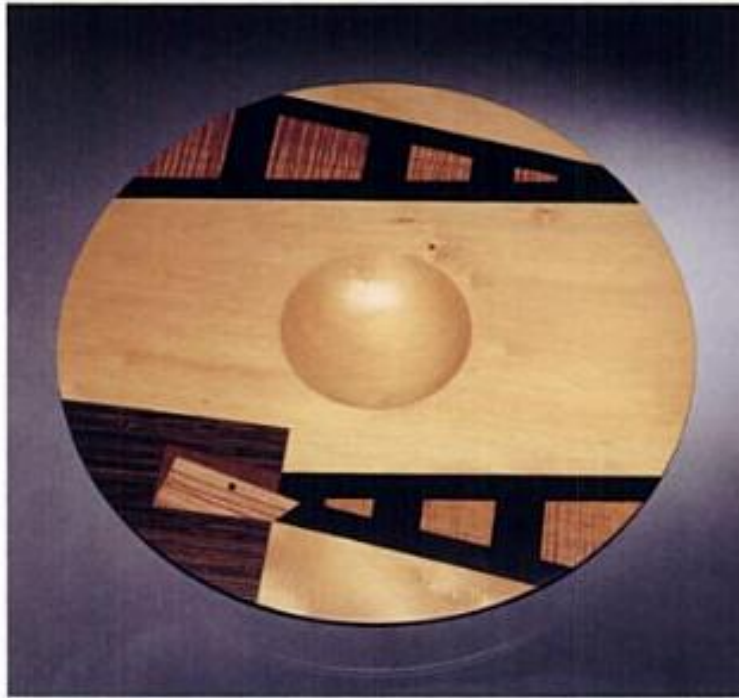


Mark Salusbury
Fronrunner, 2001

2¼" h x 22¾" diam (5 x 56 cm)
Figured bigleaf maple, dyed; brazed ferrier's nails
Photo by the artist

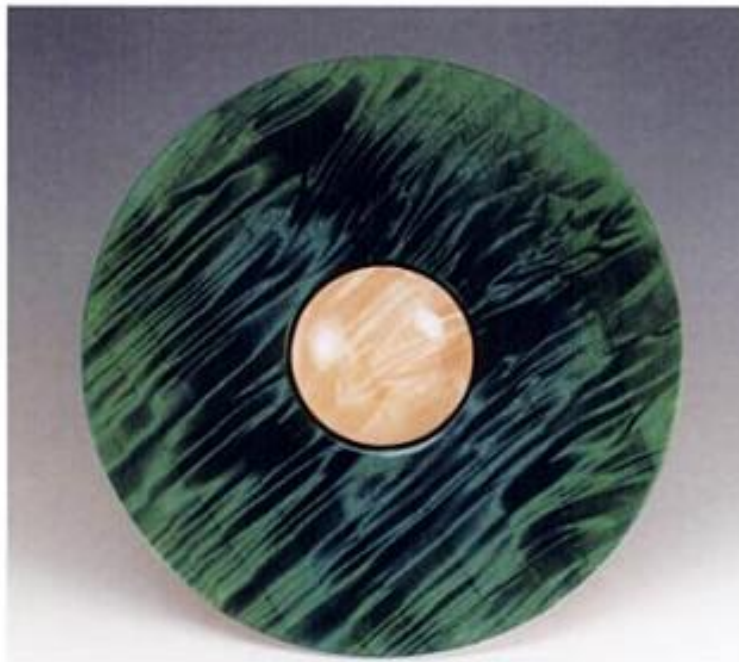
Brendon Collins
Untitled, 2002

1 $\frac{3}{4}$ "h x 12" diam (4 x 30 cm)
Turned Huon pine inlaid
with rosewood, purpleheart,
king wood, fiddleback
blackwood, and ebony
veneers, stained black
Photo by Victor France



**Preston and
Kip Christensen**
Emerald Isle, 2003

1 $\frac{3}{4}$ "h x 10 $\frac{1}{4}$ " diam
(4 x 25 cm)
Figured poplar
Photo by Don Dafoe





Philip Moulthrop
Mixed Mosaic Bowl, 2003

9 $\frac{3}{4}$ "h x 13" diam (25 x 33 cm)
Pine, cherry, oak, cedar, and mimosa embedded in resin
Photo by the artist

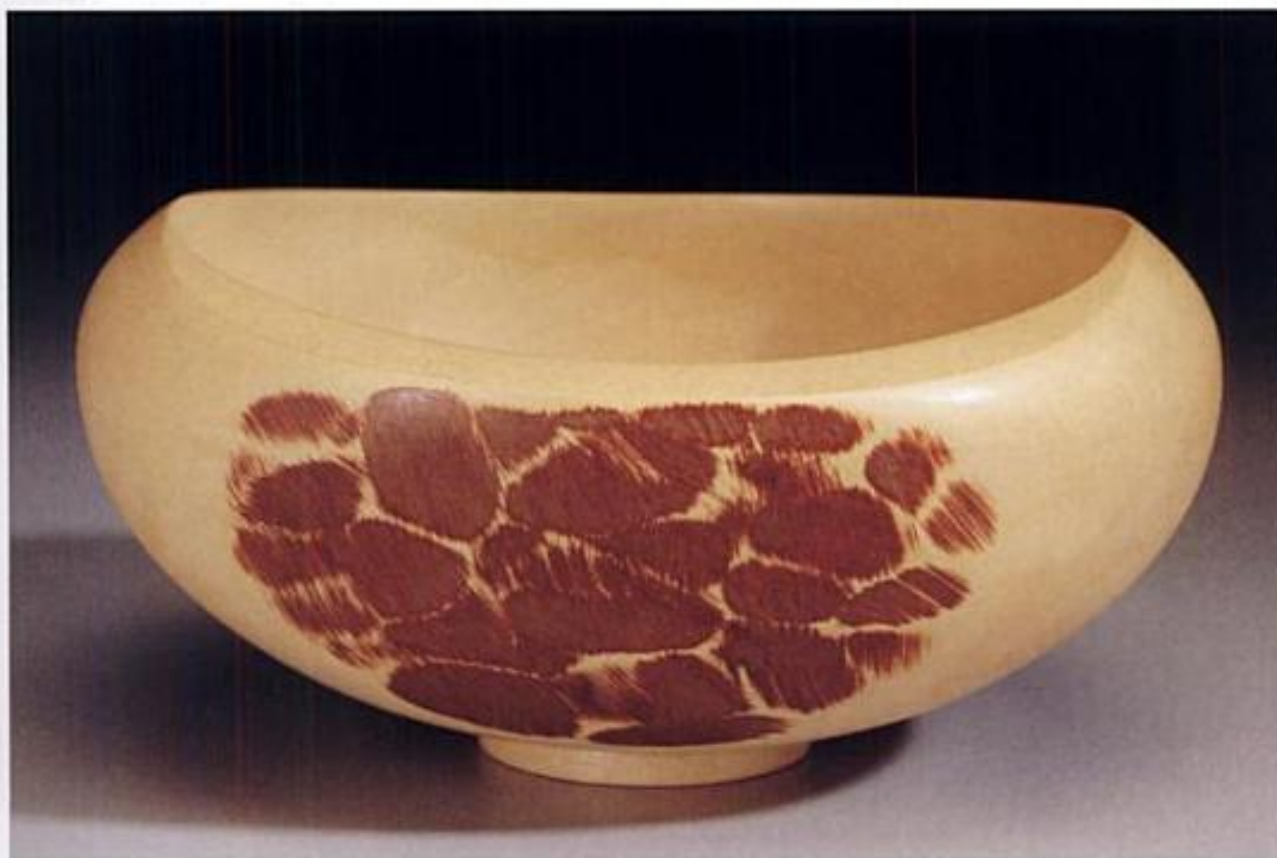
Caryl Brl

Nut Bowl, 1994

3" h x 7" diam (8 x 18 cm)

Turned and carved holly, acrylic paint, scratched

Photo by Tim Barnwell



Mark Salusbury

Autumn, 2001

2½" h x 25¾" diam (6 x 65 cm)
Figured bigleaf maple, padauk, purpleheart, pau amarello,
spalted box elder, and gonçalo alves; ink, 22k gold leaf
Photo by the artist



**Andi Wolfe***Autumn Midnight Series, 2003*

2½" h x 6" diam (6 x 15 cm)

Curly maple with pyrography, colored markers
and metallic acrylic paints

Photo by the artist



Michael de Forest

Suture Series Bowl: The Frog Bowl-Rebirth and Transmutation, 2003

4" h x 14" diam (10 x 35 cm)

Basswood with incised line carving, milkpaint; waxed nylon sinew

Photo by the artist

"Almost every piece of artwork I make is a portrait or representation of human character. The *Suture Series* came from my attraction to breaking things down and reassembling them. To combine these two interests, I used the simple shape of a bowl to illustrate how people are an accumulation of experiences and choices. Each part is dependent on the other to make a whole person.

One of the things I truly enjoy is watching the surprise on people's faces when they first pick up the bowl and realize how light it is and how it flexes and moves in their hands." —M.F.



Alan B. McBurney
Horsechestnut Leaf and Fruit, 2003

Leaf: 2" h x 10" w x 13" d (5 x 25 x 33 cm)
Bigleaf maple burl, box elder, ziricote, and padauk
Photo by the artist



Peter Schlech
Elizabeth Series #1, 2003

18" h x 8" diam (46 x 20 cm)
Laminated padauk with ebony
Photo by the artist



W. Phillip Krym
Night Lily, 2002

11½" h x 5½" w x 11¼" d (29 x 14 x 28 cm)
Turned and shaped gumbo limbo
Photo by the artist

**Frank Sudol***Ribbon Bowls, 2000-02*

Largest: 9" h x 5" diam (23 x 13 cm)
Turned and carved birch, painted
Photo by the artist
Collection of Bob Bohlen



Ron Layport

Estero, 2003

11" h x 19½" w x 4½" d (28 x 50 x 11 cm)
Turned and carved cherry, painted and burnished
Photo by Chuck Fuhrer
Collection of Fleur and Charles Bresler





Stephen Mark Paulsen
Figure #1, Female, 2002

11 $\frac{1}{8}$ "h x 3 $\frac{5}{8}$ "diam (28 x 9 cm)
 Koa and ebony
 Photo by Hap Sakwa



Clay Foster
Font, 2001

18"h x 12"w x 8"d (46 x 30 x 20 cm)
 Makassar ebony; stone and brass
 Photo by the artist



John B. May

Vim and Vigor, 1999

4" h x 22" w x 6" d (10 x 56 x 15 cm)
Turned laminated curly maple, ebony,
lemonwood, and black-dyed costello
Photo by the artist



Gene Pozzesi

Untitled, 1993

5 1/4" h x 3 3/4" diam (13 x 10 cm)
Ebony

Michael Werner

Troubled Water, 2002

3" h x 6½" w x 4" d (8 x 17 x 10 cm)
Turned fir and hawthorne
Photo by Rachel Olsson





Michael D. Mode
We Remember, 2002

7¼" h x 10¼" diam (18 x 25 cm)
Turned laminated spalted maple and walnut
Photo by Bob Barrett

The Circle Factory*White Bowl with Repair, 2002*

9" h x 22" diam (23 x 56 cm)
Turned sycamore, painted
Photo by Tim Barnwell





Rodger Harrison

Untitled, 2003

2½" h x 5" w x 5" d (6 x 13 x 13 cm)
Turned English yew, blowtorched
Photo by the artist



Guilio Marcolongo

Scallop Foot and Rim Bowl, 1999

8" h x 10" diam (20 x 25 cm)

Red gum

Photo by Allan Foon

Collection of Norene and Dale Nish



Christopher Reid

Out of Orbit, 1992

5½" h x 18" w x 15¾" d (14 x 46 x 40 cm)

Carved sheoak

Photo by the artist

Michelle Holzapfel
Serpent Bowl, 1998

4" h x 16" diam (10 x 41 cm)
Turned and carved cherry, woodburned
Photo by David Holzapfel





Fred Matlock
Roped In, 2003

3½" h x 12" diam (9 x 30 cm)
Turned and hand-carved walnut
Photo by C. Richard Chartrand





"This piece was built using such found objects as an old knife holder, a part from a watch repairer's toolbox, and a thrift shop bowl." —E.M.

Evelyn Mitchell

Ethereal Memories, 2003

15"h x 11"w x 30"d (38 x 28 x 76 cm)

Found wood, acrylic paint

Photo by Gerhard Heidersberger

Collection of Mr. and Mrs. Fred Sonnenberg

**Robert Howard***Late Summer, 2002*

9" h x 17" w x 21" d (23 x 43 x 53 cm)

Hand-carved Australian red cedar

Photo by Greg Piper

Collection of Lee and Dodie Baumgarten

Butch Smuts

Dune Landscape, 2003

6 1/4" h x 27" w x 23" d (16 x 69 x 59 cm)

Turned bushveld resin tree burl

Photo by Wayne Haward





Vic Wood

Prototype No. 1, 1993

20" h x 11 1/2" w x 6" d (51 x 29 x 15 cm)

Turned and carved sheoak

Photo by Tony Boyd



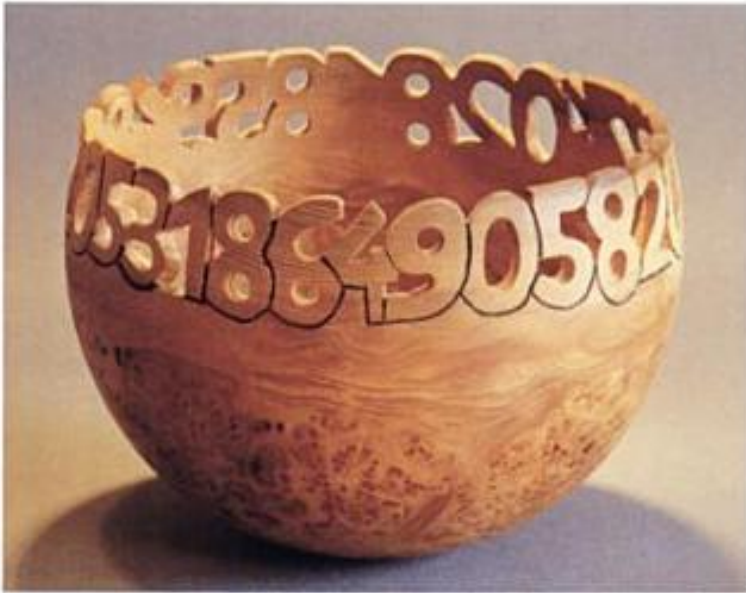
Robert Manhal

Samurai 234, 2003

1" h x 12 1/2" w x 28" d (3 x 32 x 70 cm)

Turned and sculpted red gum

Photo by Foons Photographics



Jakob Weissflog

Bowl by Numbers, 2003

5" h x 7½" diam (13 x 19 cm)

Turned elm burl

Photo by Hans Weissflog



Brenda Behrens

Lace and Swirls #15710, 1997

2⅞" h x 8¼" diam (8 x 20 cm)

Turned and hand-carved
myrtle crotch

Photo by the artist

"I was a portrait painter and then a potter before becoming a woodturner. As I carved the rim for the handles, a nose appeared, and the rest followed naturally." —S.C.

Stan Clarke*Face Bowl with Handles, 2002*

18" h x 8½" w x 11" d (46 x 22 x 28 cm)

Turned and carved bigleaf maple

Photo by Robert McConnell

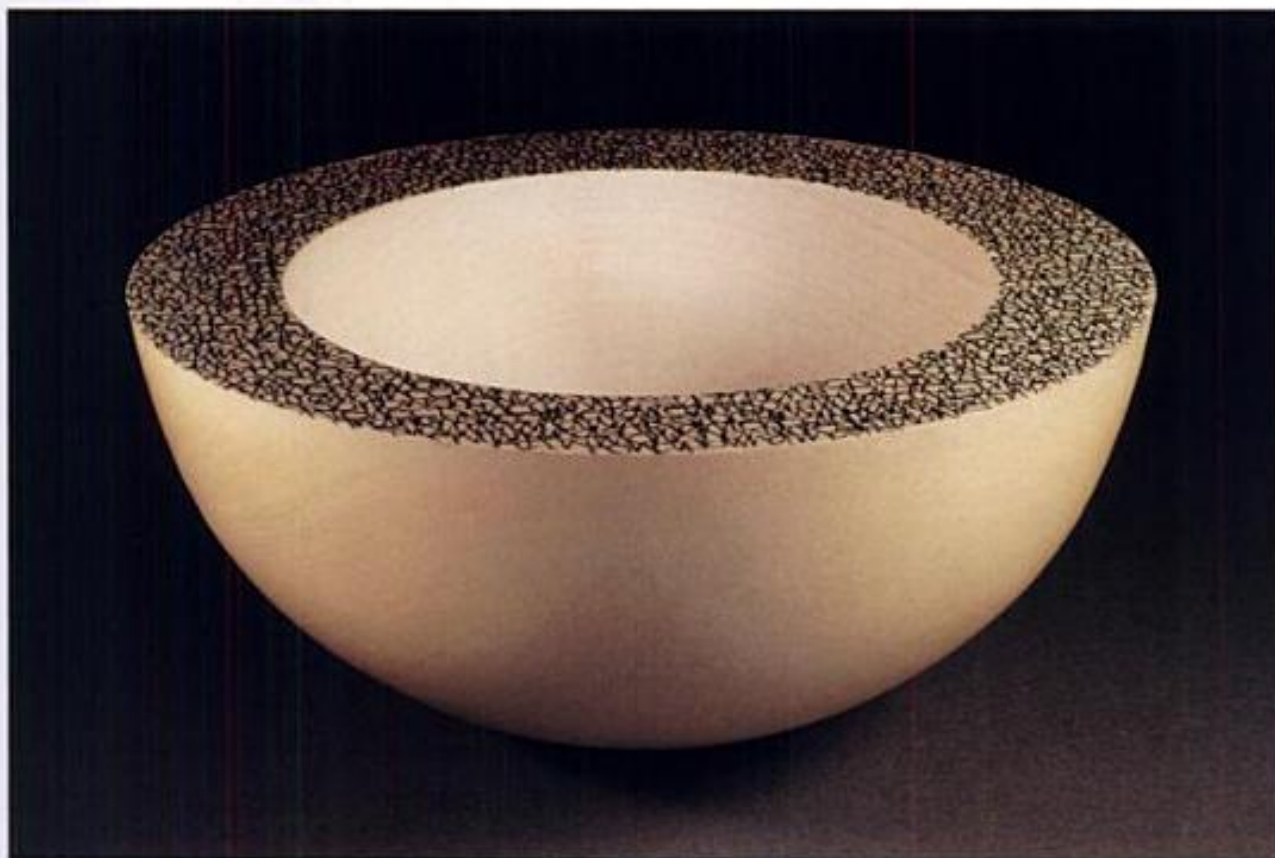


"The central lily
in this piece acts as
the handle to lift off
the glass top."
—T.R. and K.W.



Thomas Rauschke and Karen Wiken
Pond Bowl, 1986

6" h x 5" diam (15 x 13 cm)
Spalted maple with other hardwoods; embroidery, glass
Photo by William Lemke



Peter Archer
Untitled, 2003

—○— 3" h x 6" diam (8 x 15 cm)
Turned sycamore
Photo by David Bradford

"*Sylvan Plane* was just the second piece of many that I made over the course of a dozen years using thorns as either a textural, symbolic, or structural aspect. For this piece, I thought of the vessel stretched horizontally as landscape, with the locust thorns as a reference to forest. On a personal level, this piece represents a point in time when I began the transition from pure woodturning to exploring the creative and sculptural possibilities of lathe-based woodworking." —D.S.



David Sengel

Sylvan Plane, 1991



8" h x 16" diam (20 x 41 cm)

Ash burl, bleached locust thorns

Photo by Michael Siede

Collection of Ron and Anita Wornick

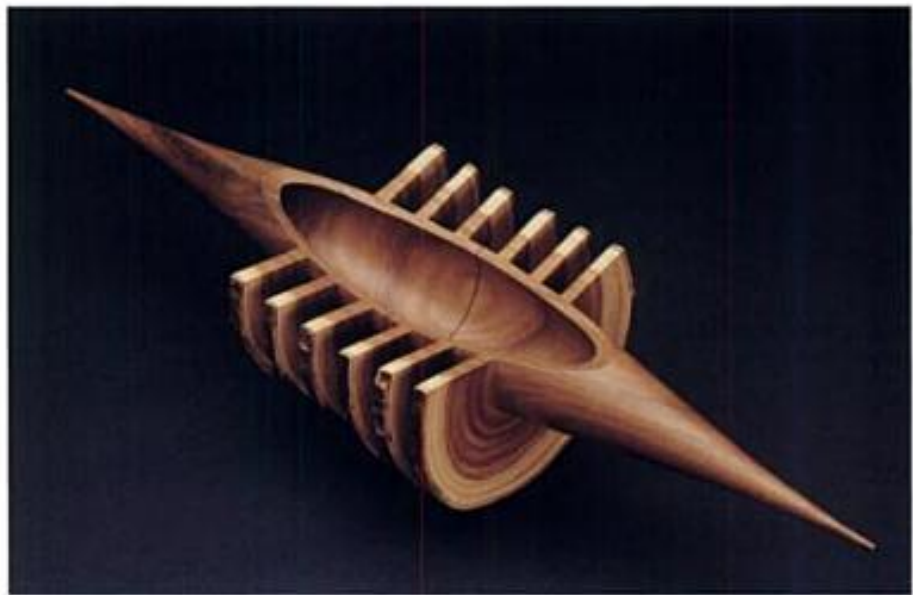
Andrew Potocnik*Yapunyah Vessel*, 19975" h x 15³/₄" w x 7¹/₂" d (13 x 40 x 19 cm)

Turned yapunyah

Photo by Neil Thompson

Collection of Texas State Bank

Corporate Collection

**Matthew Bostick***Spiked Bowl*, 20025⁵/₈" h x 11¹/₄" w x 11¹/₂" d (14 x 28 x 29 cm)

Mulberry, pear, and charred oak

Photo by Pierre Montagnet

"This piece began as an open form. It has been deconstructed into four elements, sculpted, and then reconstructed into two elements that are reconfigured into a metaphorical vessel." —W.H.

William Hunter
Free Vessel, 2002

12" h x 16" w x 20" d (30 x 41 x 51 cm)
Turned, sculpted, and reassembled cocobolo
Photo by Alan Shaffer





Ron Fleming

Dragon Dance, 2002

17" x 19" diam (43 x 48 cm)

Redwood burl

Photo by Bob Hawks

"As a child, I loved stories and fairy tales about dragons....I wanted these to be happy dragons, not so scary, dancing around the bowl and having a good time. I generated a happy feeling by crafting soft, smooth lines instead of harsh ones." —R.F.



Jacques Vesery

Midessential Moonlight, 2003

4" h x 5" diam (10 x 13 cm)

Carved cherry and ebony acrylic; palladium leaf

Photo by Robert Diamante



"I call my work 'basket illusion.' I have studied basketry, including Islamic, African, and Native American. I like the intricate detail in the weaving. My work speaks to that detail.... Just as photos are made from dots, I break up the surface into a lot of little rectangles, and then I enhance them with color. From that [pattern], an image appears." —D.N.

David Nittmann

Anasazi Burden, 2002

3" h x 15" diam (8 x 38 cm)

Holly

Photo by Benko Photographics

Steven B. Levine

Landscapes, 2002

6" h x 26" diam (15 x 66 cm)

Segmented mahogany with inlaid veneer marquetry

Photo by Grant Peterson



"This piece includes more than 40 types of veneers. Looking through the trees, you can see the many faces of a New England landscape." —S.B.L.



Stephen Hughes

Forest Bowl, 1995

4 $\frac{3}{4}$ "h x 17 $\frac{3}{4}$ " diam (12 x 45 cm)

Turned Huon pine

Photo by Ken Hatton



Ronald B. Perry

#148, 2002

3 $\frac{3}{8}$ "h x 9 $\frac{1}{2}$ "w x 2 $\frac{1}{4}$ "d (10 x 24 x 5 cm)

Red oak with segmented multi-band

Photo by Robert Haggard

Arthur Bernard Cooper

Untitled, 2003

7" h x 12" w x 5½" d (18 x 30 x 14 cm)
Sheoak, carved with power tools
Photo by Steven Blakney



Brian M. Davis

Bowl with Holes, 2002

1½" h x 15¾" diam (4 x 40 cm)
Sheoak
Photo by the artist

"The rim decoration on this piece was inspired by the medieval illuminated gospel *The Book of Kells*." —B.M.D.



Jack deVos

Untitled, 2002



4½" h x 8¼" w x 4" d (11 x 21 x 10 cm)

Sheoak

Photo by Tony Carroll

Mano Künzler

Ray, 2002

7" h x 23" w x 7" d (18 x 58 x 18 cm)

Silky oak, ebonized; aluminum

Photo by Jean-Pierre Hericher



Sammy Fong and Journal Thomas
Bifurcated Bowl, 2002

6" h x 11" w x 9" d (15 x 28 x 23 cm)
Turned cherry; bronze
Photo by Sammy Fong





Holger Graf
Untitled, 2003

7" h x 7 1/2" diam (18 x 19 cm)
Oak with sapwood, colored with ammonia
Photo by Frank Müller Fotodesign

Jerry Kermode

Untitled, 2002

11½" h x 12½" diam (29 x 32 cm)
Walnut burl with natural edges; stitched
Photo by Bob Stender



Phil Brennon

Ritual Remnant, 1992

8½" h x 5½" diam (20 x 22 cm)
Turned and carved juniper burl,
sand blasted; braided leather
Photo by the artist



Michelle Holzapfel

Reunion Bowl, 1999

8" h x 28" w x 20" d (20 x 71 x 51 cm)

Carved maple, woodburned

Photo by David Holzapfel





Gordon M. Ward
Turned Green, 2002

1½" h x 7½" diam (4 x 19 cm)

Turned and carved leichhardt pine, automotive lacquer
Photo by The Woodturning Center



Bruce Mitchell

Star Chamber, 1987

12" h x 24" diam (30 x 60 cm)
Turned and carved black walnut burl
Photo by Bruce Miller
Collection of Renwick Gallery,
Smithsonian American Art Museum

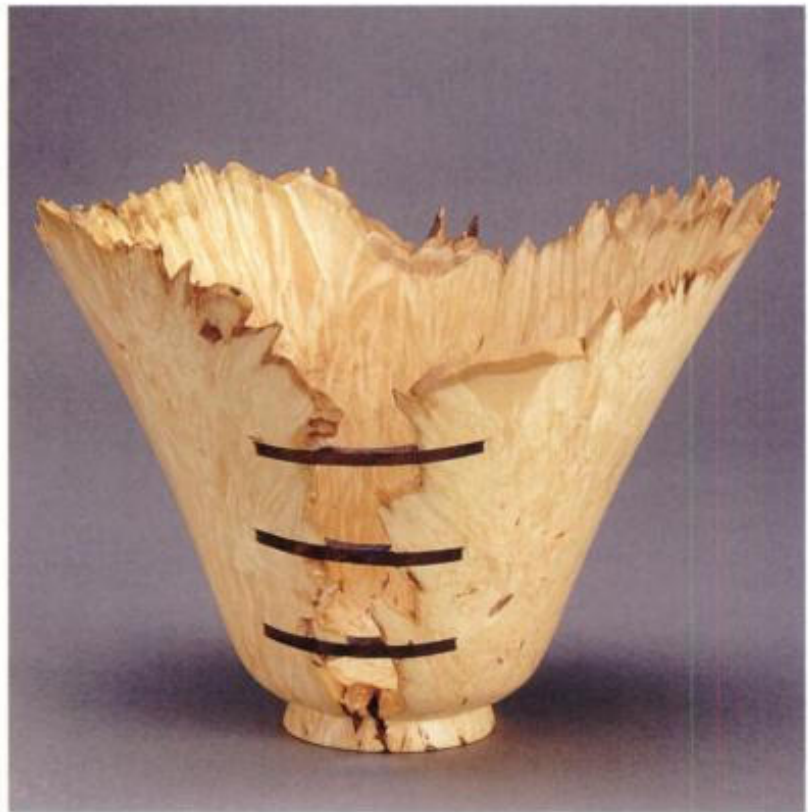
Jerry Kermode

Untitled, 2002

8" h x 9½" diam (20 x 24 cm)

Maple burl with natural edges; walnut stitches

Photo by Bob Stender



Bruce Cohen

Patient Woman, 2002

5½" h x 9" diam (14 x 23 cm)

Turned bigleaf maple burl,

broken and reassembled

Photo by Joshua Cohen





Vic Wood

In the Family, 1987

23½" h x 21½" w x 7" d (59 x 55 x 18 cm)

Turned green sassafras

Photo by Tony Boyd

**Friedrich Kuhn***American Maple Experience No.2, 2002*

6¼" h x 18½" diam (16 x 47 cm)
Turned and carved maple
Photo by John Carlano

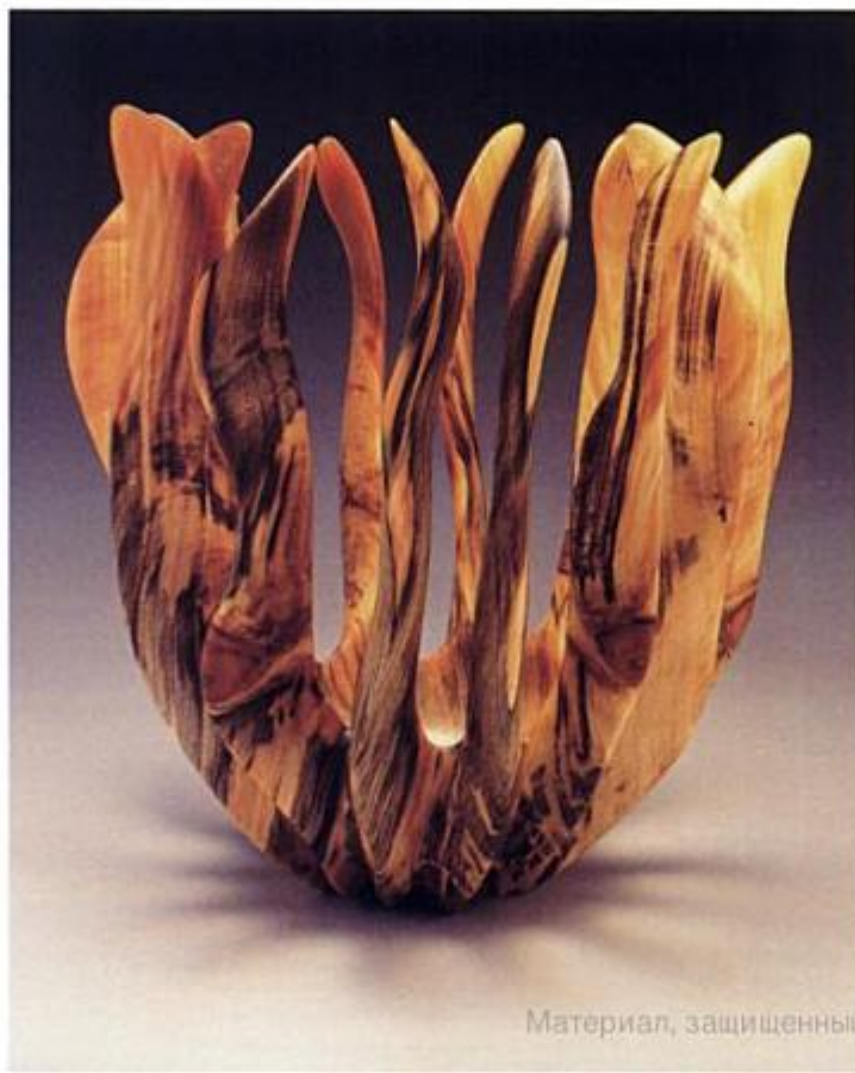
Barry Ching

Separation Anxiety, 2002

○ 10 $\frac{3}{4}$ "h x 10 $\frac{1}{2}$ "diam (27 x 27 cm)

Norfolk Island pine

Photo by the artist





"The pieces I create are all carved by hand. Much thought and deliberation is applied to each piece before the carving or turning even begins. Ideas for my pieces always originate from nature; I constantly observe my natural surroundings with open eyes and mind. Each piece of wood also has a unique grain and texture, and I always find that the wood itself dictates its ultimate composition. I pay closest attention to this when selecting the right piece of wood to carve." —N.O.

Nikolai Ossipov

Spring Song, 2003

9½" h x 12¼" diam (24 x 30 cm)
 Turned and carved birch
 Photo by David Peters



Michelle Holzapfel
Linenfold Bowl, 2001

—○—
11”h x 14”w x 7”d (28 x 35 x 18 cm)
Carved curly maple
Photo by David Holzapfel

“This piece is inspired by traditional linenfold carved panels used in interiors.” —M.H.

D. G. "Dan" Schindler

Untitled, 2000

5½" h x 7½" w x 8½" d (14 x 19 x 22 cm)

Turned green Russian olive with natural edge

Photo by John Havener

**Nancy Anderson***Endurance*, 20029½" h x 23½" w x 14½" d
(24 x 59 x 37 cm)Turned and hand-hollowed
found burl and root

Photo by Brad Stringer

Raymond C. Ferguson

Untitled, 2000

7" h x 16" diam (18 x 41 cm)

Laminated walnut with inlaid spalted oak twig

Photo by Chevron Photography

Permanent Collection of Arrowmont School
of Art and Crafts



**Bruce Smith**

Untitled, 2002

5½" h x 14" w x 7" d (14 x 35 x 18 cm)
Carved New Zealand puriri, rubbed with
oil paint, verdigris; beach stone
Photo by Stephen Jones



Gerald Reed

Bowl, 2003

4½" h x 10½" diam (11 x 27 cm)

Turned sheoak

Photo by Gregg Triggs



Marion Randolph

Cedar Root Bowl, 2002

14" h x 23" diam (35 x 58 cm)

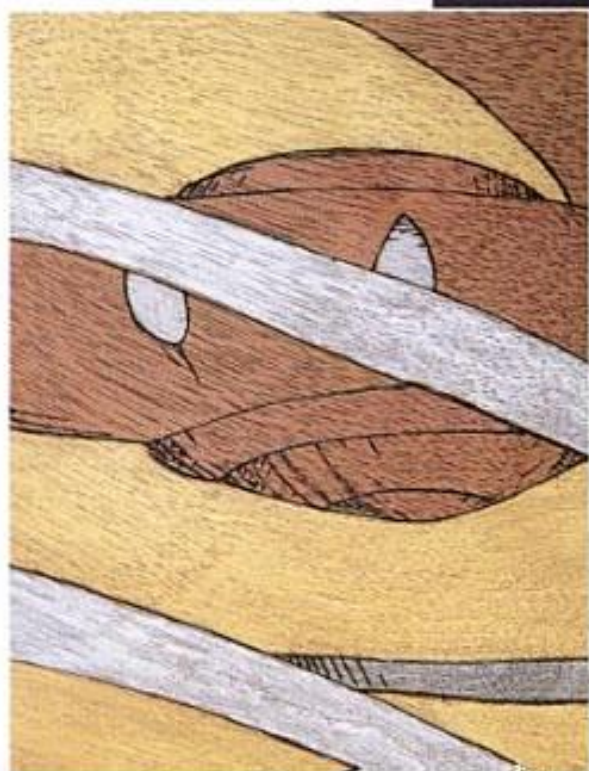
Turned and carved cedar root ball with natural edge

Photo by John Lucas

Joey Gottbrath

Visitation Platter, 2002

3½" h x 12" diam (9 x 30 cm)
Mahogany
Photo by the artist



"The imagery in this piece was inspired by dreams about UFO abduction" —J.G.

**Max Kimmel***Vessel #107, 1988*

3½" h x 24" diam (9 x 60 cm)

Turned laminated mahogany, padauk, and maple

Photo by the artist



Nikolai Ossipov
Fabric Bowl, 1998

4¼" h x 5½" diam (10 x 14 cm)
Turned and carved sycamore and maple
Photo by the artist
Collection of Fleur Bresler

"This bowl was turned and carved to imitate a bowl sewn from various fabrics. Each stitch and string was carved from one piece of sycamore, the fine grain of which resembles fine cloth." —N.O.



Arthur Bernard Cooper
Untitled, 1995

6½" h x 15¾" w x 5" d (17 x 40 x 13 cm)
Sheoak, carved with power tools



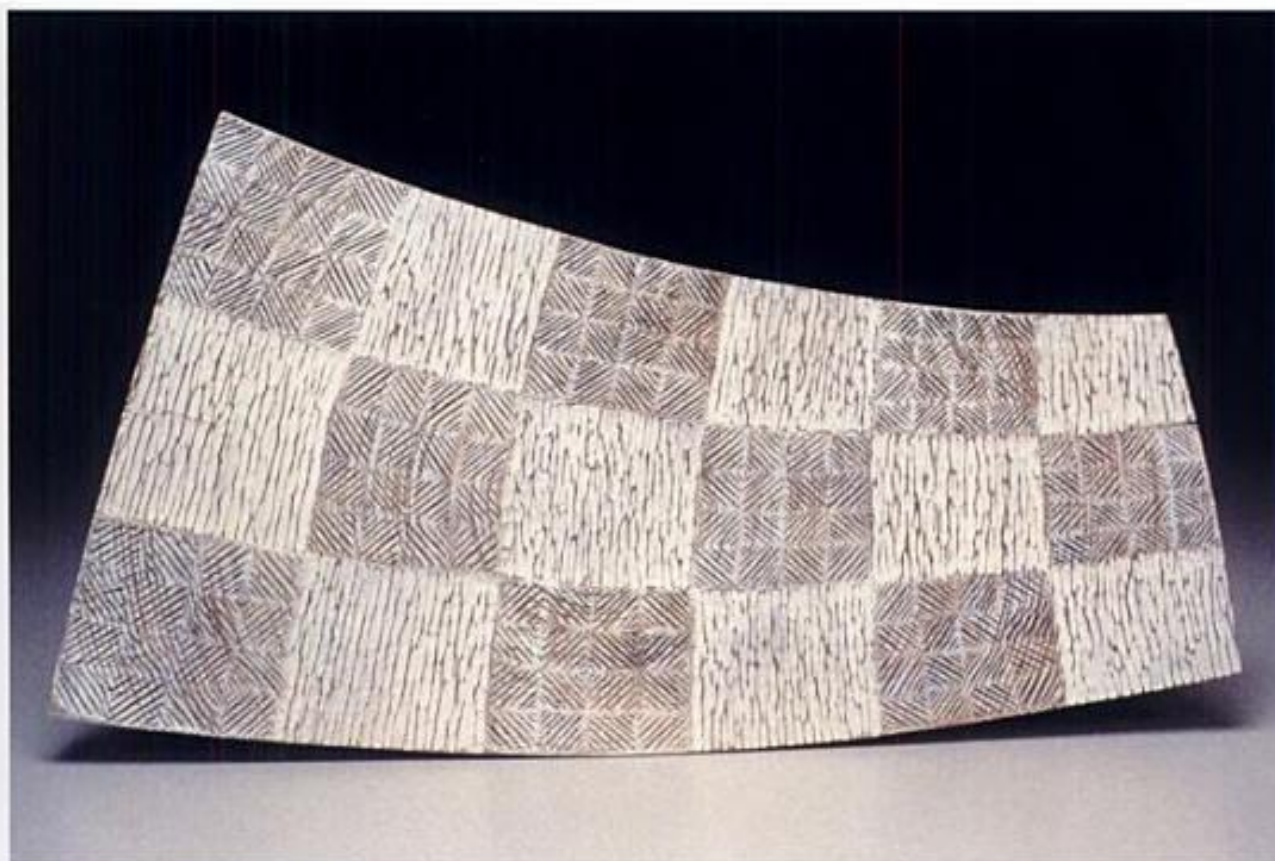
Jack deVos

Untitled, 2002

4" h x 7½" w x 4" d (10 x 19 x 10 cm)

Turned red gimlet burl

Photo by Tony Carroll



"Many of the ideas that influence my pieces come from Benin, Africa, where they have wonderful altars. These altars pay homage to ancestors and are covered with elaborate bronze busts, carved tusks, and other offerings. My highly carved surfaces draw their influence from these elaborate offerings..." —M.G.

Mark Gardner

Offering Bowl, 2003

2½" h x 26" w x 13¼" d (6 x 66 x 33 cm)

Turned and carved walnut, painted

Photo by Tim Barnwell

Collection of Ogden Museum of Southern Art



Merryll Saylan

Red, White, and Blue, 2001

7" h x 5½" diam (18 x 14 cm)

Turned maple, bleached, dyed, and oil stained

Photo by Hap Sakwa



Terry Golbeck
Barbara Cullen (surface decoration)
Husk 1, 2003

2" h x 4" w x 3½" d (5 x 10 x 9 cm)
Turned ash, milk paint with earth pigments
Photo by Ellie Smith

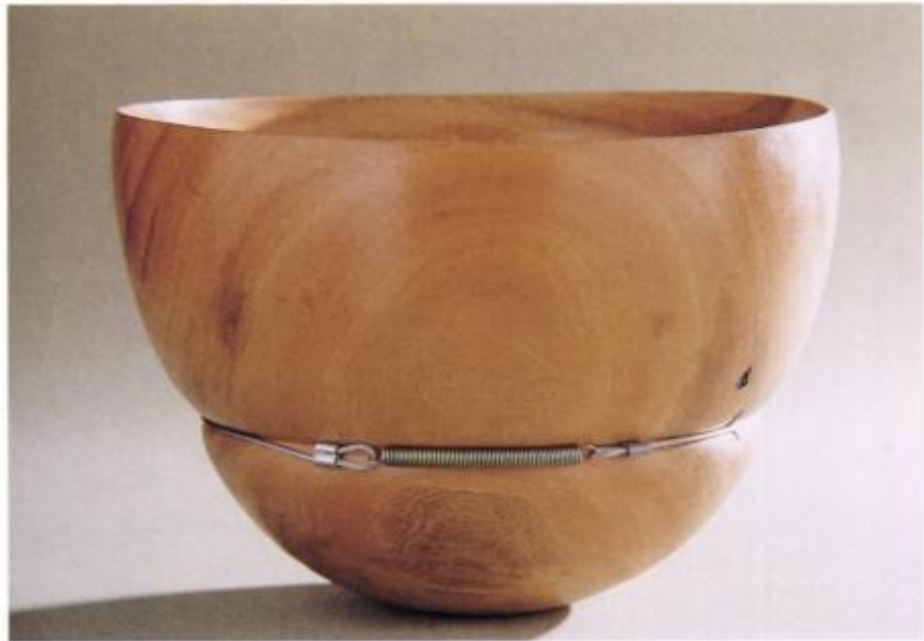


Andrew P. Dunn
Untitled, 2002

3" h x 21 1/2" diam (8 x 55 cm)
Poplar; shell detail
Photo by Rob Duker Studio
Collection of Dr. and Mrs. F. Struwig

Mike Darlow
Bound Bowl, 2002

9" h x 13" diam (23 x 33 cm)
Turned silky oak; stainless
steel wire and spring
Photo by the artist





Stephen Mark Paulsen

Ebony and Satinwood Bowl, 2003

25 $\frac{1}{8}$ "h x 27 $\frac{1}{8}$ "diam (6 x 8 cm)

Turned, machined, and fabricated ebony,
satinwood, and vegetable ivory

Photo by Hap Sakwa



Marilyn Campbell
Moonflower, 2001

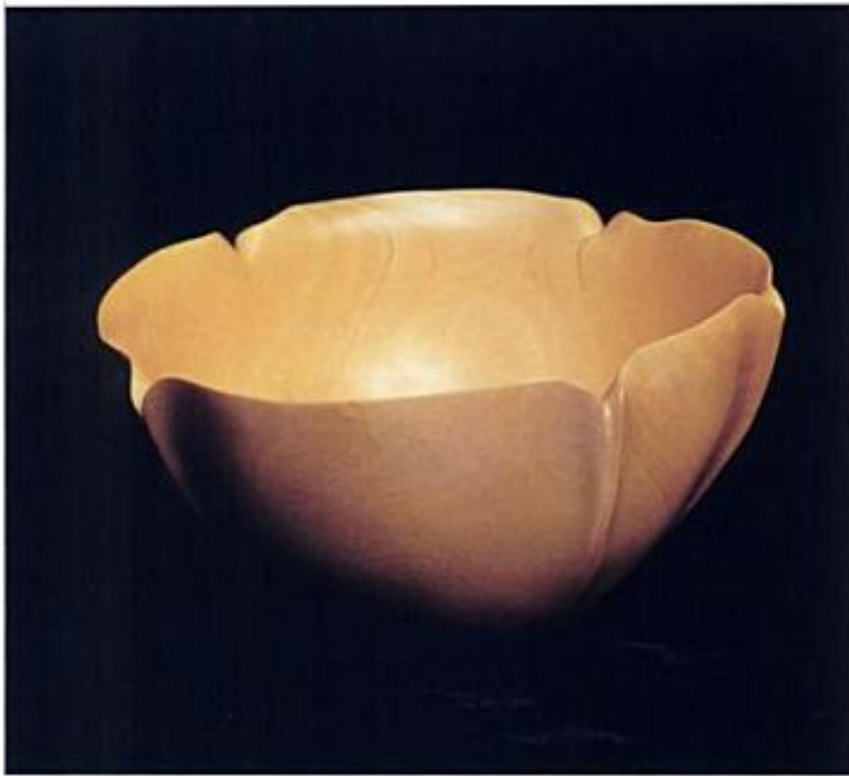
8½" h x 13" w x 3" d (22 x 33 x 8 cm)
Holly and walnut, dyed and painted
Photo by the artist





Léon Lacoursière
Storm Watch, 2001

5" h x 6½" diam (13 x 17 cm)
Curly maple, painted with acrylic
Photo by Grant Kernan
Collection of Mr. and Mrs. Norton Rockler



Bob Elliott

Citrus Blossom, 2003

2¾" h x 5" diam (8 x 13 cm)

Turned and carved grapefruit

Photo by Greg Stephens



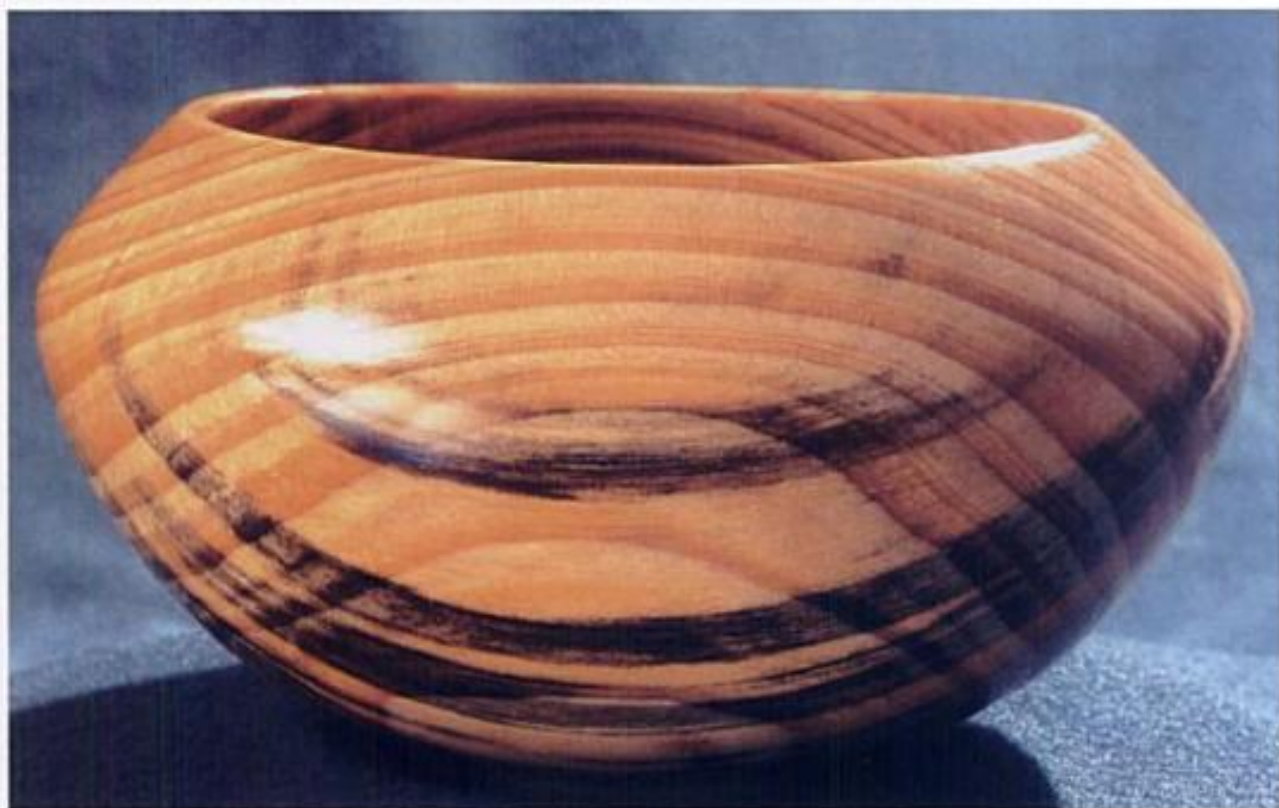
Bob Nichols

Untitled, 1994

4½" h x 10" diam (11 x 25 cm)

Turned and carved cypress

Photo by Dirk Wittenberg



"The dark blue to black stripes in this wood are a result of bacteria left by the pine beetle that killed the tree." —T.D.A.

Theo. D. Alles
Beetle Work, 2003

3 1/4" h x 6 1/4" w x 3" d (8 x 15 x 8 cm)
Scott's pine
Photo by the artist



John B. May
Libra, 2000

5" h x 12" w x 4" d (13 x 30 x 10 cm)
Swiss pear, ebony, and black-dyed costello
Photo by the artist



Peter Schlech
S.M.A. Series #3, 1999

13" h x 8" w x 6" d (33 x 20 x 15 cm)
Australian woollybutt with ebony accents
Photo by the artist

Ron Layport
Fish Feathers, 2002

24½" h x 10½" w x 1½" d (62 x 27 x 4 cm)
Turned and carved maple, dyed and painted
Photo by Chuck Fuhrer
Collection of Kathryn Berryman

"Flying fish have always intrigued me. If they could fly, surely fish would have feathers, rather than scales. In this piece, I try to capture the fanciful flight of feathered fish, flapping across the evening sky." —R.L.



Derek A. Bencomo

Still Dancing, Second View, 2001

9 1/4" h x 16" diam (23 x 41 cm)
Turned and carved Norfolk Island pine
Photo by Hap Sakwa





Curt Theobald
Dance of the Bison, 2002

6 1/8" h x 7 1/2" diam (15 x 19 cm)
Segmented turned holly, pernambuco, and wenge
Photo by the artist

"This piece, inspired by an ancient Hopi ceremonial mask, contains 473 pieces of wood." —C.T.

**Euclid Moore**

Untitled, 2000

15" h x 14" diam (38 x 35 cm)

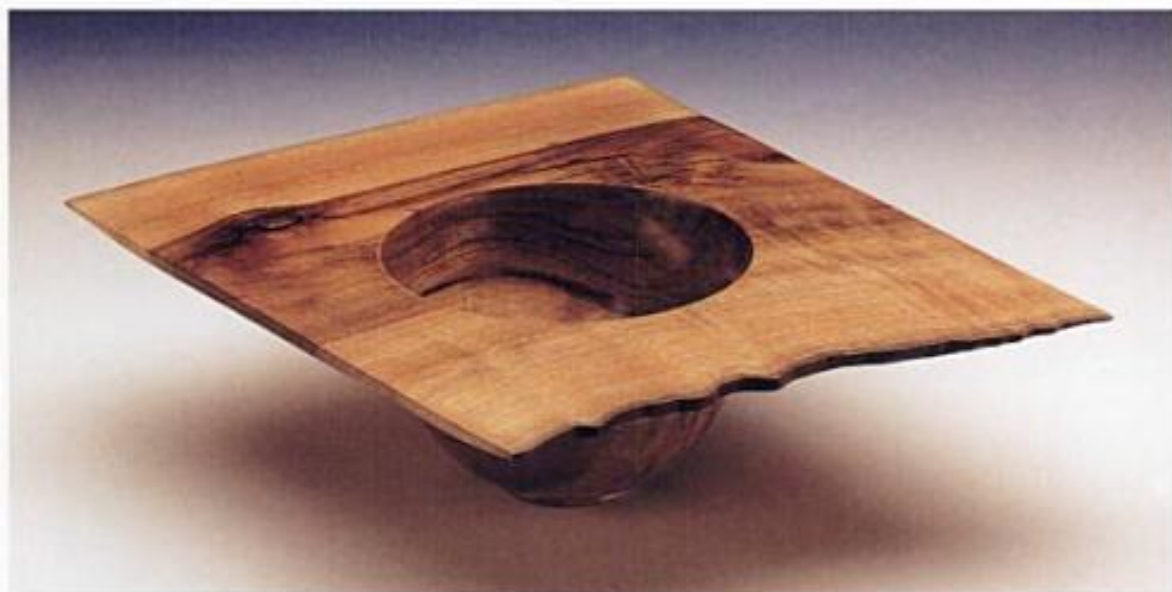
Ash, padauk, wenge, mahogany, and maple

Photo by J. Messina



Robert Manhal
S.W.2., 2001

1½" h x 19" w x 31" d (4 x 48 x 78 cm)
Red gum
Photo by Foons Photographics



Art Fitzpatrick

Untitled, 2002

2 $\frac{3}{4}$ "h x 8"w x 9"d (7 x 20 x 23 cm)

Camphor

Photo by Stephen Francis



Edgar Ingram

Untitled, 2003

3 $\frac{1}{4}$ "h x 7"w x 2 $\frac{1}{2}$ "d (9 x 18 x 6 cm)

Turned ambrosia maple

Photo by Chuck Adams



David Sengel

Untitled, 1995

5" h x 18" diam (13 x 46 cm)
Turned ash burl, bleached and sandblasted
Photo by Michael Siede



Michael J. Peterson

Coastal Shell, 2000

4" h x 7" diam (10 x 18 cm)

Carved locust burl, pigmented and sandblasted

Photo by Roger Schreiber



Evelyn Mitchell

Red and Gold Celebration, 2003

12"h x 14"w x 9"d (30 x 35 x 23 cm)
Found wood, acrylic paint and gold leaf
Photo by Gerhard Heidersberger

"*Red and Gold Celebration* is among the first artworks to come out of a series called *Happiness*. These pieces of functional sculpture are all made from discarded objects, mostly wood, that are finished with painted layers of acrylic paint, gold leaf, and a polymer protective coating." —E.M.



Michael Werner

Remember Kindergarten, 2002

3¼" h x 6½" w x 5¾" d (8 x 17 x 14 cm)

Turned green cherry, painted with acrylic and scratched

Photo by Rachel Olsson



George Peterson
Punchcard, 2002

○ ————
13" h x 19" w x 2½" d (33 x 48 x 6 cm)
Turned and carved cherry, burned
Photo by Tim Barnwell



Clay Foster
Temple Bowl, 2003

23" h x 14" diam (58 x 35 cm)
Oak, elm, and soft maple; brass wire
Photo by the artist

Fletcher Cox*Homage to Rude #6, 2001*1 $\frac{5}{8}$ "h x 13" diam (4 x 33 cm)Turned laminated Baltic
birch plywood with
contrasting infill

Photo by the artist

Collection of

Renwich Associates

**Brendon Collins**

Untitled, 2003

1 $\frac{3}{4}$ "h x 12" diam (4 x 30 cm)
Turned medium-density
fiberboard with Huon pine
veneer, inlaid with ebony and
black palm, stained black
Photo by Victor France



Joe Dallorso

Round Rim Salad Bowl, 2000

5½" h x 15" diam (14 x 38 cm)
White ash with sporadic heartwood
Photo by Robert Diamante



David Lory

Box Elder Bowl, 1999

4" h x 15" diam (10 x 38 cm)
Turned box elder
Photo by Larry Sanders



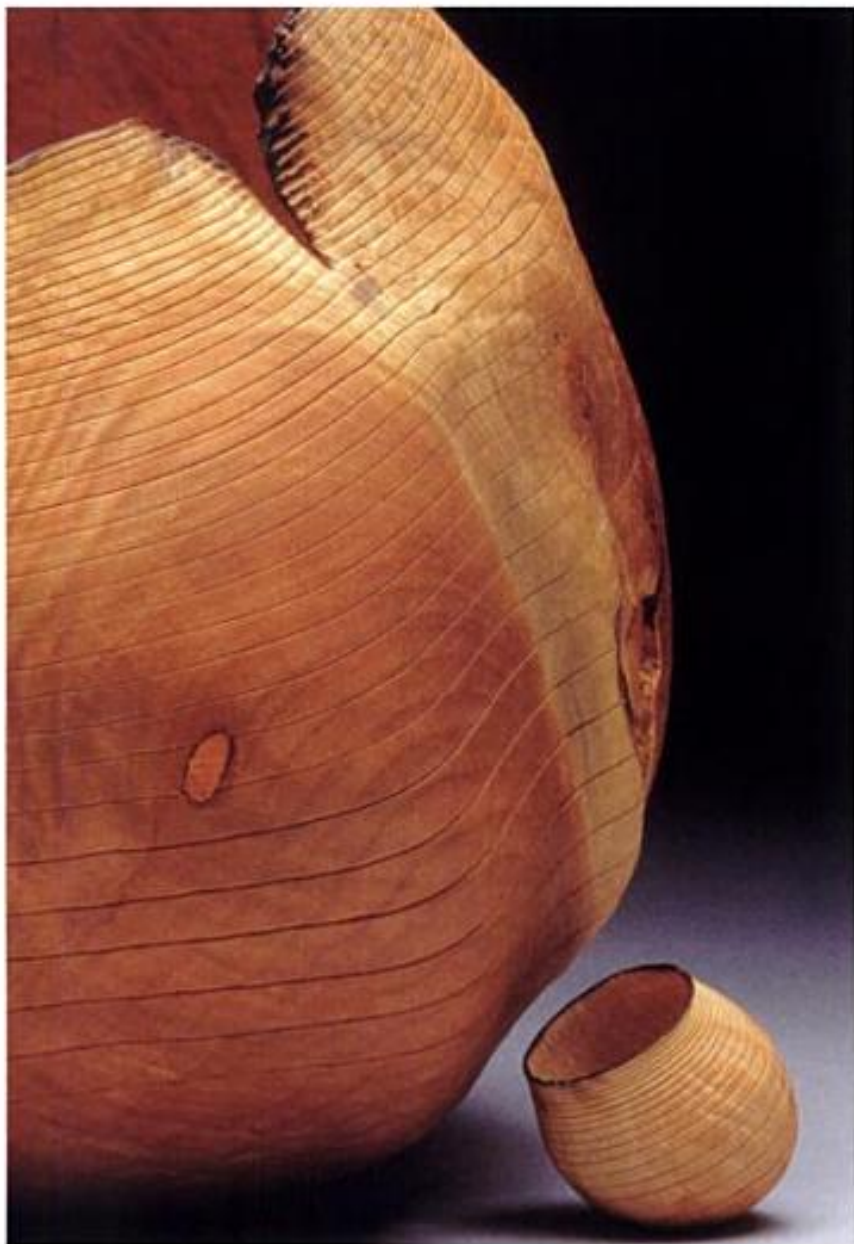
John Dodge Meyer
Ancient Form, 1993

2" h x 7" diam (5 x 18 cm)

Zebrawood

Photo by the artist

Collection of Colin and Elizabeth Krieger Cooke



Christian Burchard
The Two, 1998

Largest: 13" diam (33 cm)
Turned green madrone burl, sandblasted
Photo by Rob Jaffe
Collection of Tom and Laura Van Morn

**Joe Dallorso**

Untitled, 2002

Largest: 13½" h x 5¾" diam (34 x 14 cm)

Smallest: 9½" h x 3" diam (24 x 8 cm)

Turned soft maple burl

Photo by Robert Diamante



Hunt Clark
Untitled, 1996

9" h x 20" w x 12" d (23 x 51 x 30 cm)
Carved walnut
Photo by Gary Heatherly



Wendy Wilson
Untitled, 2000

7" h x 13" diam (18 x 33 cm)
Turned ambrosia maple
Photo by Jeff Baird



Abe Hamm

Shallow Bowl, 1992

2" h x 8" diam (5 x 20 cm)

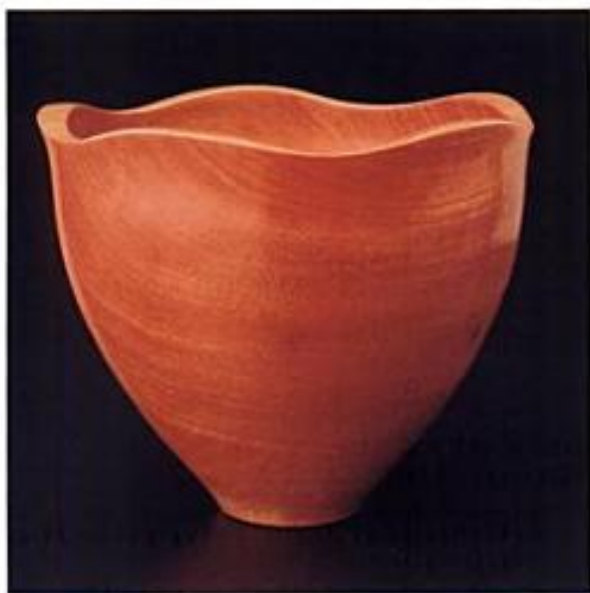
Cocobolo

Photo by Photography West

Collection of Carole Zawyrucha

Anthony Bryant
Tall Vessel, 2003

30" h x 15" diam (76 x 38 cm)
Turned green London plane
Photo by Steve Tanner



Gene Pozzesi
Untitled, 1994

3 1/4" h x 3 1/4" diam (8 x 8 cm)
Pink ivory
Collection of Irving Lipton

**Ron Kent and Donald Derry***Island Spirit Woman, 2003*

8" h x 12" diam (20 x 30 cm)

Turned Norfolk Island pine, etched and colored with pigment

Photo by Donald Derry

Stig Bredsgård

Untitled, 2002

15 $\frac{3}{4}$ "h x 13 $\frac{3}{4}$ "diam (40 x 35 cm)

Green turned European elm burl

Photo by Jens Heine

Collection of John Sonderup



Alan R. Wright

Bowl/Art Piece, 2002

6"h x 11"diam (15 x 28 cm)

Box elder

Photo by Michael Wallace Imagelink Studio

Collection of Ian and Carolyn Taylor

Binh Pho*Bamboo Forest, 2001*

4" h x 7" diam (10 x 18 cm)

Turned and pierced ash with natural edge

Photo by the artist

Collection of Joe and Thuy Hoberstorjer





Neil Kagan
Floating Spiral, 2001

2 1/8" h x 6 7/8" diam (5 x 18 cm)
Turned and carved poplar, bleached
Photo by the artist



Betty J. Scarpino
Carved Bowl, 2002

3 1/2" h x 9" diam (9 x 23 cm)
Turned and carved walnut, bleached
Photo by Judy Ditmer



Frank Amigo
Large Flower Form, 1998

6" h x 19" diam (15 x 48 cm)
Box elder, bleached
Photo by Direction 1



"I wanted to design a piece to celebrate motherhood. The cradle form with pods represents a mother rocking her babies to sleep, each of which has inherited a trait of the mother." —M.L.



Michael Lee

Rock-a-Bye Pods, 2003

3 $\frac{3}{4}$ "h x 11"w x 8 $\frac{1}{2}$ "d (10 x 28 x 22 cm)
Cocobolo, ebony, padauk, and yellowheart
Photo by Hugo DeVries

Neil Scobie

Wave Rim Bowl, 2003

6" h x 12" diam (15 x 30 cm)

Turned and carved Huon pine and ebony

Photo by the artist



"The rim is meant to depict the roaming waves of the nearby ocean, while the legs give the bowl a lighter, more elevated, look." —N.S.



Trent Bosch

Oyster Bowl, 2002



9" h x 14" diam (23 x 35 cm)

Silver maple; Colorado alabaster

Photo by the artist



Thomas Rauschke and Kaaren Wiken
Two Season Landscape Bowl, 1987

7" h x 6" diam (18 x 15 cm)
 Turned and hand-carved black walnut with
 other hardwoods; cotton floss embroidery
 Photo by William Lemke
 Collection of Feldstein-Hanna

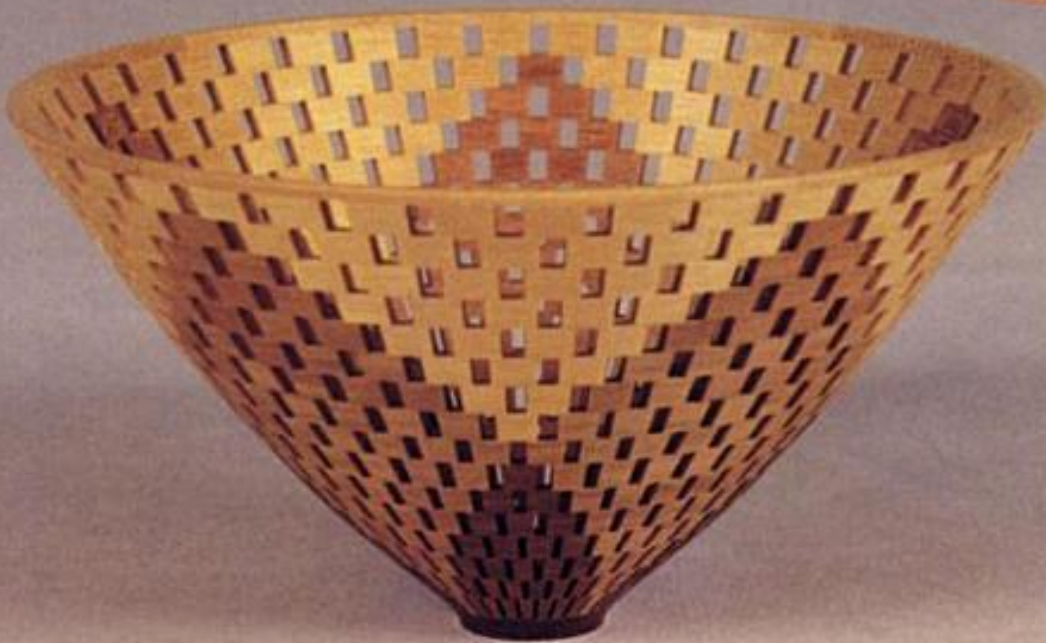
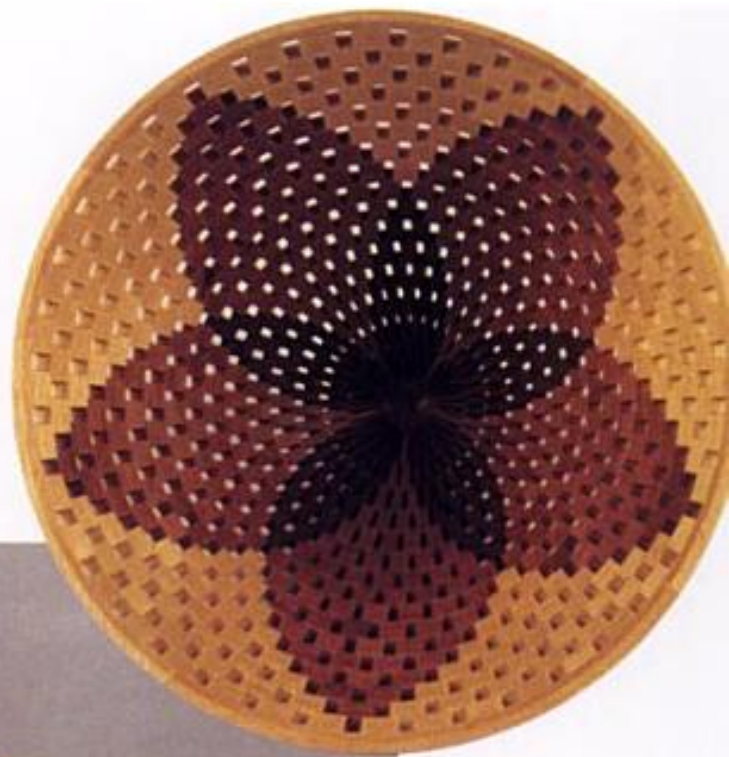
"With this piece, we wanted to create a landscape bowl that could change with the seasons. One side of the lid is summer with pine trees, a pond with a sky reflection embroidery underneath, and farm fields of various hardwoods. Flipped over, the other side of the lid shows the same scene in winter, using holly as the snow and maple as the shadows of clouds floating over." —T.R.



William Smith

Lotus Petals #2, 2002

2 $\frac{7}{8}$ "h x 4 $\frac{7}{8}$ "diam (6 x 11 cm)
Segmented bloodwood, chakte viga,
and pau amarelo
Photo by the artist



Bruce Mitchell

Terraced Moon, 1997

6½" h x 13½" diam (17 x 34 cm)

Turned and carved red gum eucalyptus

Photo by the artist





Galen Carpenter

00-20, 2000

8½" h x 8¾" diam (22 x 22 cm)

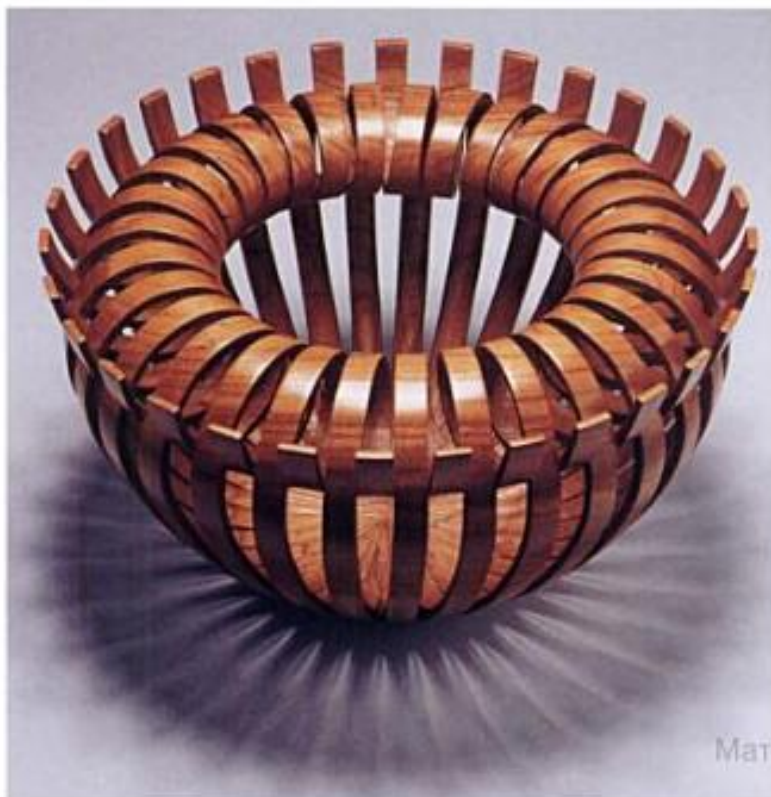
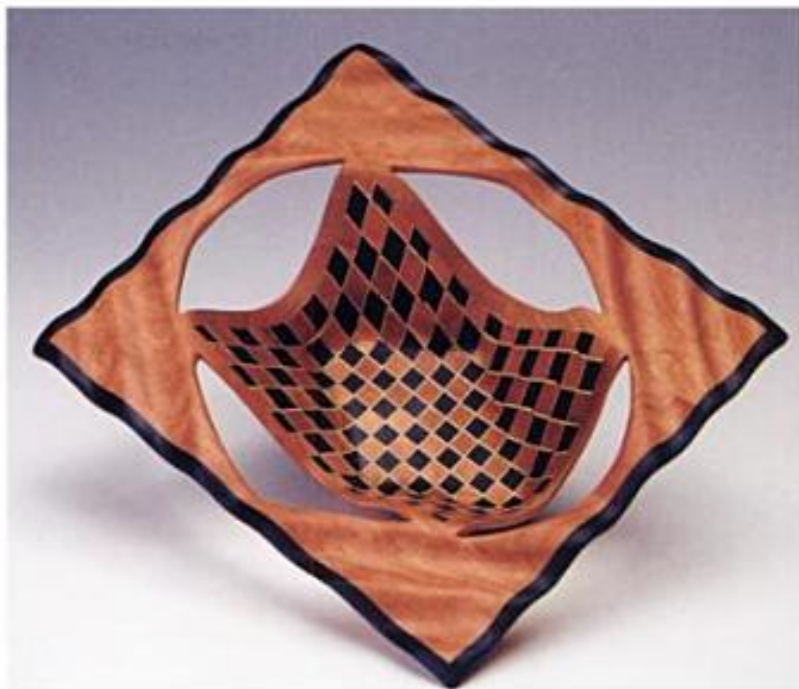
Turned royal pine, black palm,
and narra; pine cones

Photo by George Post

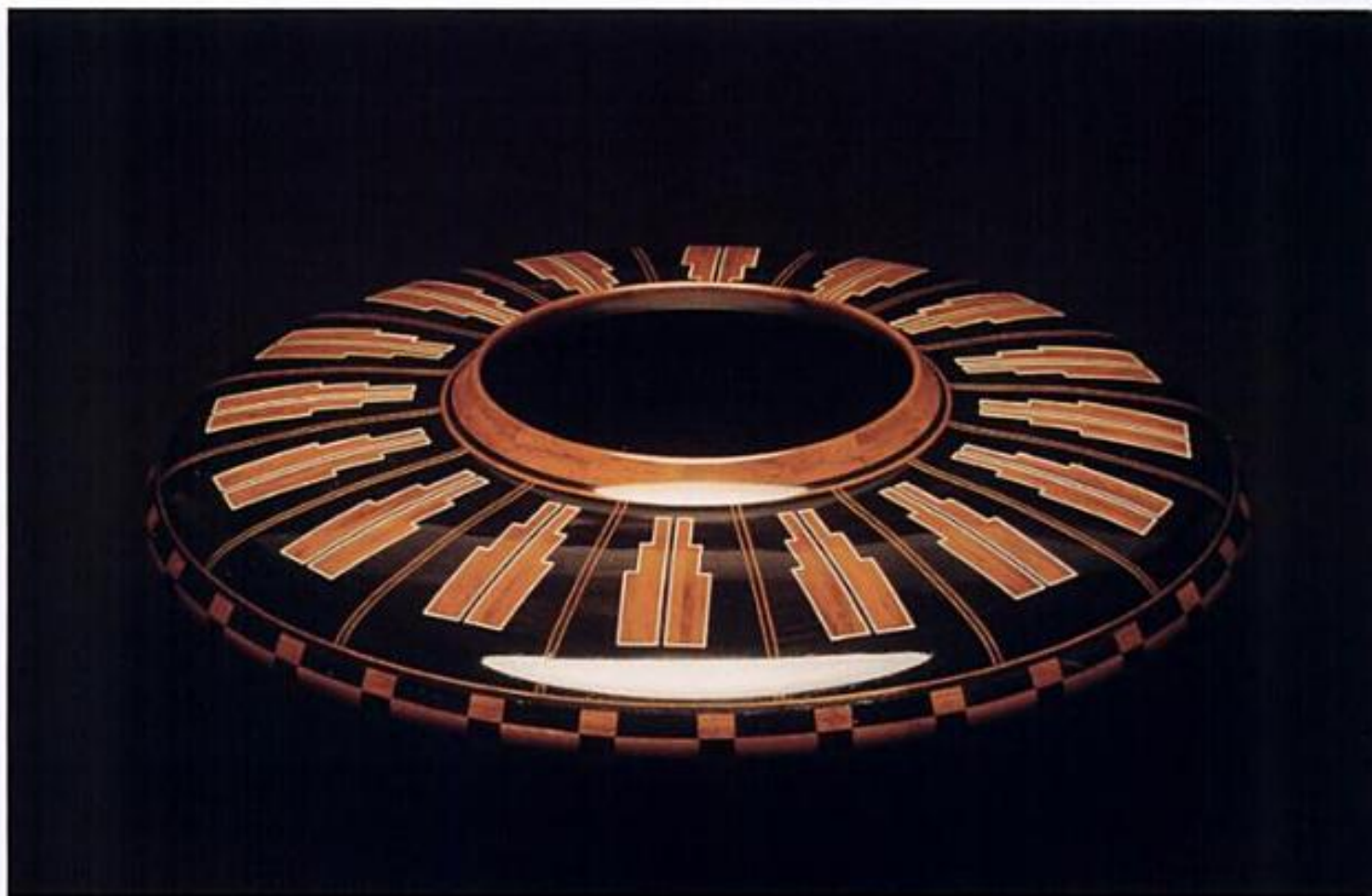
Collection of Susan West

Joy Whyte*Check, Please! #2, 2003*

3" h x 6" w x 7" d (8 x 15 x 18 cm)
 Laminated pink ivory, ebony, and maple
 Photo by the artist
 Collection of Louise Gunn

**Robert Howard***Synergy, 2001*

12" h x 18½" diam (30 x 47 cm)
 Hand-carved Australian red cedar
 Photo by Greg Piper
 Collection of Alan and Joy Nachman



Nelson E. Cassinger

Untitled, 2003

3 $\frac{3}{4}$ " h x 12 $\frac{1}{2}$ " diam (10 x 32 cm)

Segmented ebony and redheart

Photo by Nathan Hirschi

**Robert J. Cutler***In a Spin*, 20024 $\frac{3}{4}$ "h x 6" diam (12 x 15 cm)

Walnut burl, spalted birch, luan, and diamond willow; moose antler, fossilized walrus tusk, mammoth tusk, brass, copper, and silver

Photo by David Peters

Collection of Ray Lucas

Robert Howard

Ribbon Bowl, 2002

9" h x 13" w x 18" d (23 x 33 x 46 cm)
Hand-carved Australian red cedar
Photo by Greg Piper



**Hunt Clark**

Untitled, 2001

9" h x 21" w x 11" d (23 x 53 x 28 cm)
Carved Osage orange
Photo by Gary Heatherly

Ashton Waters

Intrusion, 2002

20"h x 11"w x 15"d (51 x 28 x 38 cm)
Turned maple and poplar, ebonized with leather dye
Photo by Stacey Evans



Dick Millager

Salad Bowl, 2003

4"h x 12"diam (10 x 30 cm)
Chip-carved basswood and walnut
Photo by J. Anthony

Raymond C. Ferguson
Dual Centered Buffet Bowl, 1990

7" h x 16" diam (18 x 41 cm)
Laminated walnut
Photo by Chevron Photography





W.G. Neddow

Leopard Bowl, 2003

3½" h x 10½" diam (9 x 27 cm)

Hard maple

Photo by LightWhisps Fine Art Photographers



Grant Vaughan
Carved Form, 2000

8" h x 12" w x 14" d (20 x 30 x 35 cm)
Hand-carved Australian white beech
Photo by David Young



Christopher Reid

That's a Wowie, 1997

21½" h x 9½" w x 6½" d (55 x 34 x 17 cm)

Carved sheoak

Photo by Bo Schmit



Gordon M. Ward
Forest Dreaming, 1998

2½" h x 2½" w x 14" d (6 x 6 x 35 cm)
Turned and carved curly jarrah canker; gold leaf
Photo by Peter Lowe

Michelle Holzapfel*Cushioned Bowl*, 1998

7" h x 12" diam (18 x 30 cm)

Turned and carved maple, woodburned

Photo by David Holzapfel

Collection of Peter Joseph



"Cushioned Bowl is concerned with the interpenetration of natural and manmade worlds. To insure visual integrity, I used a single block of curly maple, rather than a construction of a turned bowl attached to a carved pillow. The unlikely juxtaposition of forms and textures reinforces the sense that this object is reaching beyond daily reality. I refer to this type of work as a still life rather than a trompe l'oeil piece....A still life transcends the amusing visual joke or facile exhibition of skill inherent in trompe l'oeil: It is, rather, an object of contemplation and inspiration." —M.H.



John Noyes

Untitled, 2001

5" h x 15" diam (13 x 38 cm)

Turned aspen

Photo by Gretchen Duykers



Peter M. Petrochko
Amorphic Series, 1992

18"h x 36"w x 18"d (46 x 91 x 46 cm)
Hand-carved laminated yellow poplar, mineral stained
Photo by Frank Poole
Collection of Rebecca Klemm

Butch Smuts*Desert Flower, 2003*

11" h x 25 1/4" w x 22 1/2" d (28 x 64 x 57 cm)

Turned green English oak burl with natural edge

Photo by Wayne Haward





Stephen Hughes

Earth Bowl, 2000

9" h x 18" diam (23 x 46 cm)

Turned jarrah burl, bleached

Photo by the artist



Martha and Jerry Swanson

Freeform #1, 1990

22" h x 10" w x 9" d (56 x 25 x 23 cm)

Bandsawn cherry, zebrawood, satine, and maple

Photo by Margaret Benis Miller

Collection of Brett and Susanne Boedecker

**Buzz Coren**

Untitled, 1999

4" h x 9" diam (10 x 23 cm)

Contracted maple, Ebon-X, mahogany, and Ebon-X grey

Photo by Tim Barnwell

Collection of Contemporary Museum, Honolulu

Bill Luce
Selene, 2002

5" h x 7" w x 6 1/4" d (13 x 18 x 15 cm)
Turned green holly
Photo by Roger Schreiber



"This bowl, named for the moon goddess, was turned green with the grain deliberately aligned so that the distortion from drying created a graceful lift in the rim and bead, infusing the piece with extra life." —B.L.

Carol Amy Roth

Sacred Amulet, 2002

5" h x 7" w x 6" d (13 x 18 x 15 cm)

Turned cherry burl with natural edge

Photo by Balfour Studios



"The simplicity of this bowl shows off the intricacies of the cherry burl." —C.A.R.



Emmet Kane
Wavy, 2002

4" h x 23" w x 15" d (10 x 58 x 38 cm)
Oak, acrylics
Photo by Francis Morrin



Gary Stevens
Vortex #8, 2003

11" h x 22" w x 14" d (28 x 56 x 35 cm)
Fiddleback maple
Photo by Paul Titangos





Phil Brown
Maple Vessel, 1995

7 $\frac{1}{8}$ "h x 17 $\frac{1}{8}$ "diam (18 x 43 cm)
Spalted maple with burl buds
Photo by the artist
Collection of Renwick Gallery,
Smithsonian American Art Museum

**S. Grant Christison***Bowl #151, 2001*

—○—
7¾" h x 13¾" w x 7¼" d (20 x 34 x 18 cm)
Madrona
Photo by the artist



"The two images in this piece are mirror images of one another. The one on the right is a positive image and the one on the left is a negative image." —B.P.

Binh Pho

Reflection #3, 2002

10" h x 8" diam (25 x 20 cm)
Turned and pierced box elder, dyed
and airbrushed with acrylic paints
Photo by the artist



Caryl Bri
Niobe, 1995

3" h x 7" diam (8 x 18 cm)

Turned and carved holly, painted

Photo by Tim Barnwell

"Because I am a gardener, flower images appear in my work.
The bowl form is a great analogy for a flower." —C.B.



Paul Stafford

Butternut Hollow Vessel with Three Zippers, 2003

5" h x 6½" diam (13 x 17 cm)
Turned and carved butternut
Photo by the artist

"I enjoy placing a common thing in an unexpected place. I want people to enjoy the company of my art and for it to generate thought and questions, such as 'How did he do that?', 'Can that actually function?', or 'Isn't that an interesting piece?' I don't want my work to be so limiting and esoteric that only a few understand it." —P.S.

"The concept of incorporating zippers at the openings in this piece came to me when I looked at a log and wished that I could open it up to see inside before cutting into it." — P.S.

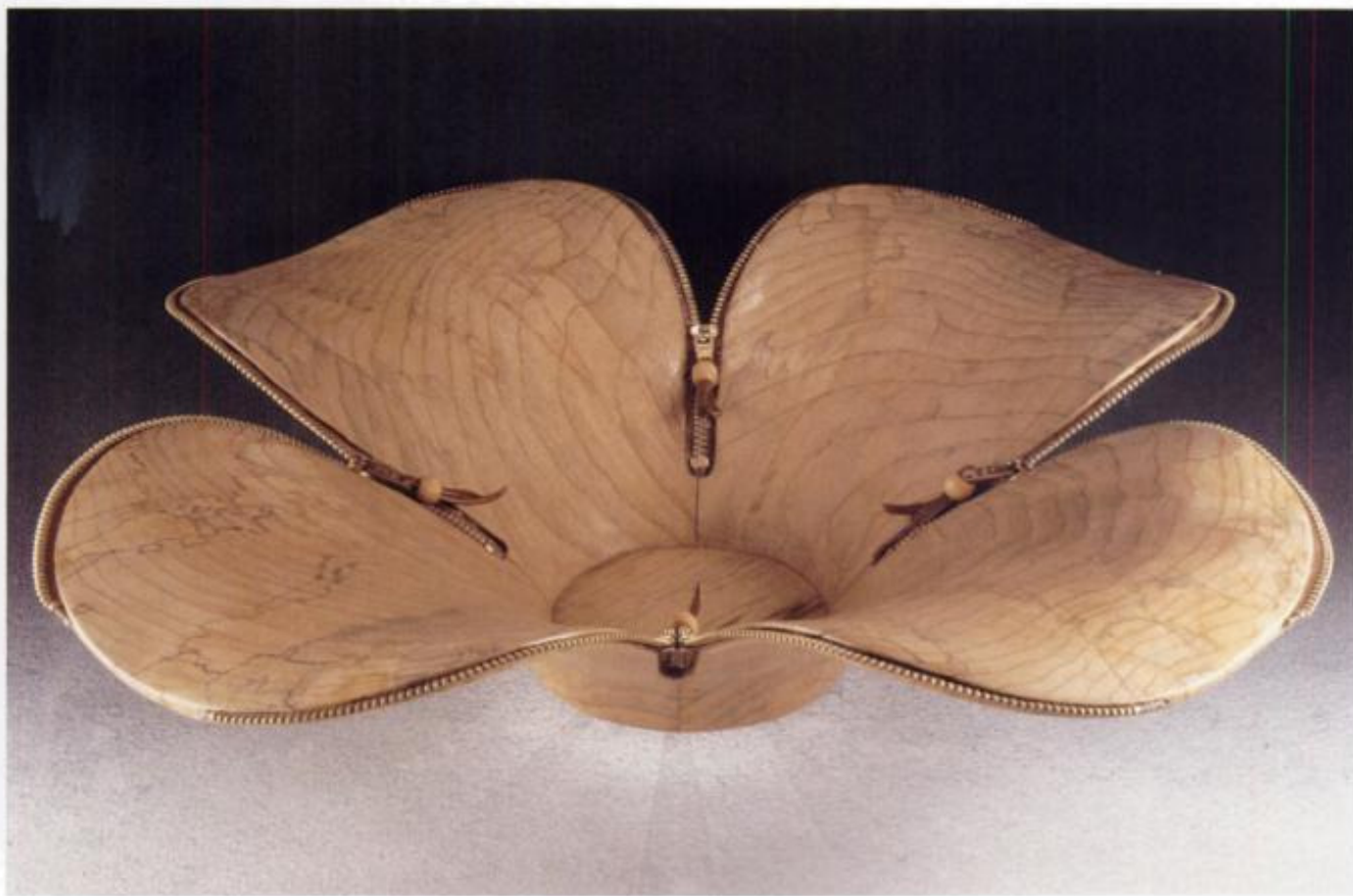
Paul Stafford

Four Leaf Spalted Maple Zippered Bowl, 2003

4¼" h x 17" diam (11 x 43 cm)

Turned spalted maple

Photo by the artist





Bill Hrnjak

Hybrid II, 1997



5" h x 16" diam (13 x 41 cm)

Turned laminated bubinga and lacewood; paper
Photo by Leslie Parsons



"This open bowl was built using compound mitered staves to create the lamination before turning." —B.H.

"In my carved pieces I create shapes with free-flowing lines inspired by our natural environment. We live in a setting surrounded by rolling hills that meet the Pacific Ocean not far from our home. I draw inspiration from the imagery of the beach, the windblown patterns on the sand, and the shape and form of the waves. The legs are also curved, carrying the theme. They give height to the piece and create the illusion of it floating, making a very fine point of contact with the display surface." —N.S.

Neil Scobie*Wave Rim*, 2003

4" h x 11" diam (10 x 28 cm)

Red cedar and ebony

Photo by the artist





Helga Winter

Untitled, 1997

6 $\frac{3}{4}$ "h x 12 $\frac{1}{4}$ "diam (17 x 30 cm)

Turned madrone, dyed with aniline; wax resist

Photo by Roger Schreiber

Matt Moulthrop
Cedar Spiral, 2003

5" h x 5 3/4" diam (13 x 14 cm)
Turned cedar
Photo by Philip Moulthrop



"The cedar branches for this bowl were stacked horizontally, cast in resin, and then turned as one piece." —M.M.

"The name *Keeper* has a personal story behind it. I remember a time when I was a boy out by our river looking for a Christmas tree. When I spotted one across the ice, I tried to lead the horse over, but he wouldn't go. The ice gave way in front of me, nearly sending me into the swirling current below. Years later, I learned that these whirlpools are also known as keepers, because they drag you under and won't give you back." —L.L.



Léon Lacoursière

Keeper II, 2002



6" h x 6" diam (15 x 15 cm)
Curly maple, painted with acrylic
Photo by Grant Kernan
Collection of Peter M. Shannon

"A small fruitwood log inspired me to think of a crate of apples." —M.S.



Merryll Saylan

Harvest: Crate of Bowls, 2001

3½" h x 11" w x 11½" d (9 x 28 x 29 cm)
Crab apple wood and pine, polychromed
Photo by Hap Sakwa



Mano Künzler

Exposé, 2003

3" h x 10" w x 2 3/4" d (8 x 25 x 7 cm)
Jarrah, acrylic; metal
Photo by Jean-Pierre Hericher



Gary Clontz and Journal Thomas
Ceremonial Offering Stand, 2002

18" h x 14" diam (46 x 36 cm)
Green turned oak burl; thrown base with
coppersaturated glaze, slip
resist, raku fired
Photo by Robert Gibson



Peter M. Petrochko

Tent Series #1, 1987

12" h x 12" diam (30 x 30 cm)

Hand-carved laminated mahogany,
rosewood, ebony, curly maple,
and purpleheart

Photo by Frank Poole

Collection of Warren and Bodil Braren



Jay Whyte

Scarlet Widow, 2003

7" h x 10" diam (18 x 25 cm)

Leopard wood and ebony

Photo by the artist



Michael D. Mode
The Celebrant, 2002

7" h x 10" diam (18 x 25 cm)
Holly, purpleheart, and pink ivory
Photo by Bob Barrett

Harvey Fein

Fluted Bowl with Cover, 2003

4 3/4" h x 6" diam (12 x 15 cm)
Turned alzelia burl, maple, and purpleheart;
embellished
Photo by D. James Dee



"A four-step process was used to carve this piece after drawing reference lines with an indexing wheel." —T.H.



Tom Harvard

Untitled, 2001

6" h x 8" diam (15 x 20 cm)

Turned and hand-carved chechen

Photo by the artist



Anthony Bryant
Organic Oval Form, 2001

18" h x 31" diam (46 x 79 cm)
Turned green brown oak
Photo by Steve Tanner

"With large pieces such as this, the original piece of wood can weigh up to 250 pounds (113.4 kg), but end up as light as 5 pounds (2.3 kg)." —A.B.

"My bowl forms are made using the lathe as a sculptural tool. The basic function of a bowl may be suggested, but the goal is to develop a form of lightness and dynamic balance similar to a wave about to crash or a bird taking flight." —J.F.

Jack Fifield*Natural Edge Cherry with Foot, 2000*

9" h x 16" w x 14" d (23 x 41 x 35 cm)

Turned cherry burl and cocobolo; carved foot

Photo by the artist

Collection of Penn and Diane Housenbeck



Материал, защищенный авторским правом

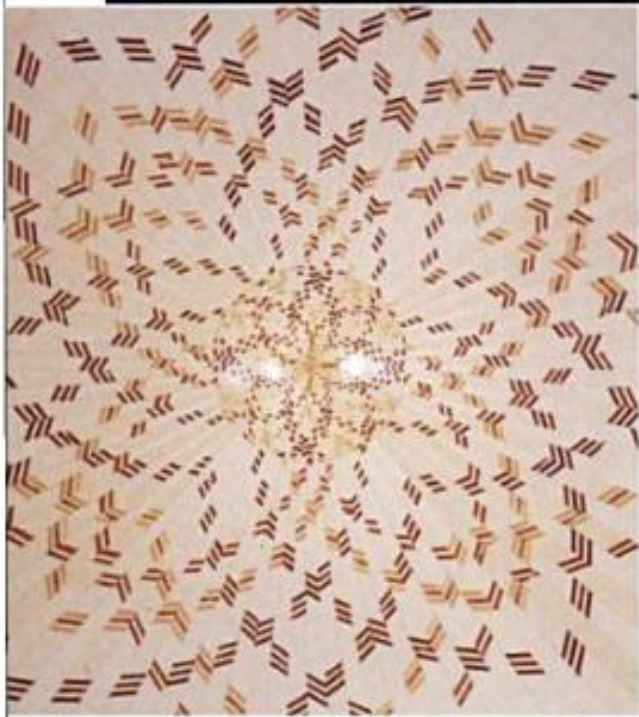


Aris Ruicens

Orchid Bowl, 2003

6" h x 13½" w x 3" d (15 x 34 x 8 cm)
Box elder maple; inlaid copper
Photo by Richard Walker





Mike Shuler
Holly Bowl, 1998

5" h x 12" diam (13 x 30 cm)
Turned holly, pink ivory, satinwood, and ebony
Photo by the artist

Bob Stoksdale

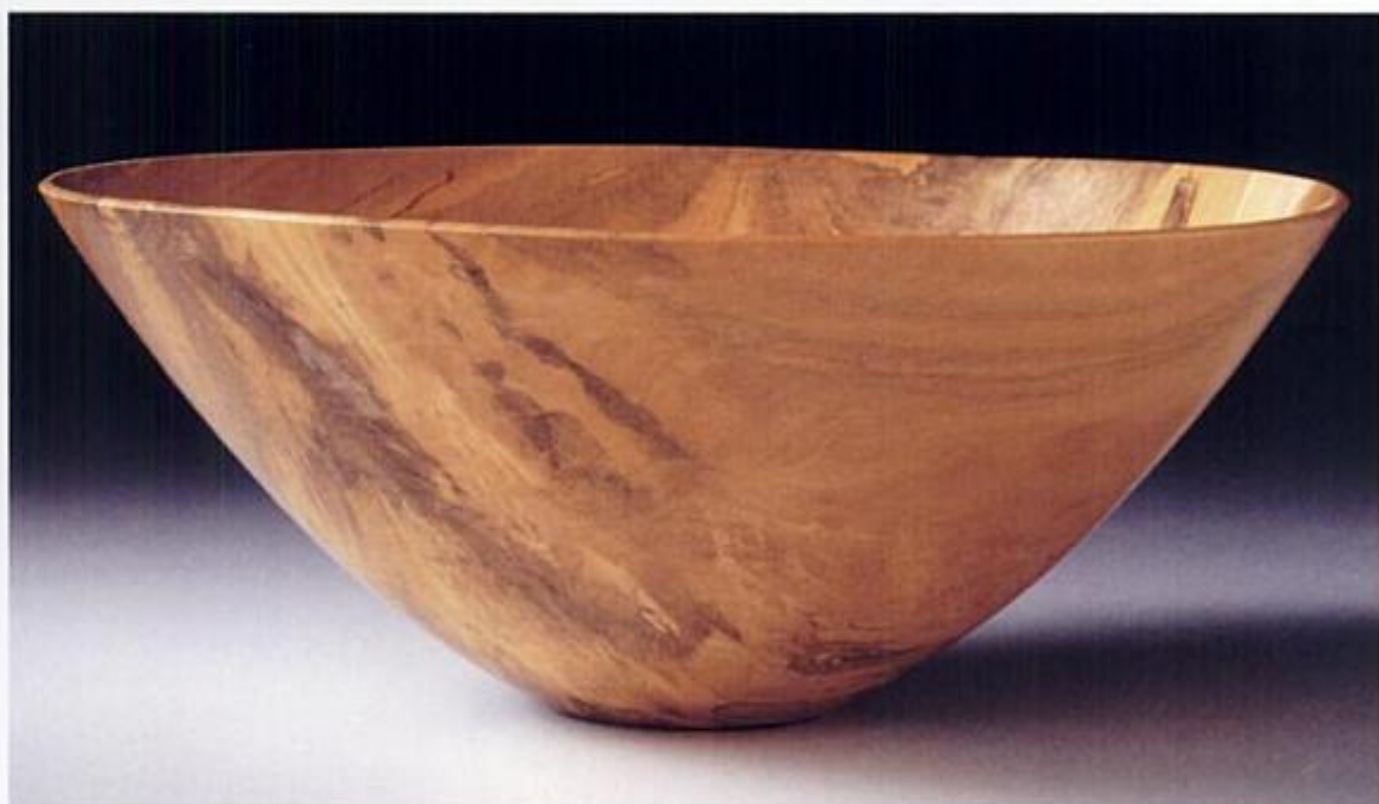
Untitled, 1980

4" h x 10" diam (10 x 25 cm)

Pittosporum

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill



Материал, защищенный авторским правом



John Ecuyer

For the Return Home Vessel, 2002

4 $\frac{3}{4}$ "h x 21 $\frac{1}{2}$ "diam (12 x 55 cm)
Turned Eucalyptus saligna and ebony;
flax, feather, pava shell, oxidized copper
Photo by the artist



John B. May

Untitled, 2000

6" h x 14" diam (15 x 35 cm)
Turned laminated mahogany, curly
maple, holly, and black costello
Photo by the artist



John Dodge Meyer
Woodturner's Pallet, 1988

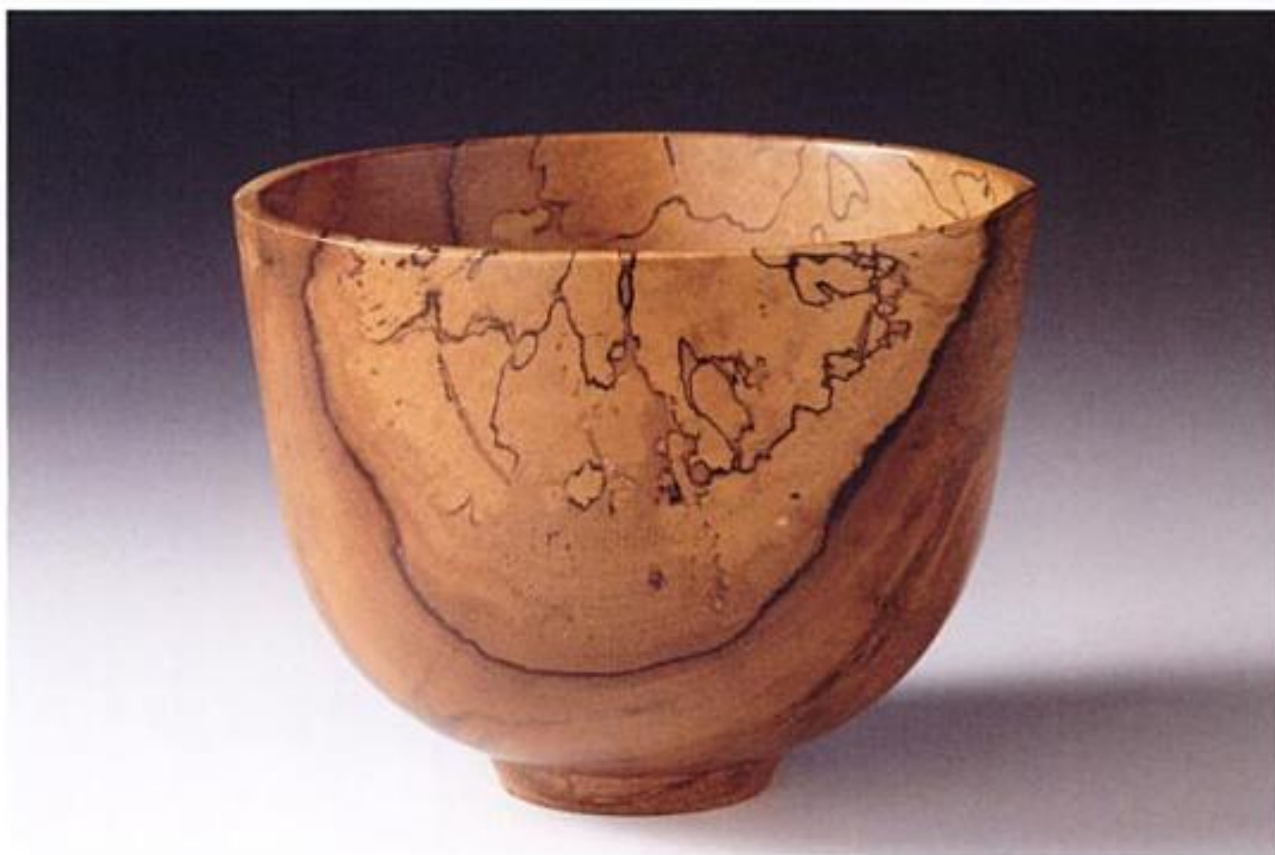
1 $\frac{3}{4}$ " h x 13" diam (4 x 33 cm)
Black walnut crotch
Photo by the artist

**Stephen Hatcher**

Untitled, 2002



4" h x 12" diam (10 x 30 cm)
Turned spalted beech; inlaid calcite,
fluorite, and azurite
Photo by the artist



Bob Stockdale

Untitled, 1989



3⁷/₈" h x 5¹/₈" diam (10 x 13 cm)

Mango wood

Photo by M. Lee Fatherree

Collection of Forrest L. Merrill



Michael Hampel

Clamshell, 2002



8" h x 15" w x 16" d (20 x 38 x 41 cm)

Carved maple burl

Photo by the artist

Giulio Marcolongo

Untitled, 1999



8" h x 14" diam (20 x 35 cm)

Coolibah burl

Photo by Allan Foon





John Hansford

Untitled, 2003

9" h x 13" w x 5 1/2" d (25 x 33 x 14 cm)

Hand-carved mallee root

Photo by Patrick Baker



Dennis Elliott

A2083 Sculpted Vessel, 1997

18" h x 24" diam (46 x 60 cm)

Turned and carved bigleaf maple burl

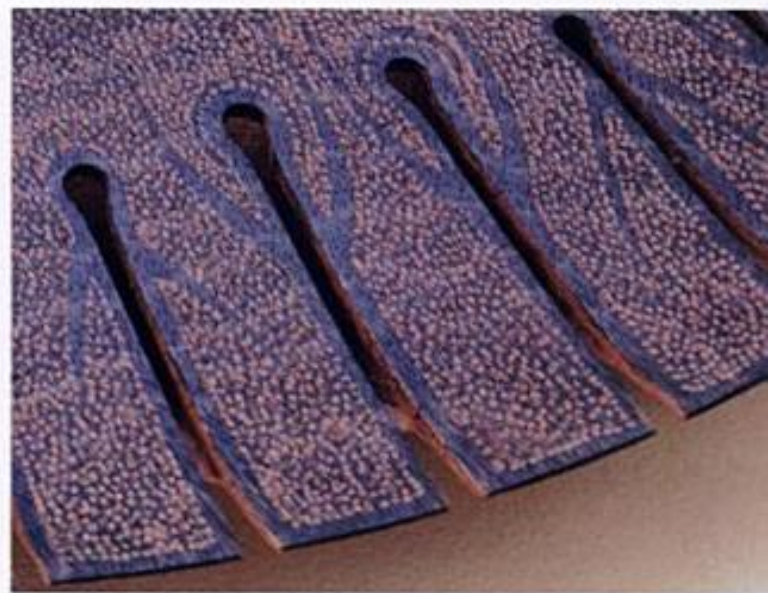
Photo by Iona S. Elliott



Peter Kovacsy

Cosmic Millennium Explorer, 1999

3 1/4" h x 20" diam (8 x 51 cm)
Turned and carved green karri
Photo by the artist



Robert Howard

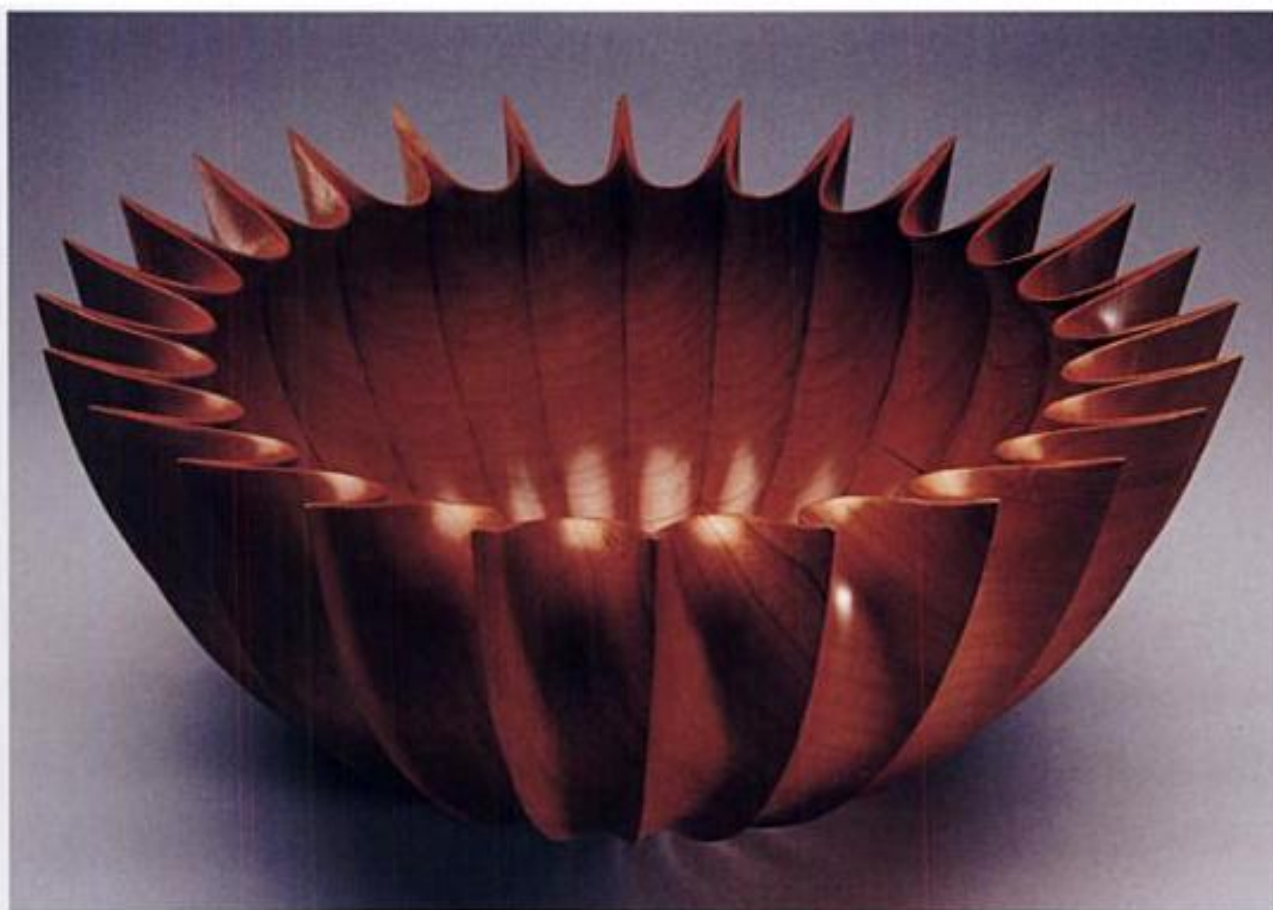
Untitled, 2001

12" h x 21" diam (30 x 53 cm)

Hand-carved Australian red cedar

Photo by Greg Piper

Collection of Detroit Institute of Fine Arts





Nancy Anderson
Solitude, 2002

5" h x 13" w x 9½" d (13 x 33 x 24 cm)
Turned and hand-hollowed yellow cedar burl and found root
Photo by Brad Stringer

Lorne Babb
Untitled, 2003

6½" h x 13" w x 18" d (17 x 33 x 46 cm)
Ambrosia maple with natural edge
Photo by W.H.H. Giot



"There is no steam bending or chemical manipulation in my work. I start with a solid piece of green or wet wood. Using a hydraulic chain saw, I carve the inside of the vessel first. I then refine the form using an arsenal of carving tools. It is then allowed to dry, refined again and sanded to completion.

My process is spontaneous, much like jazz improvisation. I am conscious of the natural bark edge and like to create a sense of flow. I'm inspired by the tree's natural form. I attempt to bring out the beauty and spirit of the tree in harmony with the form that is created." —B.S.



Brad Sells
Whirl, 2003

20"h x 34"w x 18"d (51 x 86 x 46 cm)
Carved cherry
Photo by John Lucas



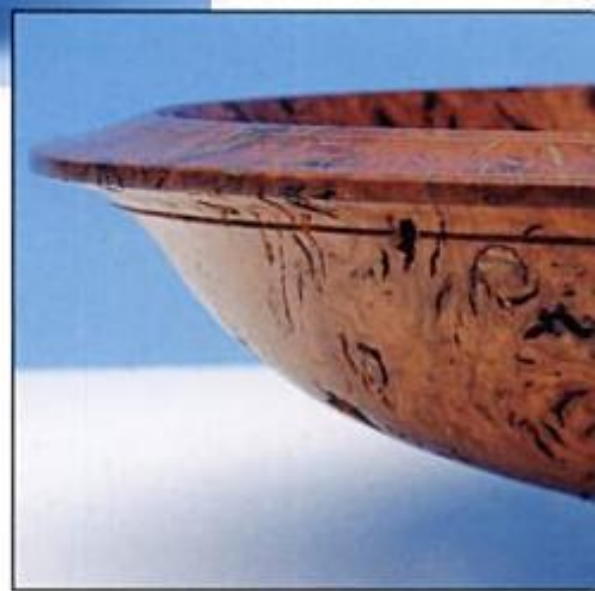
Frank Clarke

Untitled, 2002

3" h x 9" diam (8 x 23 cm)

Jarrah burl; inlaid powdered brass

Photo by Dominick Walsh





Jim McPhail

No. 28, 2003, 2003

1 $\frac{3}{8}$ "h x 4 $\frac{1}{2}$ "diam (5 x 11 cm)
 Imbuia and buckeye burl with
 black castelo, benin (African
 mahogany), and hard
 maple veneers
 Photo by Tim Barnwell



Brian Donahue

Ash Bowl, 2000

8"h x 14"diam (20 x 35 cm)
 Striped ash
 Photo by Jim King,
 Royal Images
 Collection of Marla Bobowick



Mark Salusbury
Rural Religion, 1996

4½" h x 10" diam (11 x 25 cm)
Figured bigleaf maple;
oxidized barbed wire
Photo by the artist



Ruth Mae
Roped Bowl, 2003

2½" h x 8½" diam (6 x 22 cm)
Turned Scottish oak, ebonized
Photo by David Samuels



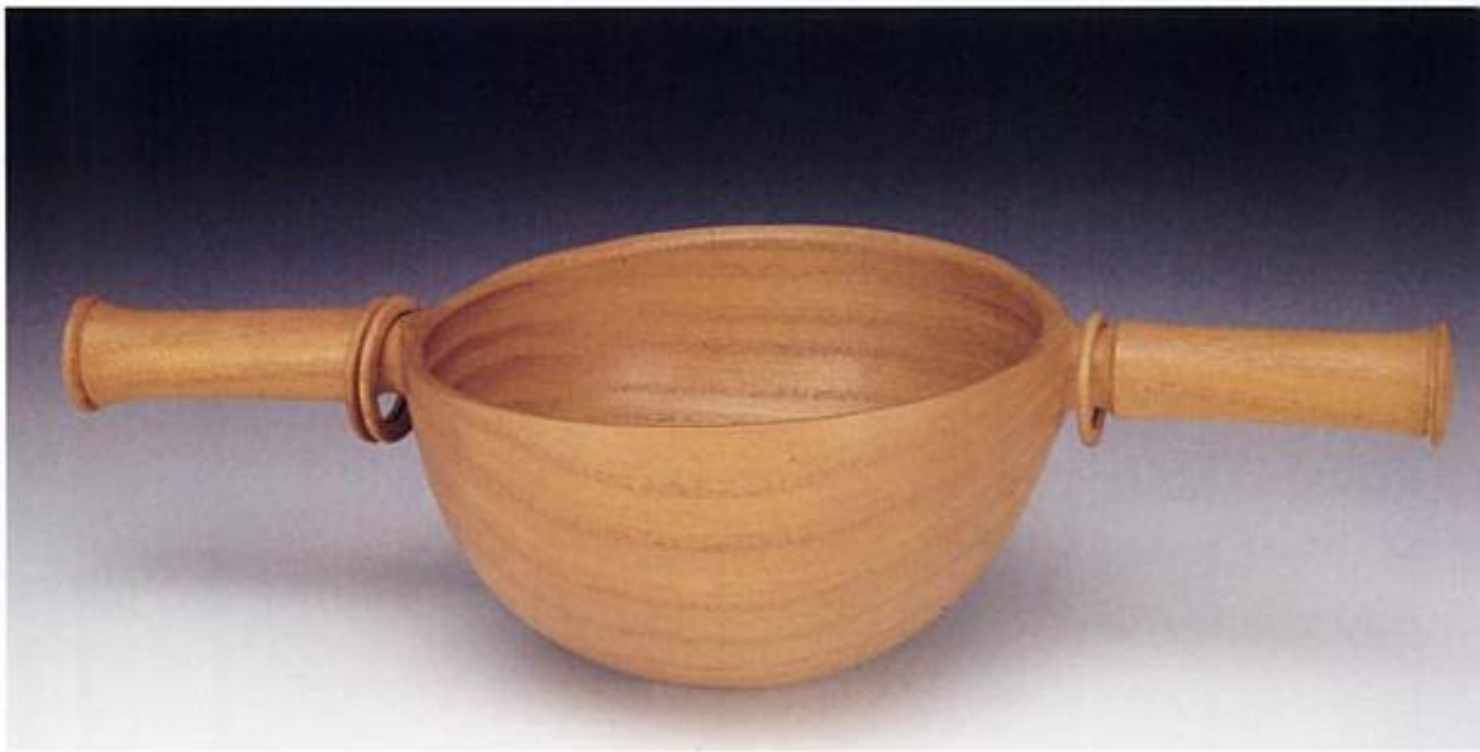
Michael Lee and Hans Weissflog

Rocking Pod Bowl, 2003

5" h x 6" w x 5 1/2" d (13 x 15 x 14 cm)

Cocobolo and rosewood

Photo by Hugo DeVries



Timothy Francis

Double-Handled Bowl, 2001

4" h x 12" w x 4" d (10 x 30 x 10 cm)

Turned Osage orange

Photo by the artist



"Generally, my designs are predicated on the size and grain of the raw wood. My style is to create a simple statement without a lot of frills." —C.E.

Cal Elshoff

Untitled, 2002

6" h x 12" diam (15 x 30 cm)
Turned laminated beam (for home construction) and Douglas fir
Photo by the artist



Ed Moulthrop

Untitled, circa 1980

4" h x 8½" diam (10 x 22 cm)
Sugarberry
Photo by M. Lee Fatherree
Collection of Forrest L. Merrill

Derrick A. Te Paske

Heavy Cherry Bowl #1, 2001



6" h x 10" diam (15 x 25 cm)

Turned black cherry, woodburned

Photo by the artist





Bruce Smith
Untitled, 2002

3" h x 14" diam (8 x 35 cm)
Walnut
Photo by Stephen Jones



Philip Moulthrop
Untitled, 2002

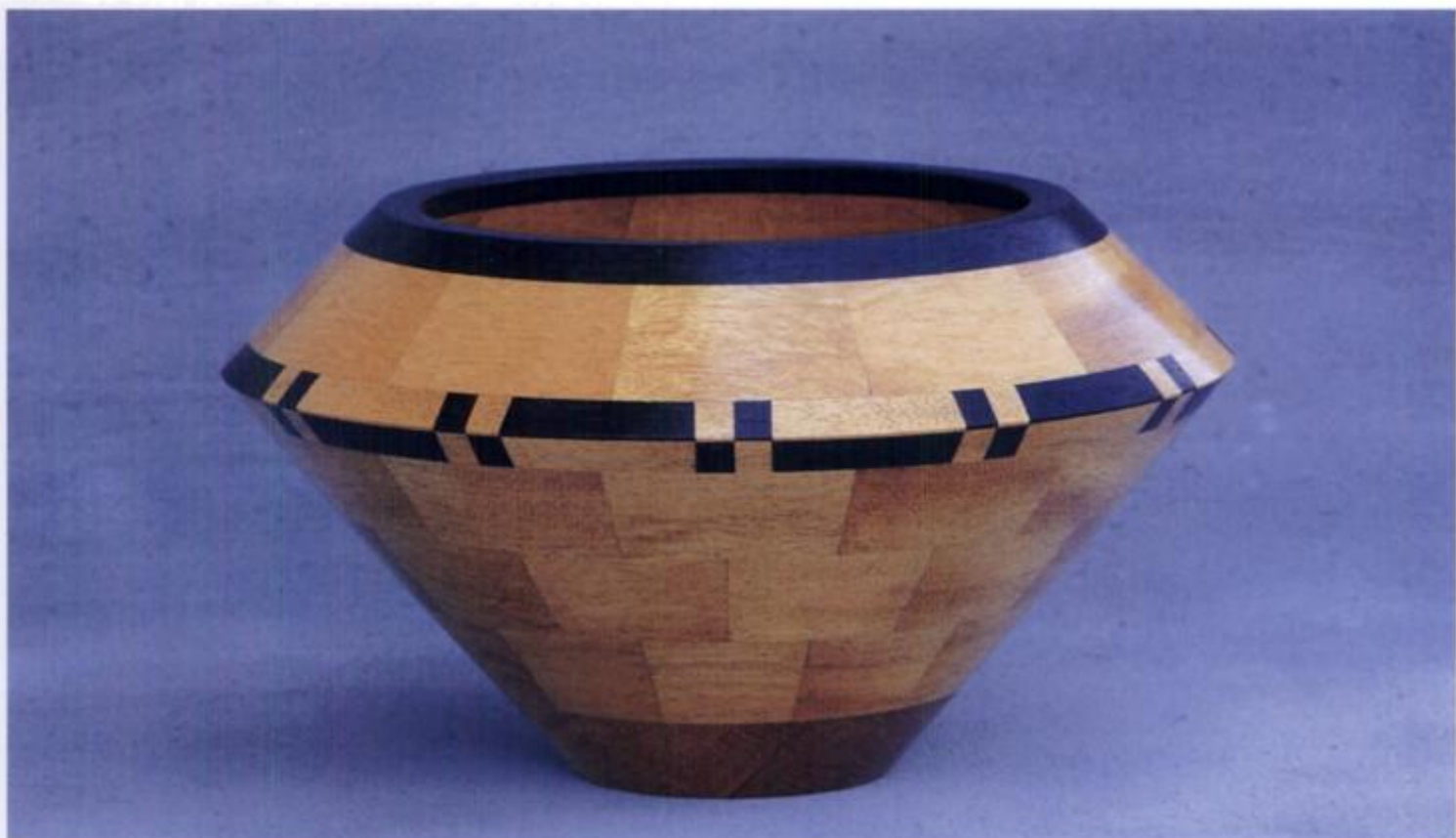
6 1/2" h x 13 3/4" diam (17 x 35 cm)
Ash leaf maple
Photo by David Peters

William Smith

Fourth of July, 2003

2 1/8" h x 5 1/2" diam (5 x 14 cm)
Segmented holly, purpleheart,
and pau amarello
Photo by the artist





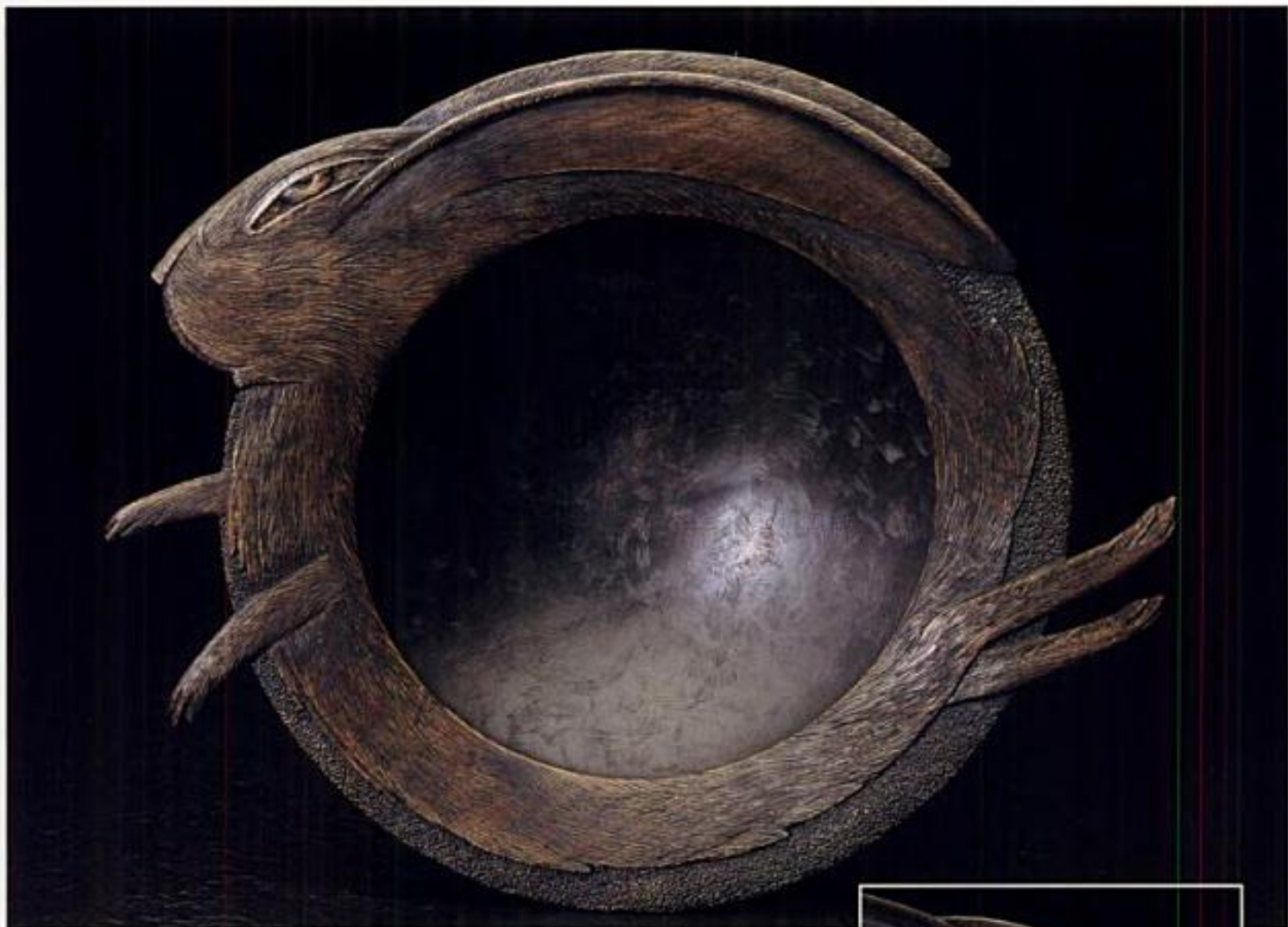
Bill Abendroth
Bumblebee, 2003

4¾" h x 8" diam (12 x 20 cm)
Yellowheart and wenge
Photo by the artist



Michael J. Brolly
Spider Bowl 2, 1990

12" h x 14" w x 16" d (30 x 35 x 41 cm)
Turned bent-laminated maple and cherry
Photo by the artist



Ron Layport

So'wi's Nest, 2002

22½" h x 18" w x 4" d (57 x 46 x 10 cm)

Turned and carved cherry, dyed and painted

Photo by Chuck Fuhrer

Collection of David and Nancy Trautenberg

"In the Hopi language,
so'wi means jackrabbit." —R.L.





Mark Nantz

The Darkling, 2002

5" h x 5½" diam (13 x 14 cm)

Turned and constructed ebony; silver and 14k gold

Photo by the artist



Stephen Mark Paulsen

Ebony and Blackwood Bowl, 2003

3¼" h x 3¼" diam (8 x 8 cm)

Turned, machined, and fabricated
ebony and blackwood

Photo by Hap Sakwa

Phil Brown

Spalted Holly Vessel, 1999

3¼" h x 9" diam (8 x 23 cm)

Spalted holly

Photo by the artist





Derek A. Bencomo

Come to Me Dancing, Sixth View, 2001

7 $\frac{1}{4}$ "h x 11"w x 10"d (18 x 28 x 25 cm)

Turned and carved Makassar ebony

Photo by Hap Sakwa



"Working with burls is like breaking open a geode and discovering hidden treasure. The natural exterior of the burl is rough, but my turned work creates a surface that is like a polished gemstone. The gilding (gold leaf) accentuates the natural texture of the wood. Gilding the inside of the piece creates a glow where you would least expect it." —C.D.

Cindy Drozda

Jarrah Bowl and Blackwood Lidded Bowl, 2003

4" h x 6" diam (10 x 15 cm)

Turned jarrah burl and African blackwood; 23k gold leaf

Photo by Tim Benko



Steve Sinner

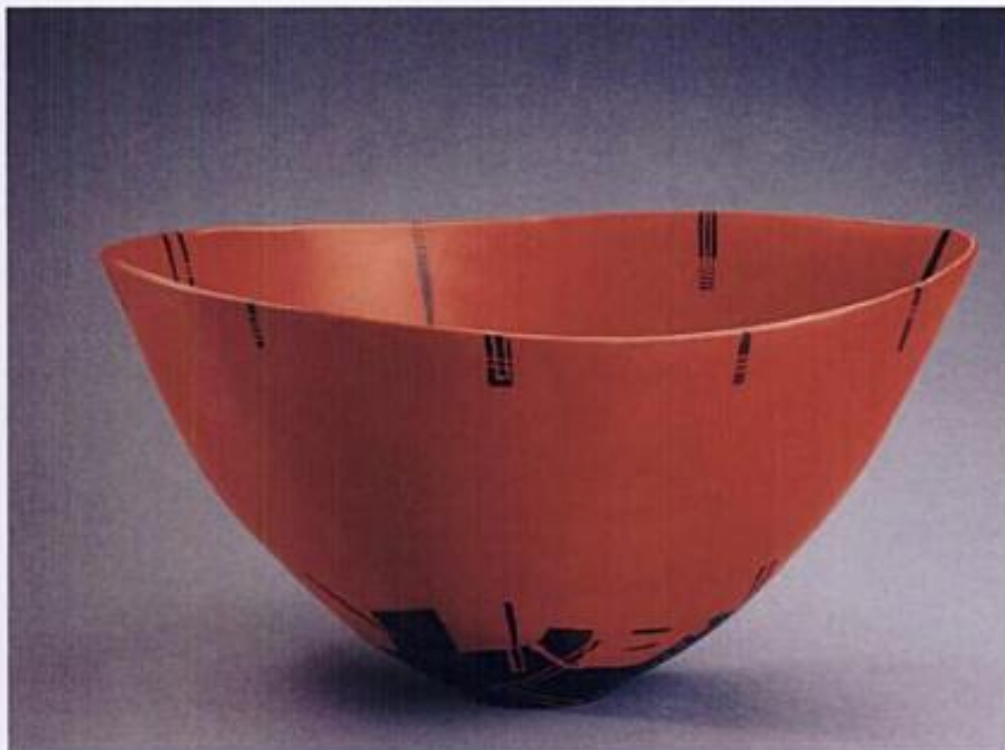
Untitled, 2002

11½" h x 8" diam (28 x 20 cm)

Pierced oak

Photo by Steve Sullivan

Collection of Janet and Van Korell



Helga Winter

Untitled, 1997

7½" h x 12½" diam (18 x 32 cm)
Turned madrone, dyed with aniline
Photo by Roger Schreiber
Collection of Dr. Steve Scharf



Paul Feinstein

Flower Bowl, 2003

6" h x 18" diam (15 x 46 cm)
Turned, bent, and carved
Eucalyptus nicholii
Photo by Kate Cameron



Michael D. Mode
Great Embrace, 2002

9" h x 15" diam (23 x 38 cm)
Ziricote, bloodwood, and padauk burl
Photo by Bob Barrett



Michael Bauermeister

Vessel #26, 1994

10" h x 13" diam (25 x 33 cm)

Carved laminated cherry, patina

Photo by John Phelan



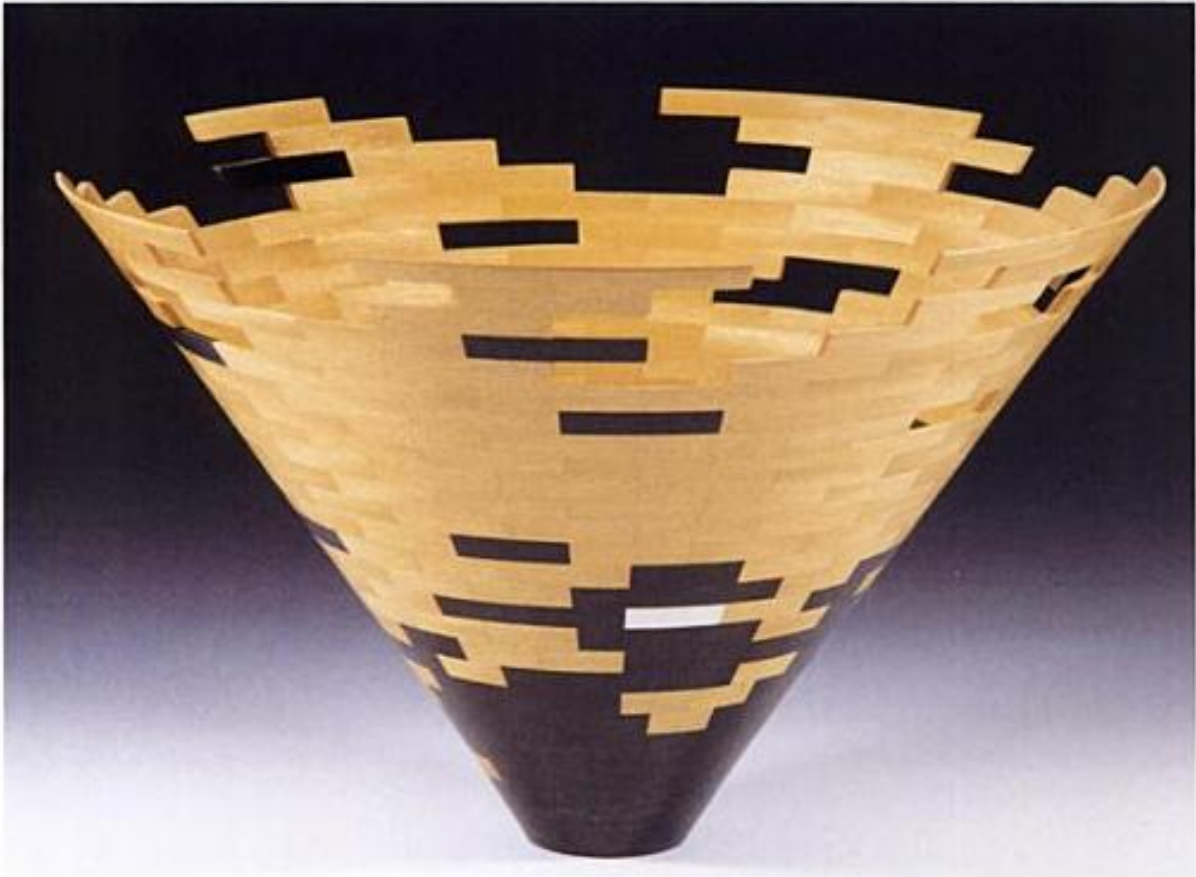
Dennis Stewart

Bowl, 1984

1" h x 4 1/4" w x 3 3/4" d
(3 x 10 x 9 cm)

Lilac

Photo by Kevin Wallace

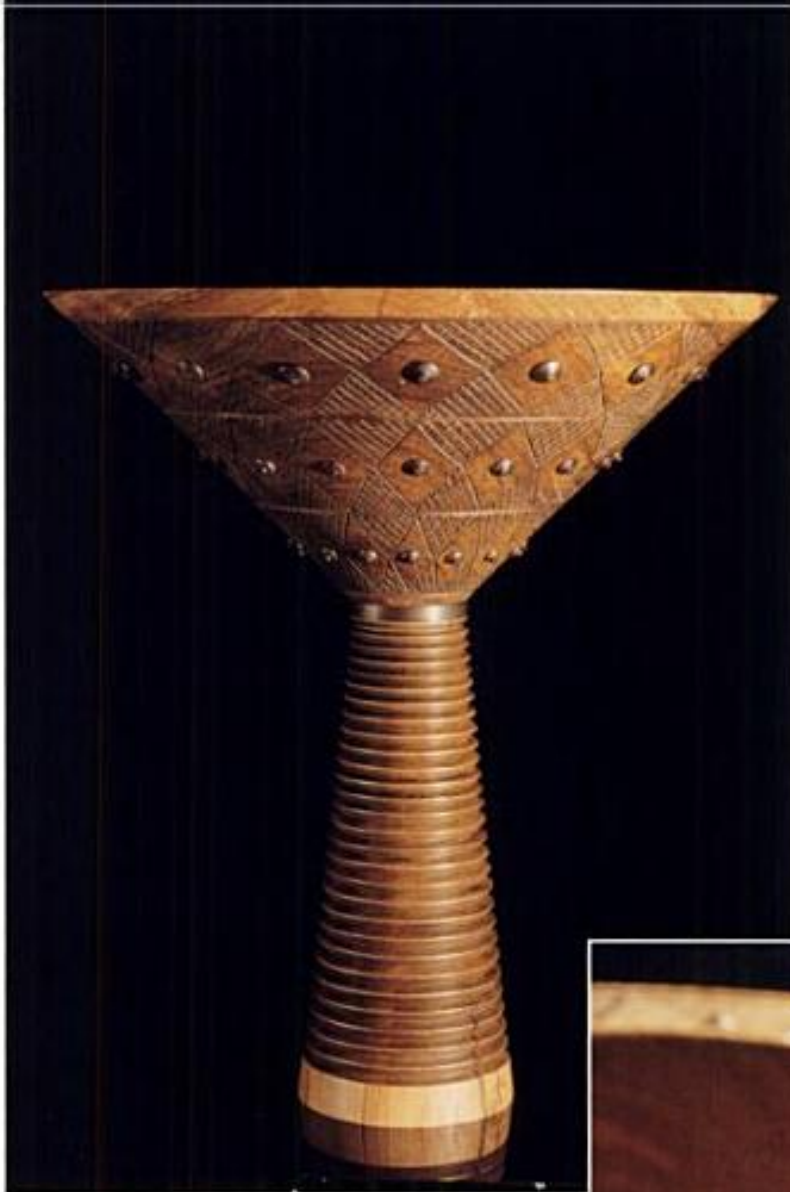


Bud Latven

Chaco Sunrise, 1998

9" h x 14" w x 14" d (23 x 35 x 35 cm)
Turned and carved segmented
Brazilian satinwood and African
ebony; plastic
Photo by the artist
Collection of Frederick Oei





John Ecuyer
Pacific Armour Vessel, 2001

19½" h x 14" diam (50 x 35 cm)
Turned black maire; oxidized copper
Photo by the artist



Bruce Smith
Untitled, 2002

3½" h x 6" diam (9 x 15 cm)
Carved cherry, painted with oils, ebonized
Photo by Stephen Jones



**Max Krimmel***Vessel #106, 1988*

2" h x 13½" diam (5 x 34 cm)

Turned laminated redwood and maple, sandblasted

Photo by the artist



Plumb Bob [Bob James]

Arbutus Flower or Madrone Flower, 2000

7" h x 20" diam (18 x 51 cm)

Turned green madrone burl

Photo by Ian Batchelor



Neil Turner

In Recline, 2003

11½" h x 4¾" w x 3" d (29 x 12 x 8 cm)

Turned and carved red morrel burl

Photo by Craig Richter



Thomas Rauschke and Kaaren Wiken

Garden Bowl, 2000

7½" h x 7" diam (19 x 18 cm)

Turned and hand-carved black walnut; embroidery

Photo by William Lemke

Collection of the Charles A. Wustum Museum of Fine Arts

"This piece was commissioned as a memorial for a friend's father. The garden gate swings open, the flowers can be removed, and the embroidery can be worn as a brooch." —T.R. and K.W.



Brenda Behrens*Ballet of the Leaves* #215302, 2003

4 $\frac{3}{4}$ "h x 4 $\frac{1}{4}$ "diam (12 x 10 cm)
 Turned and hand-carved
 carob wood
 Photo by David Peters



"This piece was inspired
 by my philodendrons with
 their interesting twists
 and turns." —B.B.

**Art Liestman***I Am Slow but Expensive*, 2003

2 $\frac{7}{8}$ "h x 3 $\frac{7}{8}$ "diam (9 x 10 cm)
 Pierced bigleaf maple burl
 Photo by Kenji Nagai

Liam Flynn
Untitled, 1999

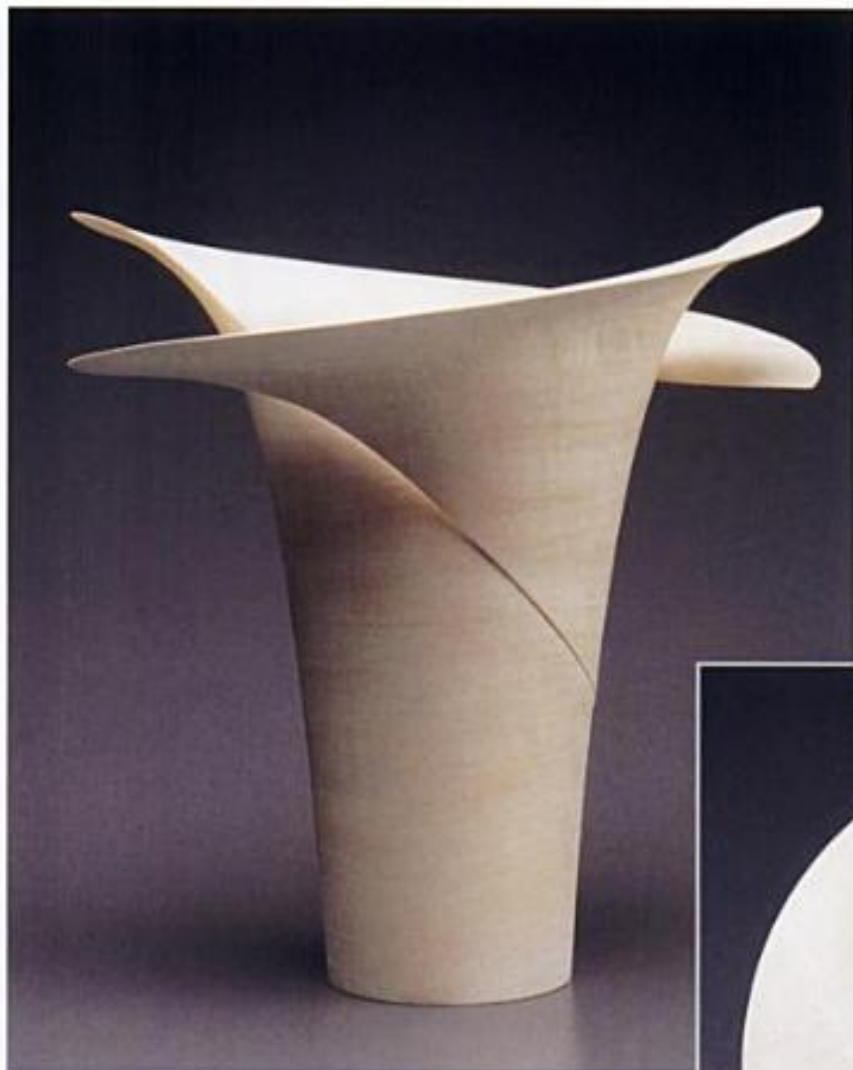
7" h x 15" w x 10½" d (18 x 38 x 27 cm)
Turned and carved sycamore
Photo by Tony Boase



**Art Liestman***Kind of Blue*, 2003

4½" h x 5¼" diam (11 x 13 cm)

Bigleaf maple burl with pyrography; acrylic ink and dye
Photo by Kenji Nagai



Grant Vaughan

Untitled, 2001

14½" h x 14" diam (37 x 35 cm)

Turned and carved Australian white beech

Photo by David Young





"Periodically, the cat startles birds on my feeder. These birds taking flight remind me of this sculpture's upward thrusting lines and planes. As I carved the piece, I allowed the form to evolve intuitively, and in the finishing stage, accentuated its movement with smooth edges and planes. In my pieces, I attempt to creatively explore space defined by the bowl or vessel in the form of abstract sculptures." —D.G.

David Groth

Flight #3, 2001

17 $\frac{3}{4}$ "h x 21 $\frac{1}{2}$ "w x 15 $\frac{1}{2}$ "d (46 x 55 x 39 cm)

Carved myrtlewood

Photo by the artist



Phil Brown

Flame 25, 2002

3 $\frac{3}{8}$ "h x 15 $\frac{1}{8}$ "diam (10 x 38 cm)

Maple

Photo by the artist



Journal Thomas

Ash Cloth, 2002

5"h x 13"diam (13 x 33 cm)

Turned ash, woodburned

Photo by Tim Barnwell

"This piece was inspired by the primitive designs on a piece of African cloth." —J.T.



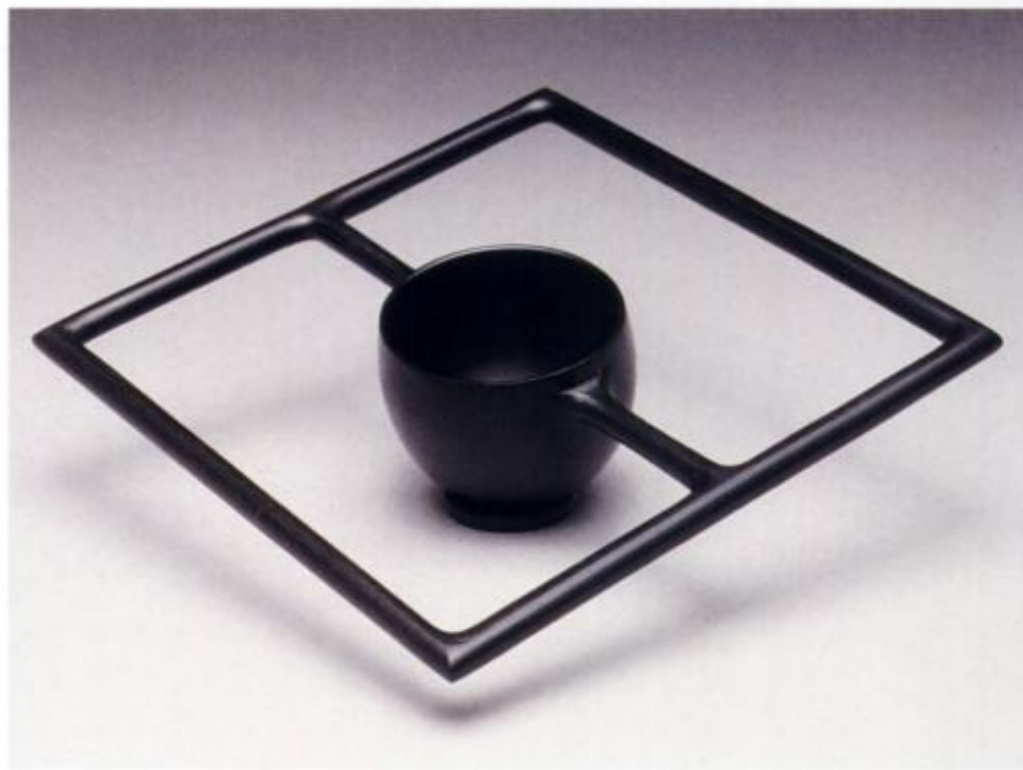
Sam Lewinshtein

Untitled, 2000

5" h x 18" w x 10" d (13 x 46 x 25 cm)

Maple burl; cocobolo legs

Photo by Tony Cuillerier



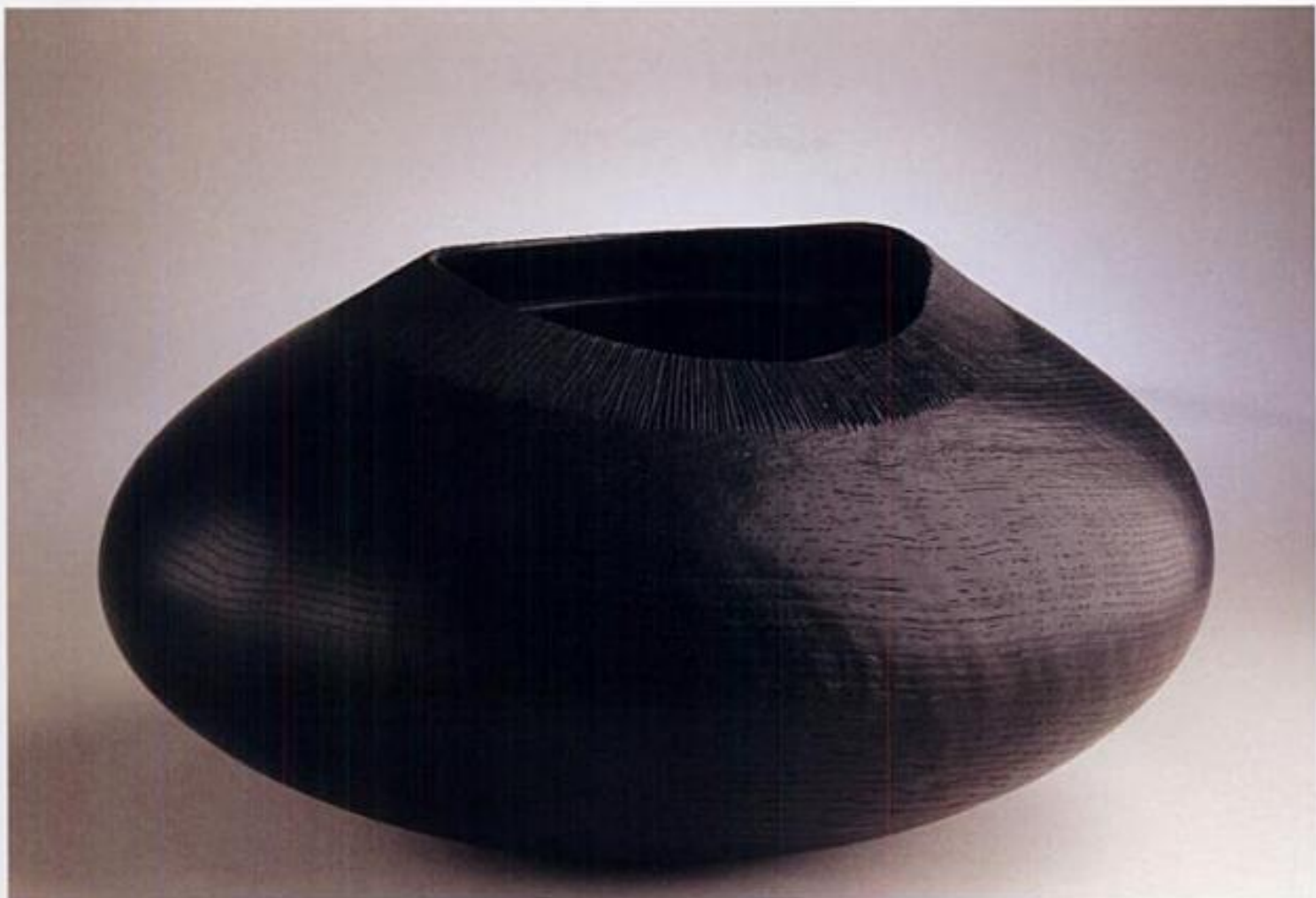
Jason Russell
Stand Alone, 2000

1½" h x 3½" w x 3½" d (4 x 9 x 9 cm)
Turned and carved Gabon ebony
Photo by David Peters
Collection of Michael Benson



Hayley Smith
Hemispherical Bowl 6/97, 1997

3½" h x 8½" diam (9 x 22 cm)
English sycamore, scorched
Photo by David Peters



Liam Flynn

Untitled, 1999

6" h x 10½" w x 9½" d (15 x 27 x 24 cm)

Turned and carved oak, ebonized

Photo by Tony Boase



Peter Lowe
Felicity Peters (metalsmith)
Flight, 1999

2½" h x 14½" w x 8½" d (6 x 37 x 22 cm)
Sycamore plywood; sterling silver, 24k gold keum boo
Photo by Victor France



John Jordan

Walnut Bowl with Handles, 1999

5" h x 12" w x 8" d
(13 x 30 x 20 cm)
Turned green walnut
Photo by the artist



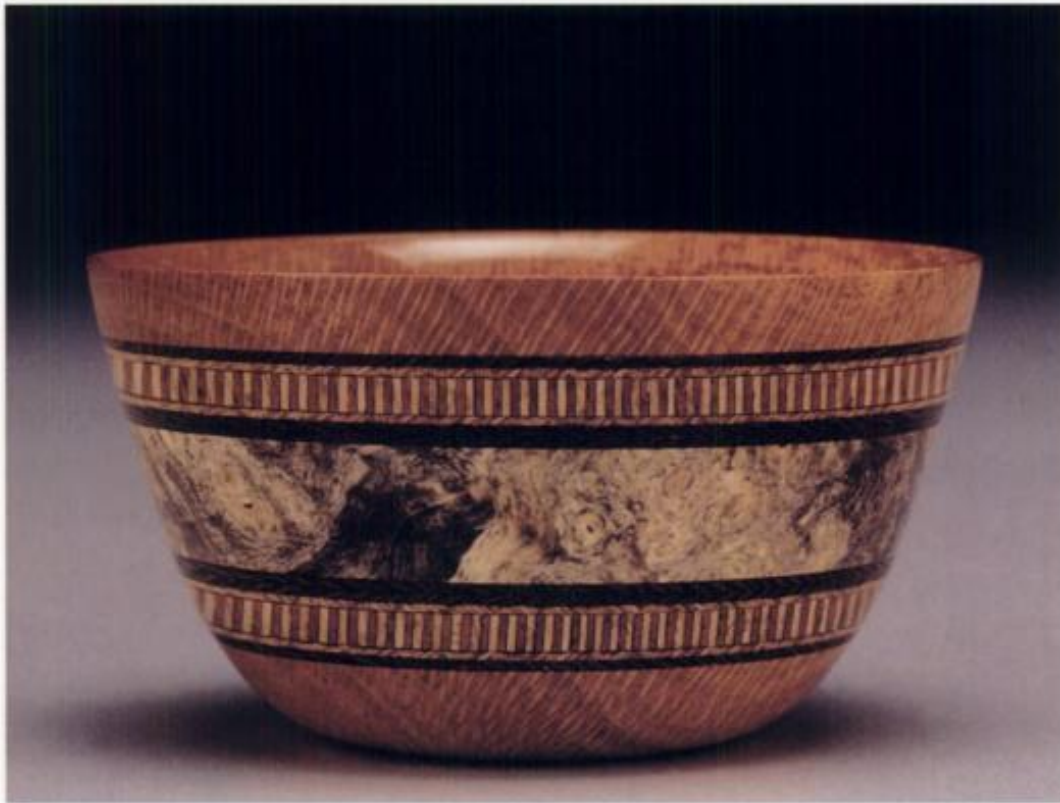


Clive and Jenny Kendrick

Lace on Lace, 2003

2" h x 18½" diam (5 x 47 cm)
Lace sheoak with painted rim
Photo by the artist



**Jim McPhail**

No. 226, 2000, 2000



1½" h x 27/8" diam (4 x 8 cm)
South African cape beech, buckeye
burl, tchitola, and white oak with
wenge and white oak veneers
Photo by Tim Barnwell



Harvey Fein

Closed-Rimmed Petal Series, No. 8, 2003

2¼" h x 7½" diam (5 x 19 cm)
 Turned bloodwood and bird's-eye maple;
 embellished with router and shaping tools
 Photo by D. James Dee



"As with all my work,
 crisp lines, flowing curves,
 and smooth transitions are
 intended features." —T.H.

Tom Harvard

Untitled, 2003

4" h x 9" diam (10 x 23 cm)
 Turned mahogany; textured with dremel
 Photo by the artist

Tom Harvard

Untitled, 2001

5" h x 7" diam (13 x 18 cm)

Turned and hand-carved mahogany with black lacquer

Photo by the artist



"To create this piece, I drew a grid onto the painted surface.
After that, I carved it freehand." —T.H.



Brian Sykes
Desert Rose, 2002

12 $\frac{5}{8}$ "h x 10" diam (32 x 25 cm)
Turned bloodwood, Brazilian cherry, and wenge
Photo by the artist



Martha and Jerry Swanson and John and Mark Bakula
Pattern Bowl, 2002

8" h x 15" w x 7" d (20 x 38 x 43 cm)
Stack laminated cherry, satine, and purpleheart
Photo by John and Mark Bakula
Collection of Mr. and Mrs. Ted Linford

Mike Shuler

Zebra-wood Bowl, 2002

5" h x 12" diam (13 x 30 cm)

Turned zebra-wood

Photo by the artist





Mark Nantz

Handlebars, 2002

2" h x 6" w x 5½" d (5 x 15 x 14 cm)
Turned and constructed mesquite burl
and ebony; silver and 14k gold
Photo by the artist



Christian Burchard

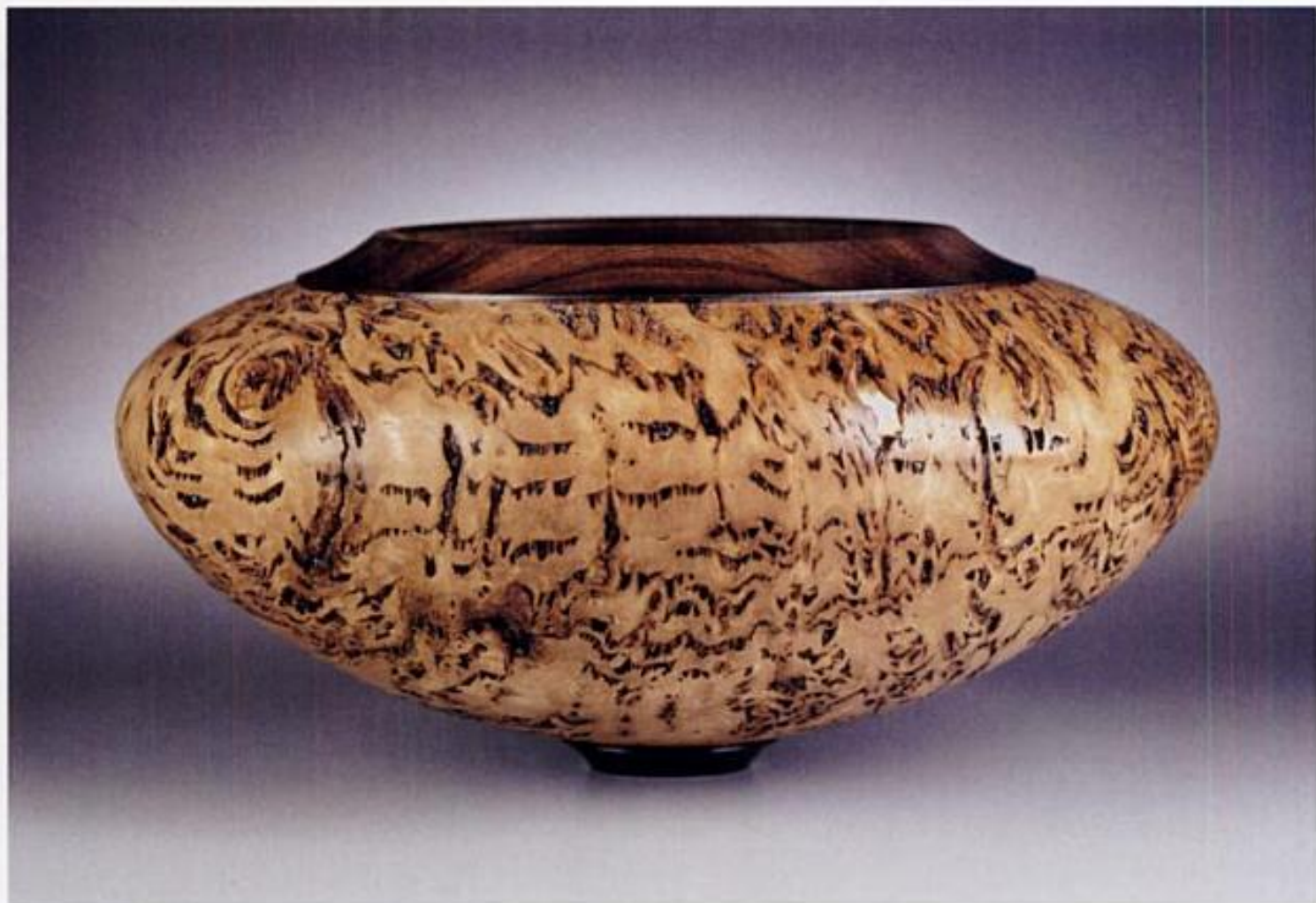
Baskets, 2001

○ Largest: 16" diam (41 cm)

Turned green madrone burl, sandblasted

Photo by Rob Jaffe

Collection of Museum for Contemporary Art, Honolulu



Cindy Drozda

Eucalyptus Burl and Desert Ironwood Bowl, 2003

3" h x 6 1/2" diam (8 x 17 cm)

Turned eucalyptus gum vein; desert
ironwood rim and foot; 23k gold leaf

Photo by Tim Benko



Bert Marsh
Burr Elm Bowl, 1995

5" h x 15" diam (13 x 38 cm)
Turned English burr elm
Photo by Tony Boase





Don Manz
Untitled, 2001

4" h x 6" diam (10 x 15 cm)
Walnut burl
Photo by Binh Pho
Collection of Binh and Vi Pho



Alfred Sils
Eye Turn, 2001

6" h x 4 1/2" diam (15 x 11 cm)
Thuya burl; inlaid copper,
silver, and gold
Photo by Bernard Wolf

Anthony Bryant

Wavy Edge Form, 2000

9" h x 9" diam (23 x 23 cm)

Turned green brown oak

Photo by Gareth McCarthy



**Edric N. Florence**

Untitled, 2002

6¼" h x 12" diam (16 x 30 cm)

Turned spalted maple, torch embellished

Photo by Peter Shefler

Collection of Mr. Raymond Wong



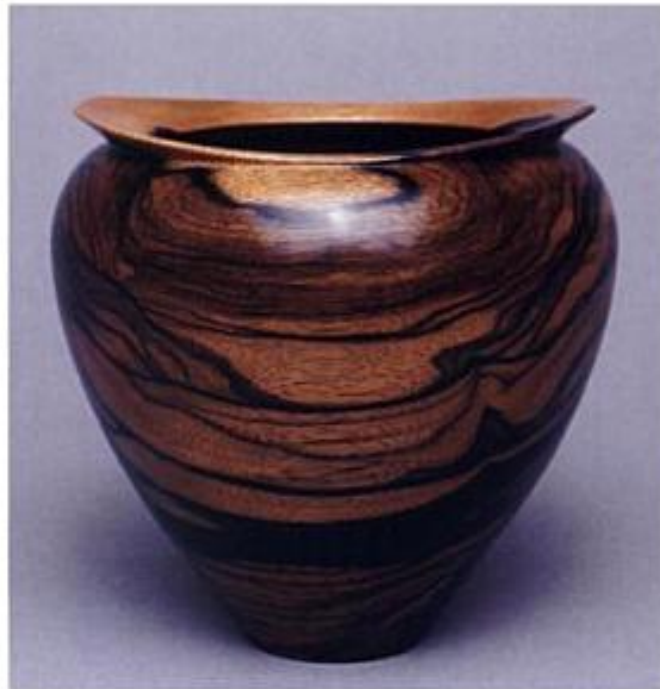
Gene Pozzesi

Untitled, 2000

4 1/4" h x 6" diam (10 x 15 cm)

Makassar ebony

Photo by Hap Sakwa

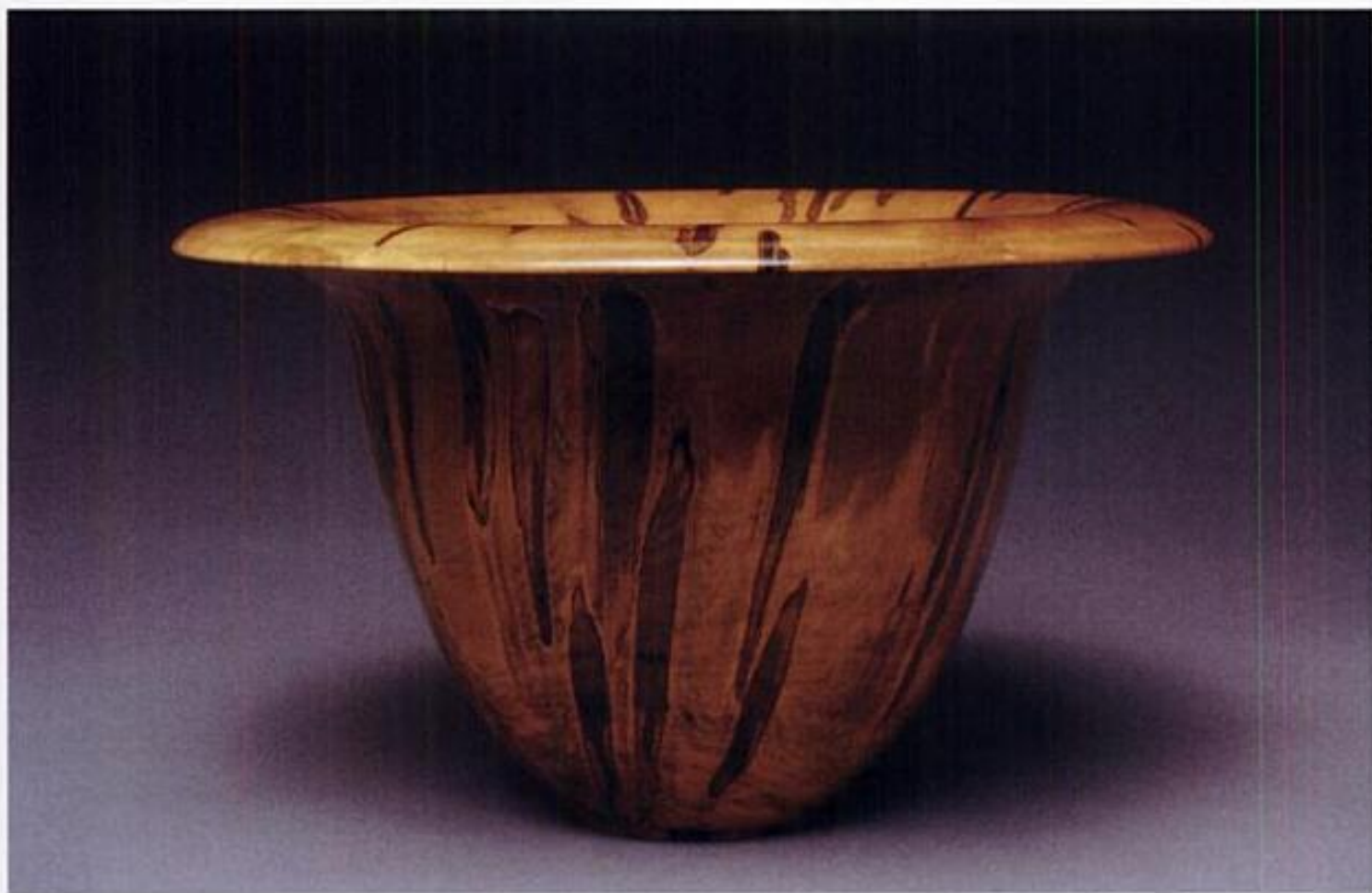


Gene Pozzesi

Untitled, 1994

4" h x 3 3/4" diam (10 x 10 cm)

Makassar ebony



Philip Moulthrop
Untitled, 2002

—○—
7 $\frac{3}{4}$ "h x 13" diam (20 x 33 cm)
Red leopard maple
Photo by David Peters

Wayne Petrie

Untitled, 2003

2½" h x 25" w x 8" d (6 x 64 x 20 cm)

Laminated and coopered jarrah, cocobolo base

Photo by David Sandison





Vic Wood

Wave, 1987



27" h x 23" w x 6" d (68 x 58 x 15 cm)

Turned myrtle beech

Photo by Tony Boyd



Steve Sinner
Sunspots, 2002

5 1/4" h x 7 7/8" diam (13 x 20 cm)
Maple; 21k gold leaf rim; oxidized silver leaf; pen and ink
Photo by Steve Sullivan
Collection of Dodie and Lee Baumgarten



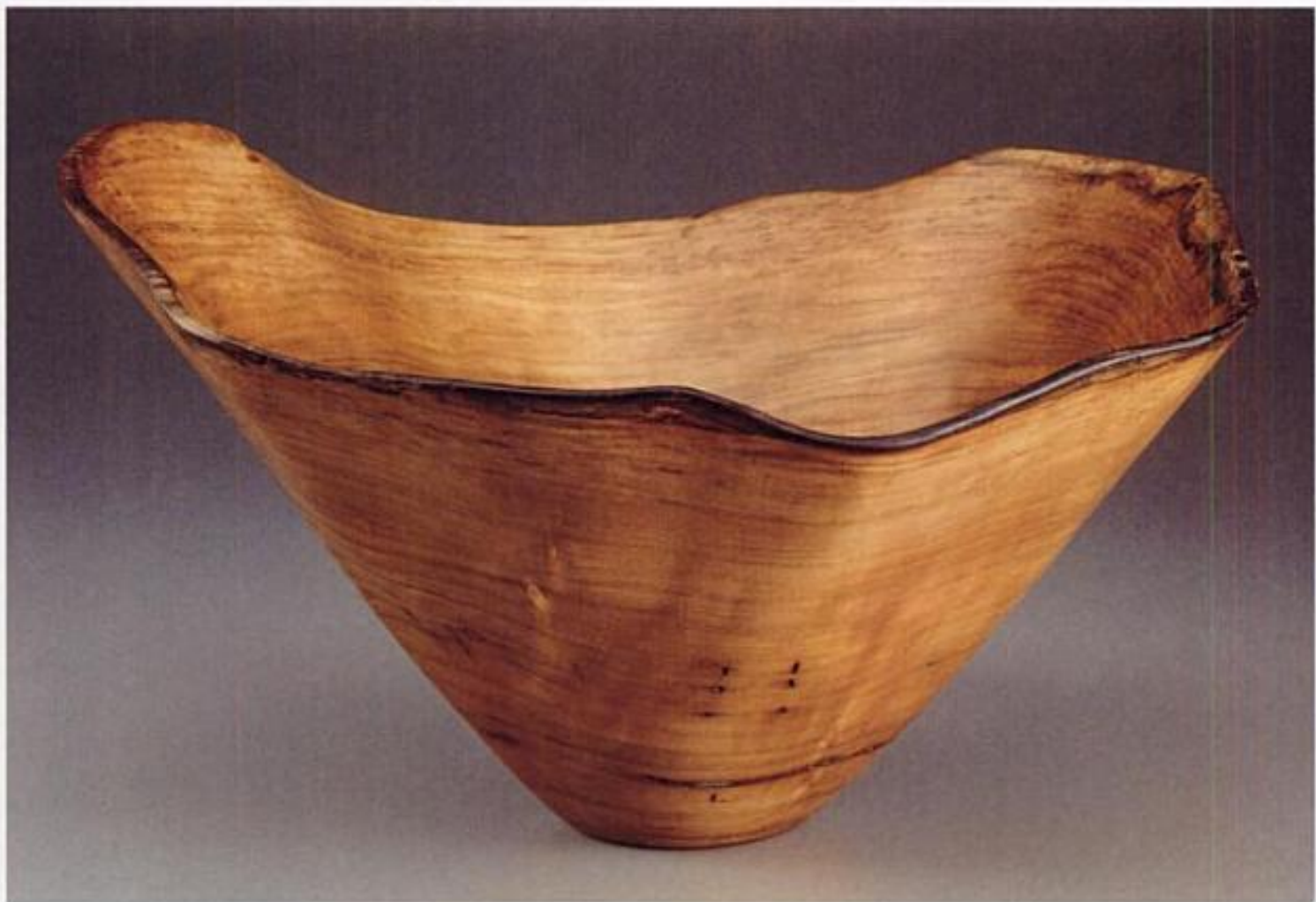
Brad Sells

Untitled, 1999

9" h x 12" w x 12" d (23 x 30 x 30 cm)

Sassafras

Photo by John Lucas



Brad Sells

Untitled, 1994

—○— 14" h x 17" w x 18" d (35 x 43 x 46 cm)
Carved cherry
Photo by John Lucas



Dennis Stewart
Laminated Cocobolo Bowl, 1982

2" h x 4 $\frac{3}{4}$ " w x 4" d (5 x 12 x 10 cm)
Cocobolo
Photo by Kevin Wallace



Friedrich Kuhn
Untitled, 2001

12" h x 14" diam (30 x 35 cm)
Turned and carved walnut, bleached
Photo by the artist



Ed Moulthrop
Untitled, circa 1990

—○—
21" h x 20" diam (53 x 51 cm)
Spalted silver maple
Photo by M. Lee Fatherree
Collection of Forrest L. Merrill

About the Jurors

Ray Leier and Jan Peters, co-founders of del Mano Gallery in Los Angeles, have been involved in the contemporary craft movement since 1973. Kevin Wallace is a widely published writer and curator in the field of contemporary craft art.

Over the years, under the direction of their founders, del Mano Gallery has become a leading force in the contemporary wood art movement. The gallery has presented annual exhibitions and produced accompanying catalogues through work with major collectors and national museums.

Ray Leier is a founding member of the American Association of Woodturners, and currently serves on the board of directors of the Woodturning Center, Philadelphia. Jan Peters currently serves on the board of directors of the Collectors of Wood as well as on the boards of the National Basketry Organization and the Glass Alliance of Los Angeles.

Jan Peters and Ray Leier, along with Kevin Wallace, began a series of books on contemporary crafts published by Handbooks Press. Their first book, *Contemporary Turned Wood: New Perspectives in a Rich Tradition*, published in 1999, presented a major survey of the wood art field rich in talent, beauty, and innovation. *Baskets: Tradition and Beyond*, featuring a varied and accomplished selection of work in the field of basketry, was published in 2000. *Contemporary Glass: Color, Light & Form*, a review of contemporary glass artists, followed in 2001.

At the 5th Annual Forum of the Collectors of Wood Art, held in 2001, Ray Leier and Jan Peters were awarded the "Lifetime Achievement Award" in recognition of their many years of significant leadership and their visionary role in the field of contemporary wood art.

Kevin Wallace has served as guest curator for exhibitions at major museums such as the Los Angeles County Museum of Art, the Long Beach Museum of Art, and the Los Angeles Craft and Folk Art Museum. He is a regular contributor to a number of publications, including *Craft Arts International*, *Woodturning*, *Turning Points*, *Woodwork*, and *American Style*.

Acknowledgments

Thanks to the jurors—Ray Leier, Jan Peters, and Kevin Wallace—who were instrumental in the formation of this book. Due to their encouragement of many artists, this book showcases some of the best work in the world today.

The highest praise goes out to Nathalie Mornu of Lark Books, who cheerfully took care of endless administrative details such as answering an onslaught of e-mails and calls during the submission process, preparing slides, and writing detailed captions. Thanks also to Delores Gosnell and Rosemary Kast of Lark Books, who assisted in the long process of entering data and preparing slides for jurying. Lark interns, Rose McLarney and Ryan Sniatecki also assisted with research as needed.

Thanks to the discretionary eye of Art Director Kristi Pfeiffer, this book allows the work to be seen in its best possible light—set off by clean, spare design. Her chosen arrangement and juxtaposition of images brings synergy to this compilation of diverse work by many artists.

—Katherine Duncan Almone, *Editor*

IMAGE CREDITS:

Cover: Grant Vaughan, *Untitled*, 2000

Title page (counterclockwise):

Stephen Cleaver, *Xylophobia (Ray of Wood)*, 2002;

Stephen Hughes, *Earth Bowl*, 2000;

Jacques Veery, *Milesianist Moonlight*, 2000;

Mike Stuber, *Pink Ivorywood Bowl*, 1997;

Gianfranco Angelino, *Untitled*, 2000;

Front flap: Bob Nichols, *Untitled*, 1994

Spine: Jerry Kermodie, *Untitled*, 2002

Back flap: Gene Pozzosi, *Untitled*, 1994

Back cover: The Circle Factory, *White Bowl with Repak*, 2002;

James Osenton, *Manohlo Sambant*, 2003;

Anthony Bryant, *Tot Vessel*, 2000

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