500 WOOD BOWLS

Bold & Original Designs Blending Tradition & Innovation
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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
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
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

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**James Prestini**
Untitled, circa 1945

1 7/8"h x 5 7/8"diam (4 x 14 cm)
Wood
Photo by M. Lee Fatherree
Collection of Forrest L. Merrill

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**Rude Osolnik**
Untitled, 1994

4 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 2½"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

5 1/4" h x 13 1/4" 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
_Aniversary 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 ¼"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

4 1/2" h x 12 1/2" 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

43⁄8" 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 Sills

*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, pitiful 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

4½"h x 13½" 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*

2 1/2"h x 8"diam (6 x 20 cm)
Turned and carved myrtle
Photo by the artist
Ken Keoughan
*Tucay Ceremonial Sextet, 2001*

3 3/4" h x 23" diam (10 x 58 cm)
Turned and carved mahogany; pine needles
Photo by Dick Coddling
Christoan Jörg

Untitled, 2003

2¾"h x 14½"diam (7 x 37 cm)

Turned walnut

Photo by C. Haarbeck
David Groth
*Mobilis*, 2001

28\(\frac{1}{2}\)" h x 46\(\frac{1}{2}\)" w x 24\(\frac{1}{4}\)" 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
14½"h x 10"diam (37 x 25 cm)
Bigleaf maple burl, dyed blue/black; found metal
Photo by the artist
Liam Flynn
Untitled, 2003

11 1/2"h x 17"w x 15 1/2"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 4 3/4"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**_

5⅜" h x 6⅛" 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
Hamish 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

4¾”h x 5¼”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 Fetherree
Collection of Forrest L. Merrill
Mike Shuler
Pink ivorywood Bowl, 2001

2 1/2"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

4⅞"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

3¾"h x 6¼"w x 6¼"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 19½" 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*

7¼"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*

4¼"h x 6"diam (10 x 15 cm)
Masur birch
Photo by the artist
Bruce Mitchell
Running Fish, 1991

12 1/2"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

6 1/4" h x 11 1/2" w x 17 1/2" d (16 x 29 x 44 cm)
Carved laburnum burl with natural edge
Photo by Jim McCulloch Photography
Hamish Hill
Ceremonial Bowl, 1990

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 Christensen
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 Sosylan
*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

1 3/8"h x 9 3/8"w x 12 1/4"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)
Zebrano, cherry, red oak, black walnut, poplar, and holly
Photo by Jon Bowman

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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

$3\frac{1}{2}$"h x $7\frac{1}{2}$" diam (9 x 19 cm)

Turned curly cherry and ebony with pyrography

Photo by Kenji Nagai
Bud Latven
Chaco Amarello, 1998

6¼"h x 8½" 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 3/8" h x 3 1/2" w x 3 3/4" 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_

61/2"h x 13"diam (17 x 33 cm)
Elm with natural edge
Photo by Chris Hammond
Lucy Hoekema
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 Heddle
Craig Leeds
Untitled, 2003

1½"h x 5⅜"diam (4 x 15 cm)
Quilted maple
Photo by David Peters
Collection of Paul and Sheri Robbins

Bert Marsh
Spalted Beech Bowl, 1995

3⅛"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 10 3/4” 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
Allan 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 Hempel
*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 Schafran
Untitled, 2003

9"h x 13 3/4"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

6¼" h x 15½" 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 10¼"w x 6"d (20 x 26 x 15 cm)
Hand-carved mallee root
Photo by Patrick Baker

James Osenton
Cauldron, 2003
4½"h x 12½"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

1¾" 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
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

16½h x 20½w x 16½d (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 Bremnion

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
Irving 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 Photographic

“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 Journel 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 Journel 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 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
2\(\frac{1}{2}\)" h x 11\(\frac{3}{4}\)" diam (6 x 29 cm)
White ash burl
Photo by Dermot Cleary

Harvey Fein
Open-Rimmed Key Series, No. 4, 2002
2" h x 5\(\frac{3}{4}\)" 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.
P. Lorraine Le Plastrier
*She Who Sails into the Wind, 1997*

13 1/2"h x 8 1/4"w 10 1/4"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
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.
"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
"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*

13¼"h x 8¾" diam (33 x 22 cm)
Turned birch plywood and maple, dyed
Photo by Bill Gleasner
Jacques Vesery and Michael Lee
Mai 'Elua Moana, O Eka hi Lani
(From Two Seas, of One Sky), 2003

3 1/2" h x 3 1/2" 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.
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 SongBird, 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
Bob Nichols
Untitled, 1997
3\" h x 7\½ \" diam (8 x 19 cm)
Turned jarrah
Photo by Dirk Wittenberg

Andi Wolfe
Calla Lily Bowl, 2003
5\½ \" h x 6\½ \" diam (14 x 18 cm)
Ambrosia maple with pyrography, acrylic paints
Photo 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

10 1/4" h x 7 1/2" diam (26 x 19 cm)
Burr elm and bog oak; gold leaf

Photo by Francis Morrin
Jacques Vesrey 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 Dimante
Terry Martin
*Huon Dream #2, 1995*

4¾"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 goblet-like 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

19 1/2" 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

5¾"h x 14"diam (14 x 35 cm)
Norfolk Island pine
Photo by the artist
Terri L. Cadman and Journel 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

10¼"h x 9½"w x 8½"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)
Maileuca; 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

- 2½" h x 5½" w x 5½" d (5 x 14 x 13 cm)
- Sumac
- Photo by Kevin Wallace

Henry Schour
*Tiger Maple Bowl*, 1986

- 2½" 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

4¾" 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. Hoffsinger
*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
"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
3 1/2" h x 9 3/4" 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
Suspension 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

11¾" 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*

6 1/2"h x 12 1/2"w x 12 1/2"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 4½” 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)
Contracted dyed poplar and anigre veneer
Photo by Tim Barnwell
Euclid 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 Latven
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

31/2"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 15¼”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
Frontrunner, 2001

2 1/4"h x 22 1/4"diam (5 x 56 cm)
Figured bigleaf maple, dyed; brazed ferrier’s nails
Photo by the artist
Brendon Collins
Untitled, 2002

1⅛"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

1⅛"h x 10⅛"diam (4 x 25 cm)
Figured poplar
Photo by Don Dafoe
Philip Moulthrop
*Mixed Mosaic Bowl*, 2003
9¾" h x 13" diam (25 x 33 cm)
Fine, cherry, oak, cedar, and mimosa embedded in resin
Photo by the artist
Cerył Brt

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

4½ x 14½ in (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
11 1/2"h x 5 1/2"w x 11 1/4"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

Extra, 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 Futrer
Collection of Fleur and Charles Bresler
Stephen Mark Pauelsen
Figure #1, Female, 2002
11 1/8" h x 3 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 ¼"h x 3 ¾"diam (13 x 10 cm)
Ebony
Michael Werner
Troubled Water, 2002

3½ 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
Scalloped 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 Matlack
Roped In, 2003

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

“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.
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

6¼"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 11⅛”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 12⅛”w x 28”d (3 x 32 x 70 cm)
Turned and sculpted red gum
Photo by Foons Photographics
Jakob Weissflug
*Bowl by Numbers*, 2003

- 5"h x 7½"diam (13 x 19 cm)
- Turned elm burl
- Photo by Hans Weissflug

Brenda Bohrens
*Lace and Swirls #15710*, 1997

- 2½"h x 8½"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, 1997
5\(\text{h} \times 15\frac{3}{4}\text{w} \times 7\frac{1}{2}\text{d}\) (13 x 40 x 19 cm)
Turned yapunyah
Photo by Neil Thomason
Collection of Texas State Bank Corporate Collection

Matthew Bostick
Spiked Bowl, 2002
5\(\frac{5}{8}\text{h} \times 11\frac{1}{4}\text{w} \times 11\frac{1}{2}\text{d}\) (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 Shafier
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

4⅜"h x 17⅜"diam (12 x 45 cm)
Turned Huon pine
Photo by Ken Hatton

Ronald B. Perry
#148, 2002

3⅞"h x 9⅛"w x 2⅛"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 8⅛" w x 4" d (11 x 21 x 10 cm)
Sheoak
Photo by Tony Carroll
Mono 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 Journel 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 7½"diam (18 x 19 cm)
Oak with sapwood, colored with ammonia
Photo by Frank Müller Fotodesign
Jerry Kermode
Untitled, 2002

11\(\frac{1}{2}\)\(\text{h}\) x 12\(\frac{1}{2}\)\(\text{diam}\) (29 x 32 cm)
Walnut burl with natural edges; stitched
Photo by Bob Stender

Phil Brennion
Ritual Remnant, 1992

8\(\frac{1}{2}\)\(\text{h}\) x 5\(\frac{1}{2}\)\(\text{diam}\) (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

6 1/4"h x 18 1/2"diam (16 x 47 cm)
Turned and carved maple
Photo by John Carlano
Barry Ching
*Separation Anxiety*, 2002

10¾"h x 10½"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

9 1/2"h x 12 1/4"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, 2002

9¼"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

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 Krimmel
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*

- 4½"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.

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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
Merryl 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 21½"diam (8 x 55 cm)
Poplar, shell detail
Photo by Rob Duke Studio
Collection of Dr. and Mrs. F. Struwig

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**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 1/2"h x 27/8"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

2 3/4" h x 5" diam (8 x 13 cm)
Turned and carved grapefruit
Photo by Greg Stephens

Bob Nichols
*Untitled*, 1994

4 1/2" 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 woolybutt 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
David Groth
*Mollusk #2, 2000*

14"h x 20 3/4"w x 11 3/4"d (35 x 53 x 30 cm)
Carved myrtlewood
Photo by the artist
Curt Theobald
* Dance of the Bison, 2002 *

6¾"h x 7½"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.
Eucle 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.Z. 2001

1 1/2"h x 19"w x 31"d (4 x 48 x 78 cm)
Red gum
Photo by Foons Photographics
Art Fitzpatrick
Untitled, 2002
2¾”h x 8”w x 9’d (7 x 20 x 23 cm)
Camphor
Photo by Stephen Francis

Edgar Ingram
Untitled, 2003
3¼”h x 7”w x 2½”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

3 3/4" h x 6 1/2" w x 5 3/4" 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 21/2"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

1¾” h x 13” diam (4 x 33 cm)
Turned laminated Baltic birch plywood with contrasting infill
Photo by the artist
Collection of Renwick Associates

Brendon Collins
*Untitled*, 2003

1¾” h x 12” diam (4 x 30 cm)
Turned medium-density fiberboard with Huron pine veneer, inlaid with ebony and black palm, stained black
Photo by Victor France
Joe Dallerso
*Round Rim Salad Bowl*, 2000

5¼"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 5⅛"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 Humm
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 Pozzosi
*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*

- 15¾”h x 13¾”diam (40 x 35 cm)  
- Green turned European elm burl  
- Photo by Jens Heine  
- Collection of John Sonderup

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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 Hoberstorfer
Neil Kagan
*Floating Spiral*, 2001
2\(\frac{1}{4}\)" h x 6\(\frac{1}{8}\)" diam (5 x 18 cm)
Turned and carved poplar, bleached
Photo by the artist

Betty J. Scarpino
*Carved Bowl*, 2002
3\(\frac{1}{2}\)" 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
3¾"h x 11"w x 8¼"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 roaring 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
“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

2⅛”h x 4⅜”diam (6 x 11 cm)
Segmented bloodwood, chakte viga, and pau amarello
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

60-20, 2000

$8\frac{1}{2}''\times 8\frac{3}{4}''$ 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

3¾"h x 12½"diam (10 x 32 cm)
Segmented ebony and redheart
Photo by Nathan Hirschi
Robert J. Cutler
_In a Spin_, 2002

4½"h x 6"diam (12 x 15 cm)
Walnut burl, spalted birch, huan, 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

21 1/2”h x 9 1/2”w x 6 1/2”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 Pooole
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)
Constructed 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 6¼"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 Ballour 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

7½" h x 17½" 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 7¾"d (20 x 34 x 18 cm)
Madrona
Photo by the artist
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

"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.
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.
Paul Stafford
Four Leaf Spalted Maple Zippered Bowl, 2003

4¾"h x 17"diam (11 x 43 cm)
Turned spalted maple
Photo by the artist

“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.
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

6¾"h x 12¾"diam (17 x 30 cm)
Turned madrone, dyed with aniline; wax resist
Photo by Roger Schreiber
Matt Moulthrop
_Cedar Spiral, 2003_

5'h x 5¾"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." —MM.
“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 Kerman
Collection of Peter M. Shannon
“A small fruitwood log inspired me to think of a crate of apples.” —M.S.

Merryll Sayian
Harvest: Crate of Bowls, 2001

3 1/2"h x 11"w x 11 1/2"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 Jounel 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

4¾”h x 6” diam (12 x 15 cm)
Turned afzelia 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.
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
Aris Ruicen
*Orchid Bowl*, 2003

6\(\text{h} \times 13\frac{1}{2}\text{w} \times 3\text{d}\) (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 Stocksdale
Untitled, 1980

4" h x 10" diam (10 x 25 cm)
Pittosporum
Photo by M. Lee Fatherree
Collection of Forrest L. Merrill
John Ecuyer
*For the Return Home Vessel*, 2002

4 3/4"h x 21 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

1¾"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 Stocksdale
Untitled, 1989

3 7/8" h x 5 1/8" 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
Guilio 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 5½"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\(\frac{1}{2}\)" h x 13" w x 9\(\frac{1}{2}\)" 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

6\(\frac{1}{2}\)" 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

15½"h x 4½"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 Salesbury
*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 5½”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 Fotherree
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
6½"h x 13¾"diam (17 x 35 cm)
Ash leaf maple
Photo by David Peters
William Smith
Fourth of July, 2003

2¼"h x 5½"diam (5 x 14 cm)
Segmented holly, purpleheart,
and pau amarello
Photo by the artist
Bill Abendroth
Bumblebee, 2003

4 3/4" 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’wil’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’wil means jackrabbit." — R.I.
Mark Hantz
The Darkling, 2002

5½”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*

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

Turned, machined, and fabricated ebony and blackwood

Photo by Hap Sakwa
Phil Brown
*Spalted Holly Vessel, 1999*

3 1/4" 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 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

11 1/2" 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 41/4"w x 31/4"d
- (3 x 10 x 9 cm)
- Lilac
- Photo by Kevin Wallace
Bud Latvén
*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

19¼"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_

4½"h x 4½"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_

2½"h x 3½"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*

17¾"h x 21½"w x 15½"d (46 x 55 x 39 cm)
Carved myrtlewood
Photo by the artist
Phil Brown
*Flame 25, 2002*

- 33/8" h x 15 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

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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 10 1/2" w x 9 1/2" 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

1 1/2"h x 27 1/8"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

2\(\frac{1}{4}\)"h x 7\(\frac{1}{2}\)"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

12½"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, satin, and purpleheart
Photo by John and Mark Bakula
Collection of Mr. and Mrs. Ted Linford
Mike Shuler
Zebrawood Bowl, 2002
5"h x 12"diam (13 x 30 cm)
Turned zebrawood
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 Dreida
Eucalyptus Burls and Desert Ironwood Bowl, 2003
3⅜ x 6⅜" diam. (8 x 17 cm)
Turned eucalyptus, desert ironwood rim and foot, 22k gold leaf
Photo by Tim Berke

500 WOOD BOWLS
Bert Marsh
Burr Elm Bowl, 1995

5\text{"}h\times 15\text{"}diam (13 \times 38 \text{ 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 4½"diam (15 x 11 cm)
Thuya burl; inlaid copper, silver, and gold
Photo by Bernard Wolf
Anthony Bryant
*Waxy 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

6 1/4"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
4¼"h x 6"diam (10 x 15 cm)
Makassar ebony
Photo by Hap Sakwa

Gene Pozzesi
Untitled, 1994
4"h x 3¾"diam (10 x 10 cm)
Makassar ebony
Philip Moulthrop
Untitled, 2002

7¾"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

5½"h x 7½" 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 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.


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 McFarney 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 Aimone, Editor

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IMAGE CREDITS:
Cover: Grant Vaughan, *Untitled*, 2000
Title page (counterclockwise):
Stephen Hughes, *Earth Boat*, 2006;
Mike Studin, *Pink Drum Boat*, 1997;
Claude Franco Angelines, *Untitled*, 2006
Front edge: Bob Nicholas, *Untitled*, 1994
500 WOOD BOWLS

The wooden bowl rediscovered

This sumptuous, full-color photographic collection features 500 masterworks from today’s finest contemporary woodcraft artisans. Using age-old hand tools and modern machines, these artists bend and shape the wood, blending inspiration and technical innovation with cultural influences from Asia, Europe, and the Americas to create fantastic shapes that continually delight.