



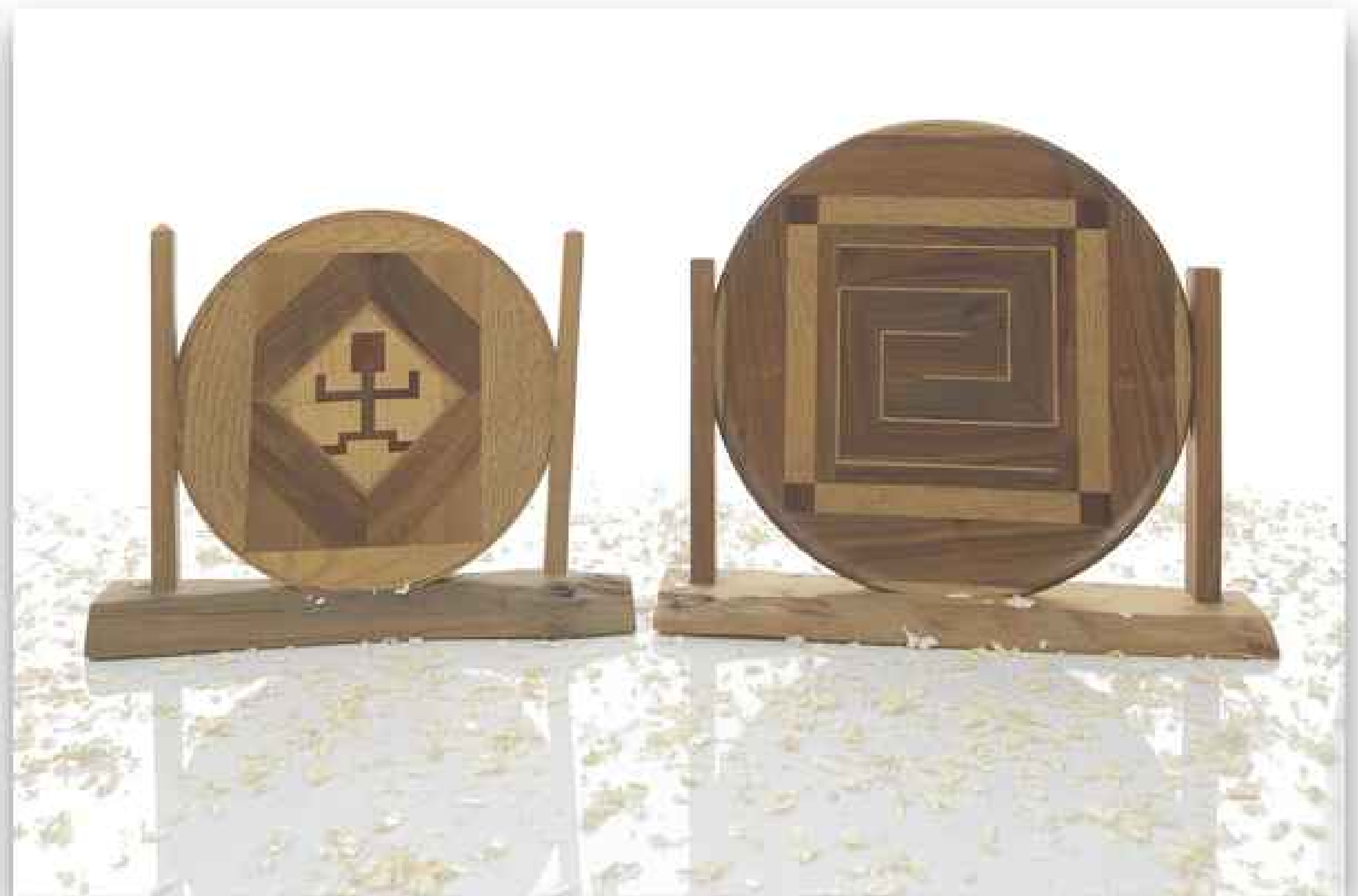
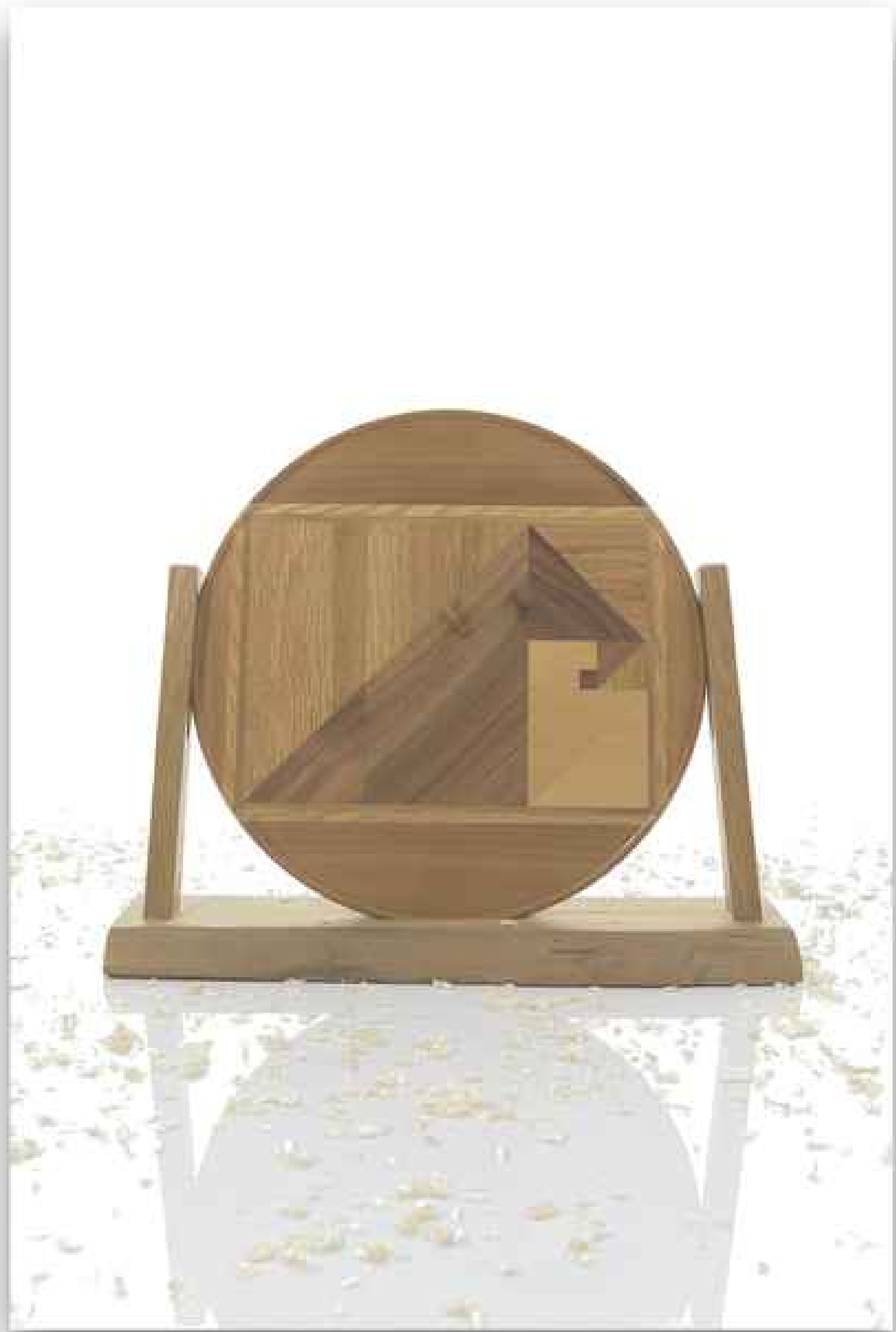
A
change occurred
when returning from an
outdoor adventure. I was
inspired to put a petroglyph
in a wooden disc. Then,
why not try an abstract,
such as the Golden
Triangle?

My King-Seeley lathe (actually my mother-in-law's) became a refuge and outlet for my artistic expression. After turning bowls, vases, candelsticks, cups, etc., I turned to producing decorative discs of various woods assembled in simple patterns.

After showing
my works to an
interior designer, his
advice was, "Big
has more sales
appeal."

All
of the works,
excluding
frames, are no
thicker than
 $\frac{5}{16}$ "

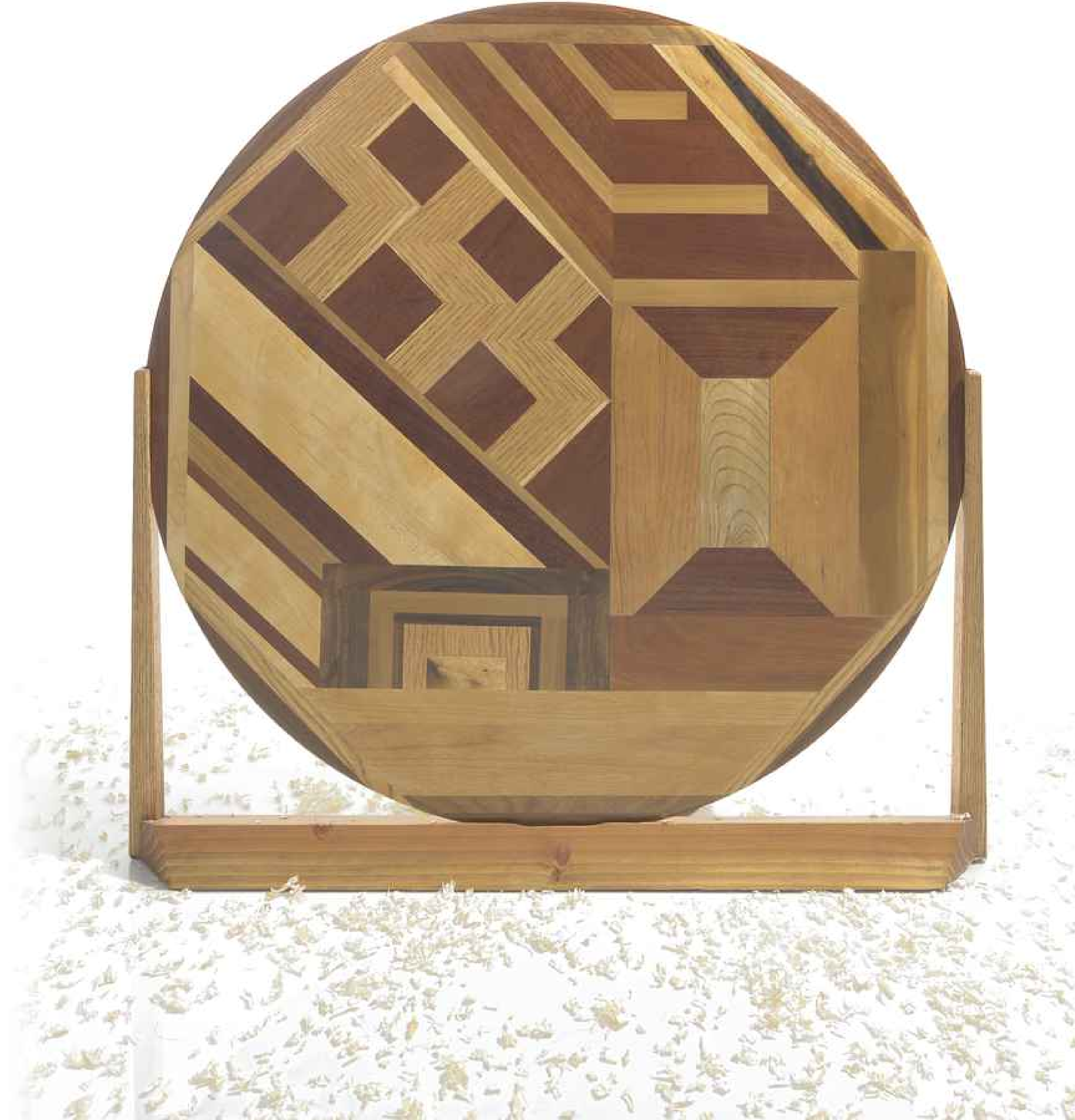
Trompe-l'œil



Stack #1

I started plotting various geometric forms on paper and tried to transform them

into at least two foot diameter discs to turn on my old lathe.



Stack III (1998) • 80 1/2" diameter
shown half life size

Stack #2

Using only 45°
and 90° cuts
and exploiting
the natural
colors and
grain patterns
of various
woods,

I got started on a journey
of ever increasing
complexity into
wood art.



Stack #2 (1998) • 94 1/2" diameter
shown half life size

Coming
and
Going

My wife was working in mixed media in her art class. Why not on a disc? Although the body parts of this spider are the only non-wood elements, it seemed a nice variation from the two dimensional wood work I was doing.



Coming and Going (1998) • 23 1/2" diameter
shown half life size

Trough to Tunnel

*I felt the previous works
were somehow static.*

Could I add depth to
the disc?

*The trough descending towards
the opening box, the tunnel,
almost gave me what I wanted.*



Trough to Tunnel (2000) • 20 3/4" diameter
shown half life size

Why? Knot!?

at

Tromp-

l'œil?

Waste
knot
want
knot

...
so, why knot use
a lovely piece of
mesquite as the
centerpiece of
another attempt



Why Knott? (3000) • 30 1/2" diameter

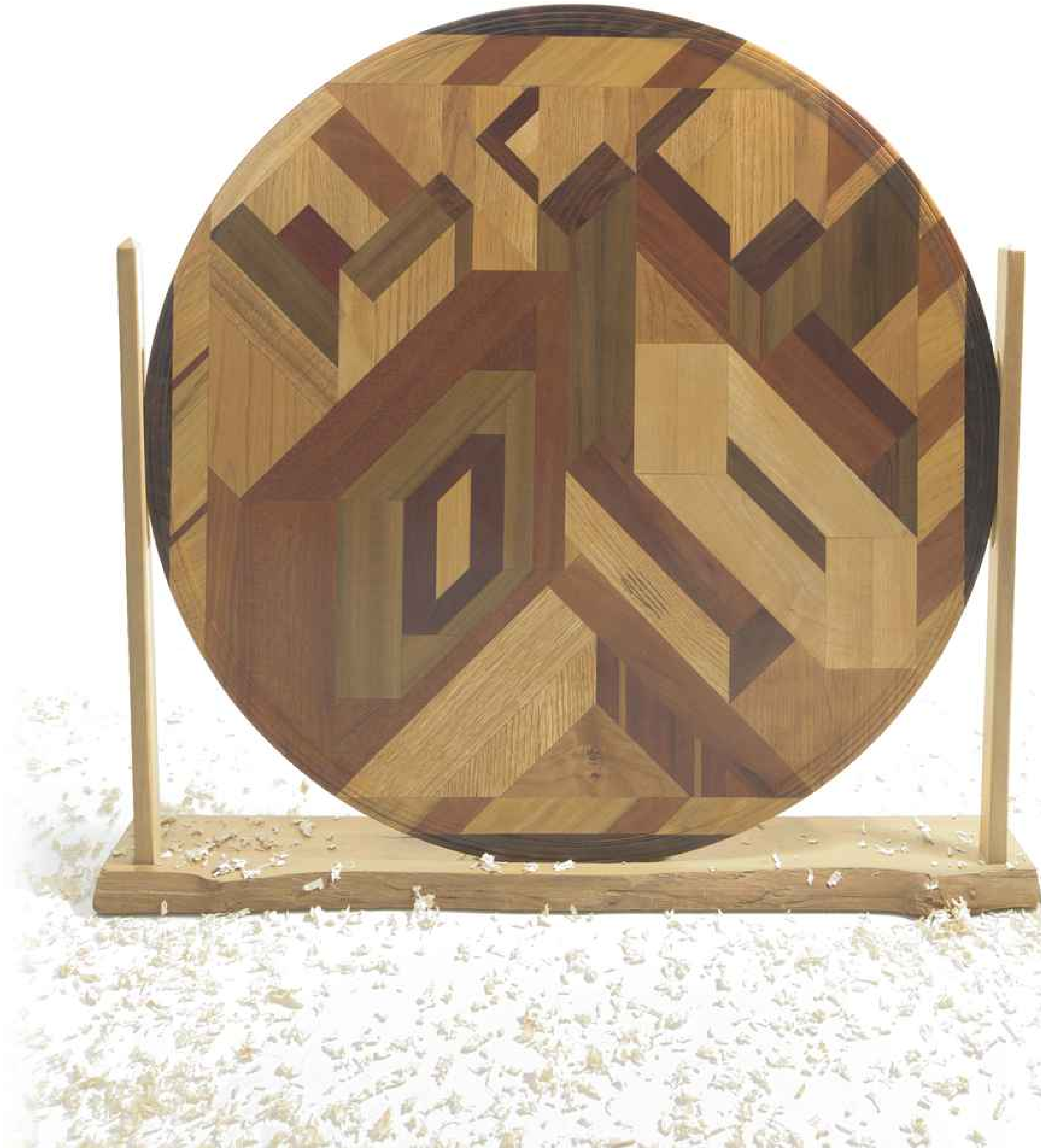


shown three eighths life size

Box Canyon

Striving to show more depth to my
facing a box.
work, I tried a box, in a box,
rather nicely.

I think it worked out
rather nicely.



Box Canyon (2001) • 60 3/8" diameter
shown half life size

The bottom
part of “Why
Knot!?” inspired
“The Towers” ...
the challenge of
finding the subtle
gradation of walnut
was exciting. So,
with seven towers
and one poking up
in the middle, a
little more depth
became
apparent.

H-O-M-E-S

H-C-W



The Towers (2001) • 95 1/2" diameter
shown half life size

Study in Oak

What could I do with basically a monochromatic disc? The fascinating variety of grain patterns, so subtle in places and yet able to establish great contrast, with but a few dark accents, suggested oak to be the theme. The many effects created exceeded my expectations.



Study in Oak (2002) • 95% diameter



shown half life size

traditions

... why not have them go in
Wouldn't that add another
deception I strove for?
beginning of the end

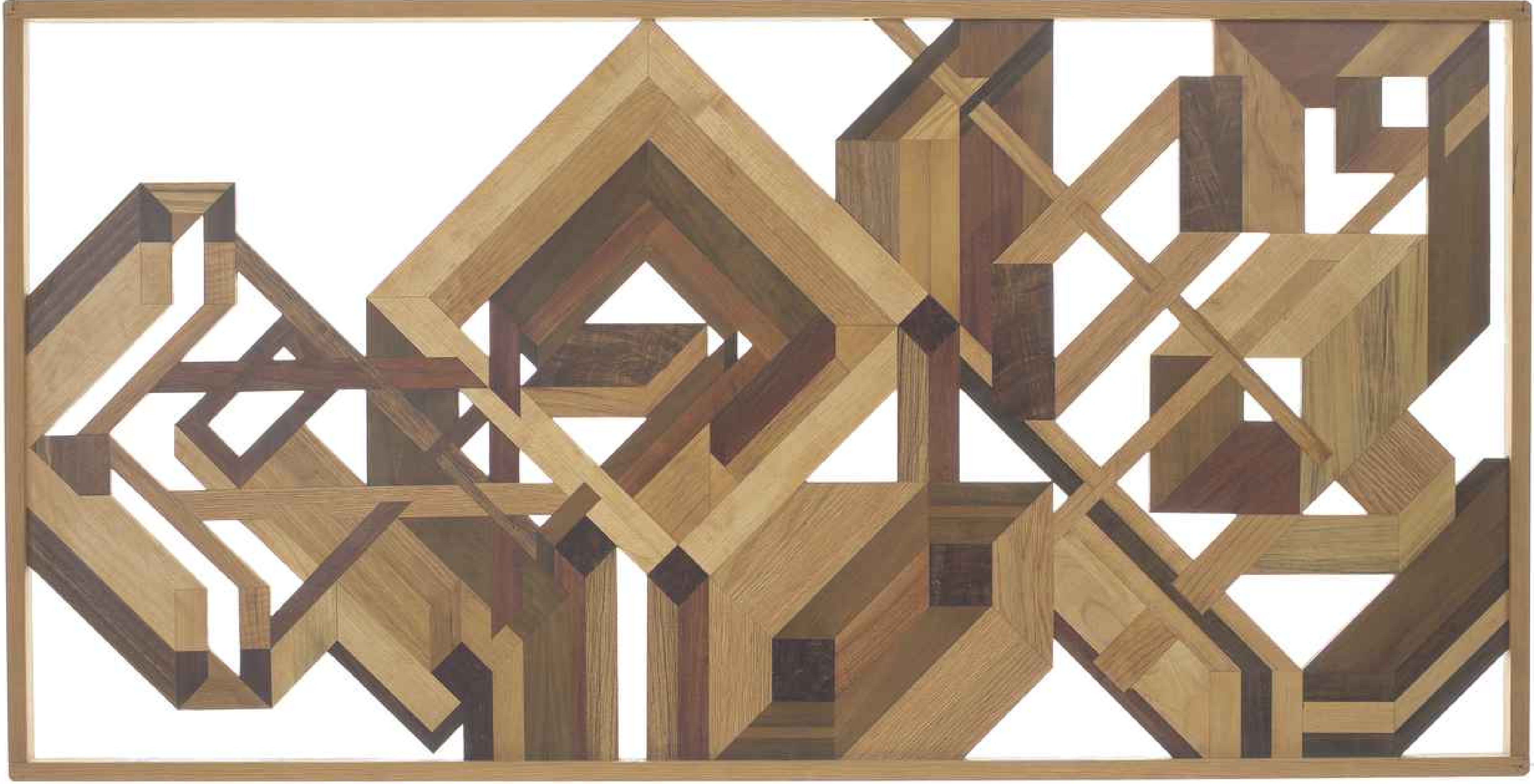
In my desire to do more, I mean, something different, the idea
came that the shapes need not be adjacent to each other.
Significant, yet isolated, so ... dimension to the visual
of my discs. Penetrations marked the
and come out of each other?



Penetrations (0000) • 3/16" diameter
shown three eighths life size

Why limit my work to a single shape – the disc? The answer was a rectangle ... the beginning of many new shapes and designs. It was as if I opened a box and shapes, colors and intimate relationships flowed. Boxes were free to go in or out. Solids could go where they (or I) wanted. These forms could be suspended on shafts that came and went surreptitiously ... a sigh of freedom.

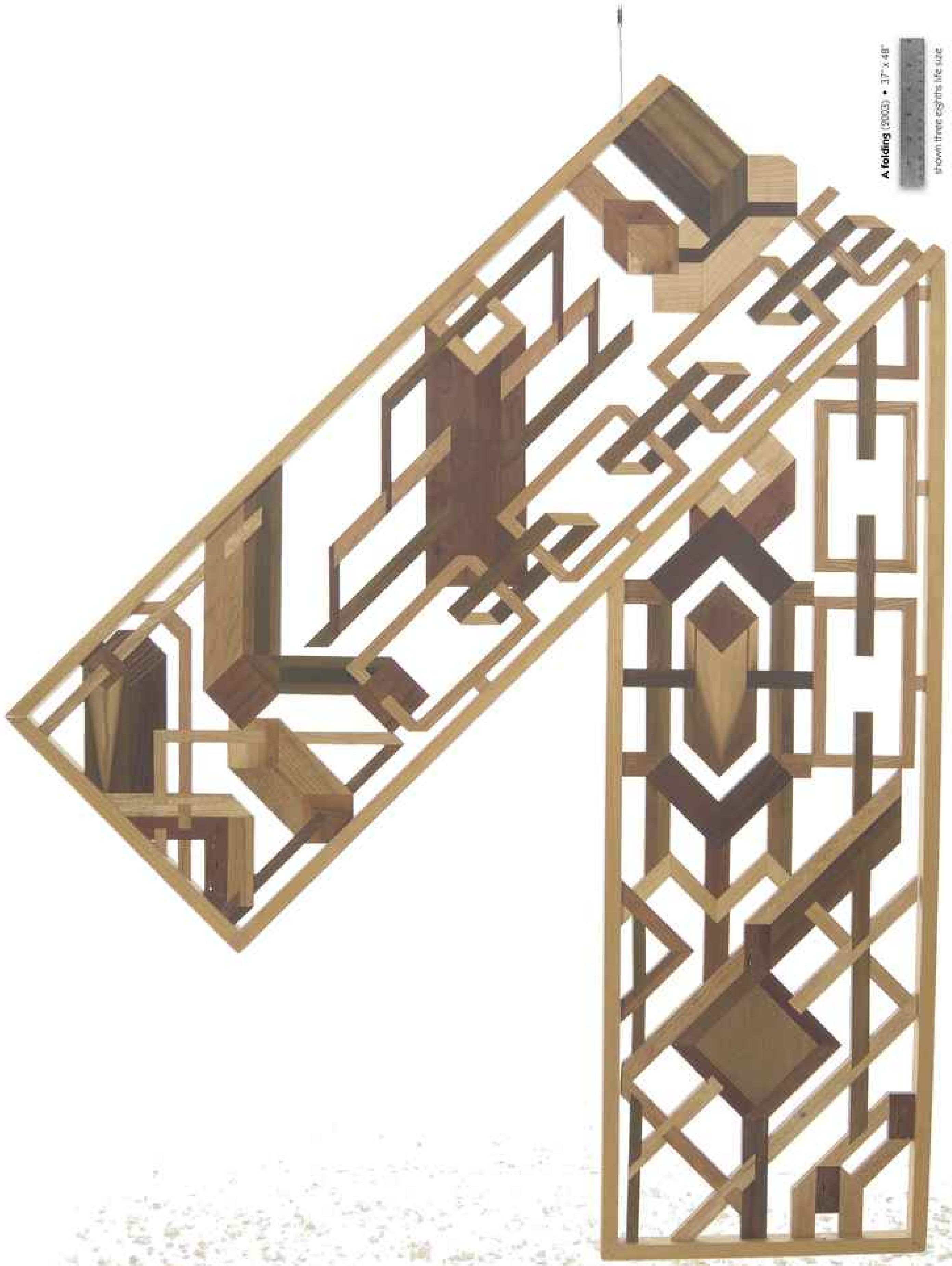
Rectangle #1



A FOL- ding



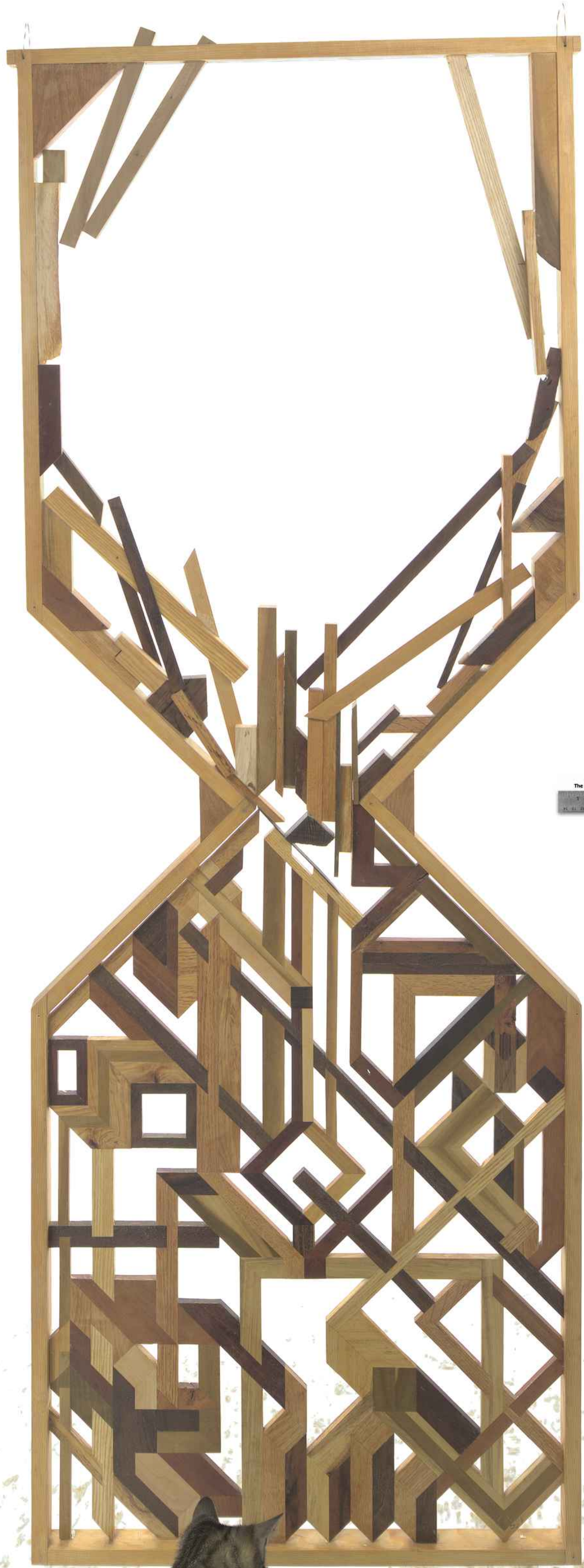
Trying to sketch a design on a rather long sheet of paper, I couldn't hold it steady ... it kept folding over, folding over ... ergo, a folding. The linkage provides continuity and aided in the Trompe-l'œil effect.



A folding (2003) • 37" x 48"
shown three eighths life size

The
Time Has
Come

Were I to put many,
many pieces of
various woods in a
big jar, shake it up
and cast them on
a table, would
there
be
any
interesting
patterns? Entropy
to order. The closest
I could envision
was an hourglass.
Entropy to order.



The Time Has Come (2000) • 67 1/2" x 71" x 11"
© Jeff Koons 2000. All rights reserved.

It had been quite a while since I turned a disc.

While plotting the design, an idea grew and grew. The open designs did not have the alder wood fill-in I used in the discs.

Could I make an open design that mirrored a disc? Yes, I could ...

Yin or Yang was the result.

Yin Or Yang



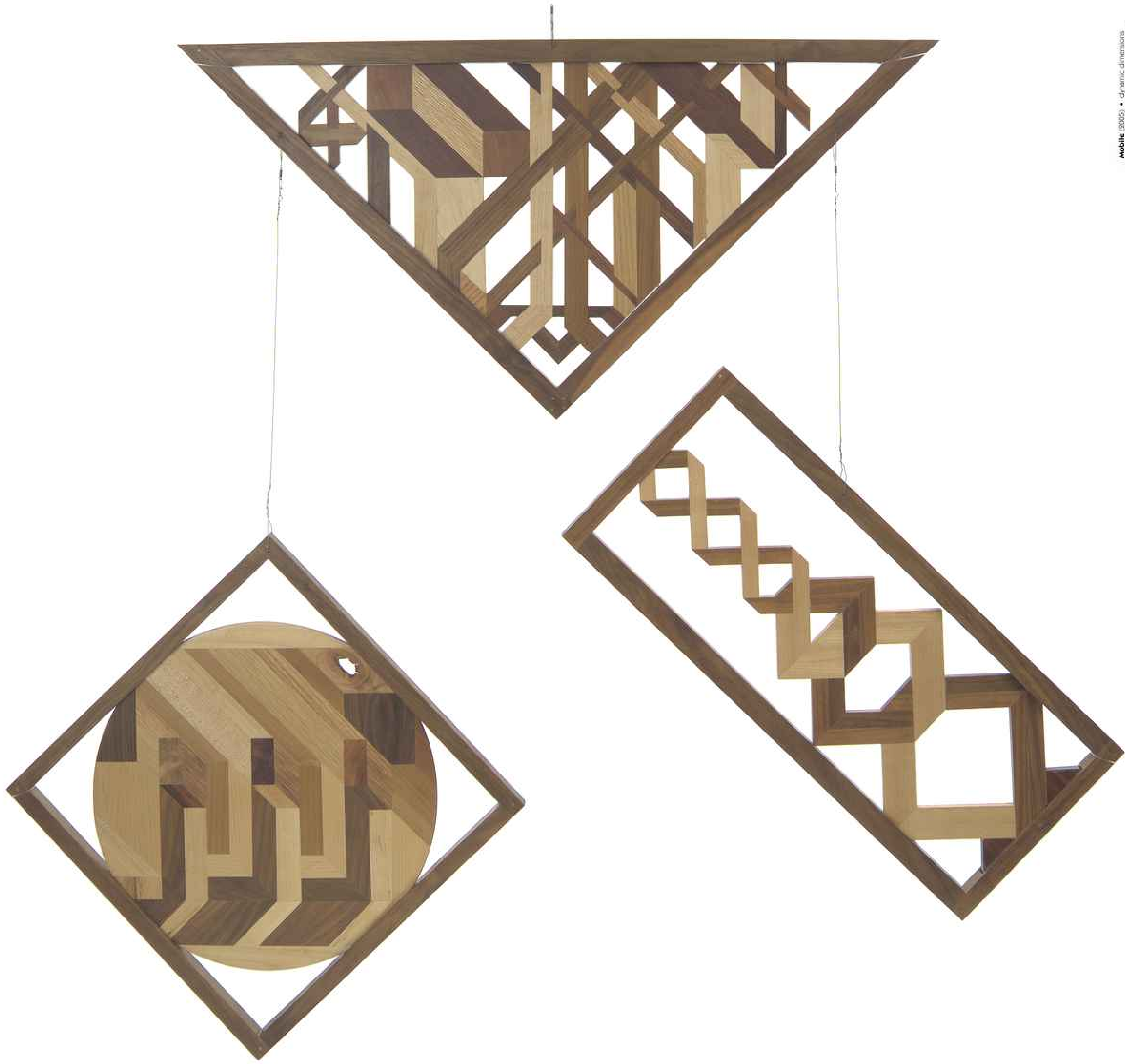


Rectangle, square,
triangle

What
to do that's
different ... always
an artist's
dilemma.

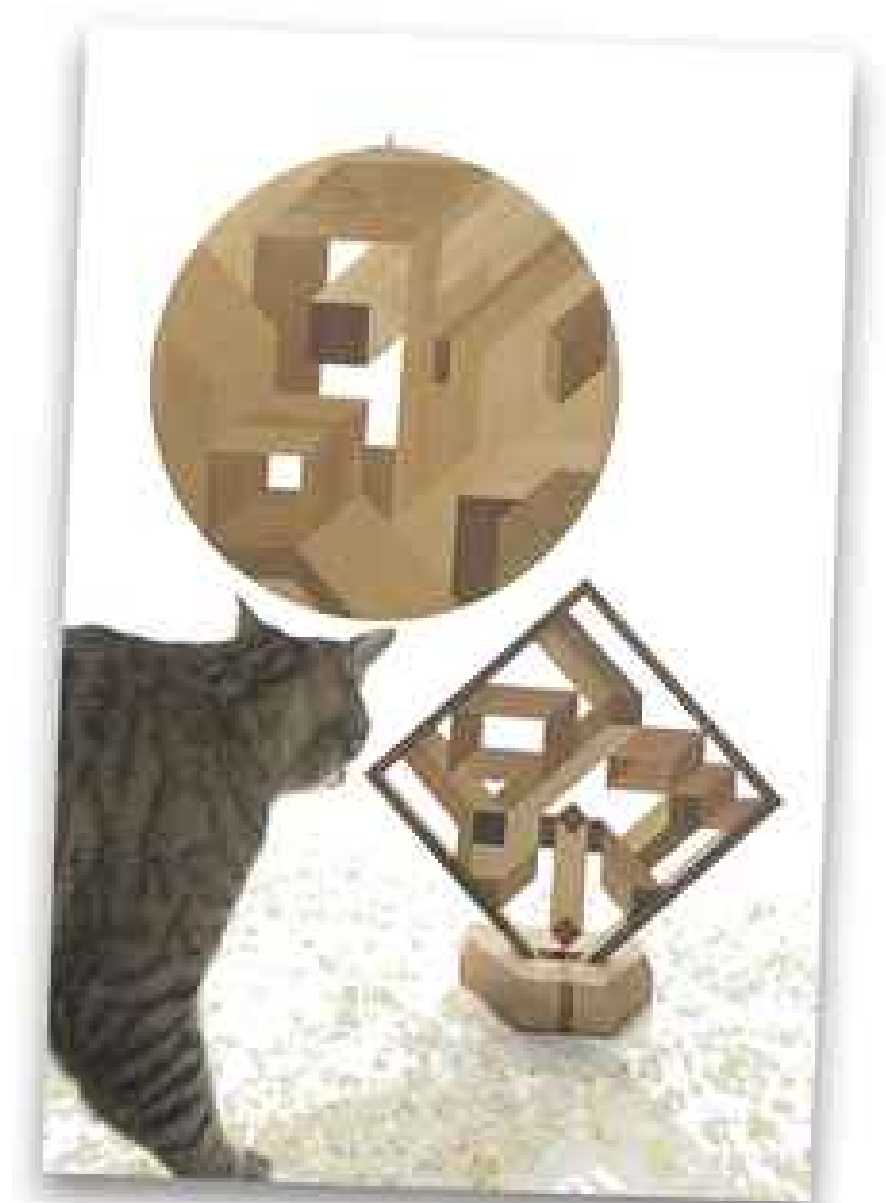
*A little bit of each, figure a
way to present them, and voilà!
A mobile.*

Mo
bile



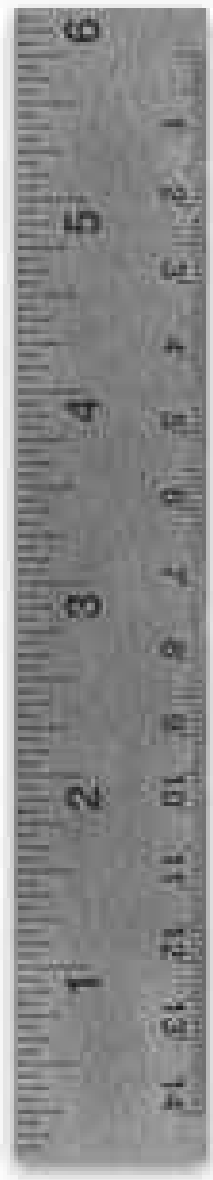
Open #1

Studying “Yin
or Yang” one day (I
like to admire my work some-
times), I thought, “Why not just open up
a disc?” The potential for failure immedi-
ately crossed my mind. Spinning so
fast, with open spots and
applying a gouge or scraper
to the wood presented the apprehen-
sion, excitement, and potential an
artist craves ... so ... why not! What
turned out, shown here full life
size, became the alpha and
omega of my open disc
turnings.





Open #1 (2006) • 15 1/4"



shown full life size

1 # P r D S i a s

The open turning worked ... so ... why not do a full-sized disc?

It can take up to 250 hours to assemble a 26" diameter disc and get it ready to mount on the lathe.

It took approximately seven tension-filled minutes, testing my skill to apply a scraper with a delicate touch, taking minute scrapings across the 13" radius, ever so careful ...

The explosive disintegration that ensued left scars in the walls and ceiling of my shop. A truly frightening experience! That ended my open disc turnings.



Disaster #1 (2006) • dimensions unpeppable

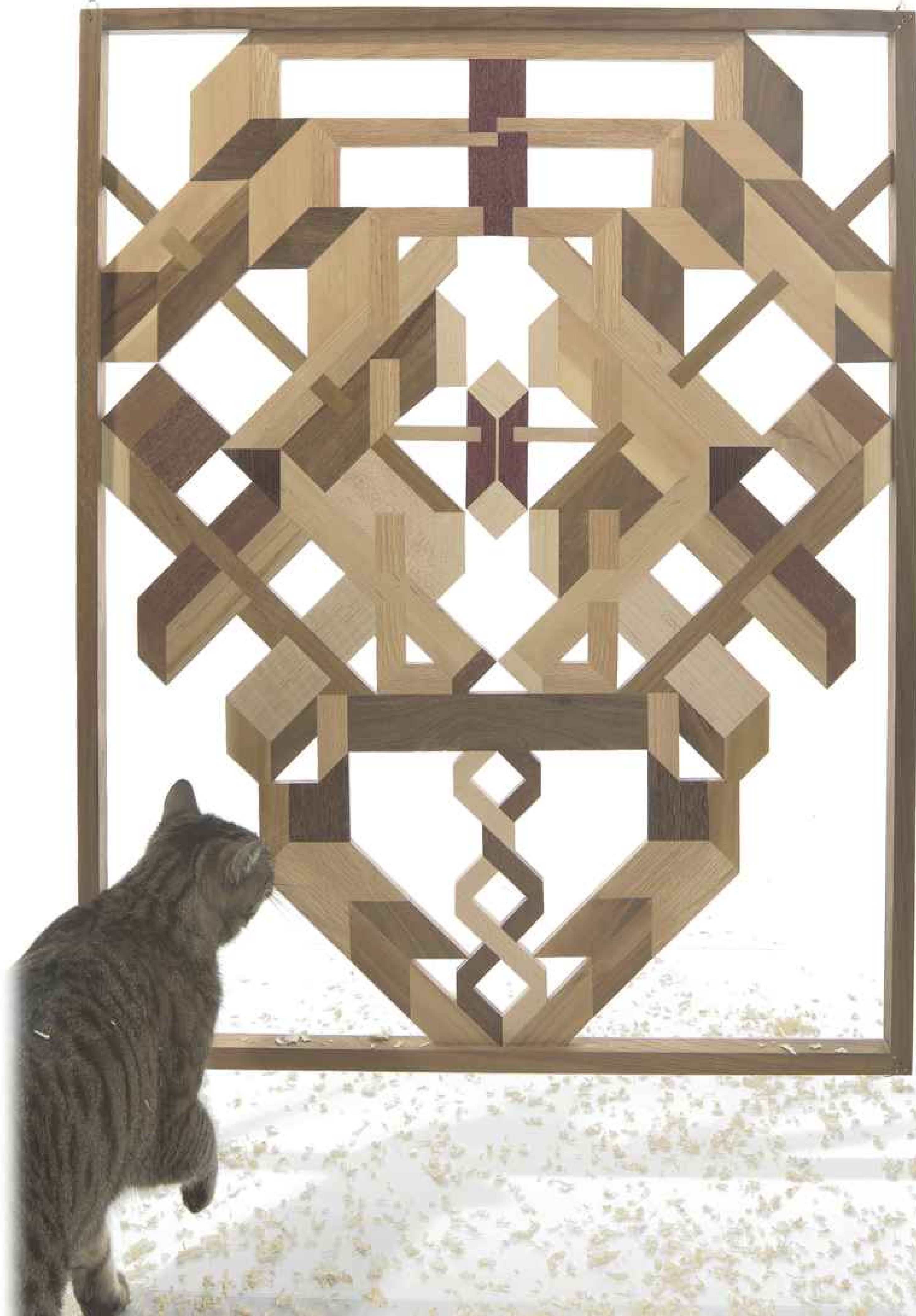
shown three quarter life size

Up, Down, and Sideways

I had to keep working with wood, so what to do now? My future works stemmed from Yin or Yang. Open abstracts became the focus of my work for the next five years.

Up, Down, and Sideways showed me more aspects of Tromp L'oeil. I expanded on this with my later works.

Steps,
twists,
inversions,
and
penetrations.



Up, Down, and Sideways (3006) • 38" x 35" x 11"



shown half life size.

Music stand

I received a commission to make a replacement for the top of an old music stand that had broken apart. It had to be retrofitted to the old pedestal mechanism. I was quite pleased with the result. The client seemed hesitant when picking it up. A few weeks later, he returned it and said, "It doesn't fit with the others in the quintet." He wanted to exchange it for a simple board that would fit his pedestal. I accepted and eventually made my own adjustable pedestal.

Looks good.



Music Stand (2006) • 18 1/2" wide
shown half life size

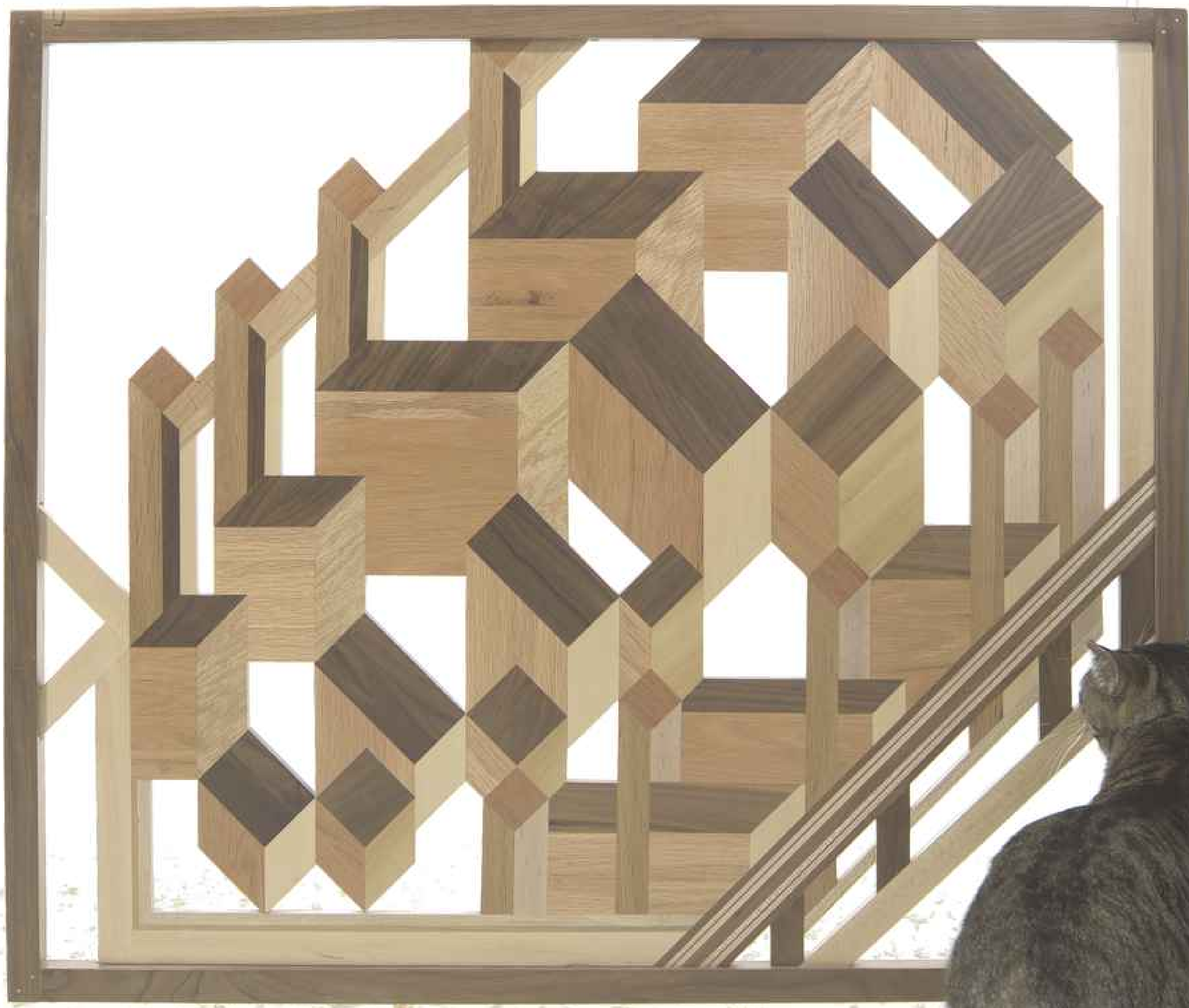
The Projects

A bit of self-indulgence.

Ruminating upon
my youth in The
Bronx, New York,
I thought of the
housing projects

next to the
elevated
subway lines

and how it would make a simple statement.



Illustrations Sections

Trying to get an inspiration for my next project, hoping for that “light bulb” to go off, I sat twiddling my fingers, interlocking and opening them — and then I saw it. Little did I know then, but this would turn out to be the most tedious, complex work of art I had ever undertaken.

Creating jigs along my work table and ultra-careful plotting of the design took a couple of months. It worked. Incorporating many themes of my previous works in a unique structure gave great pleasure to me.



Intersections (2007) • 31 1/4" x 25 1/8" x 25 1/8"
shown half life size

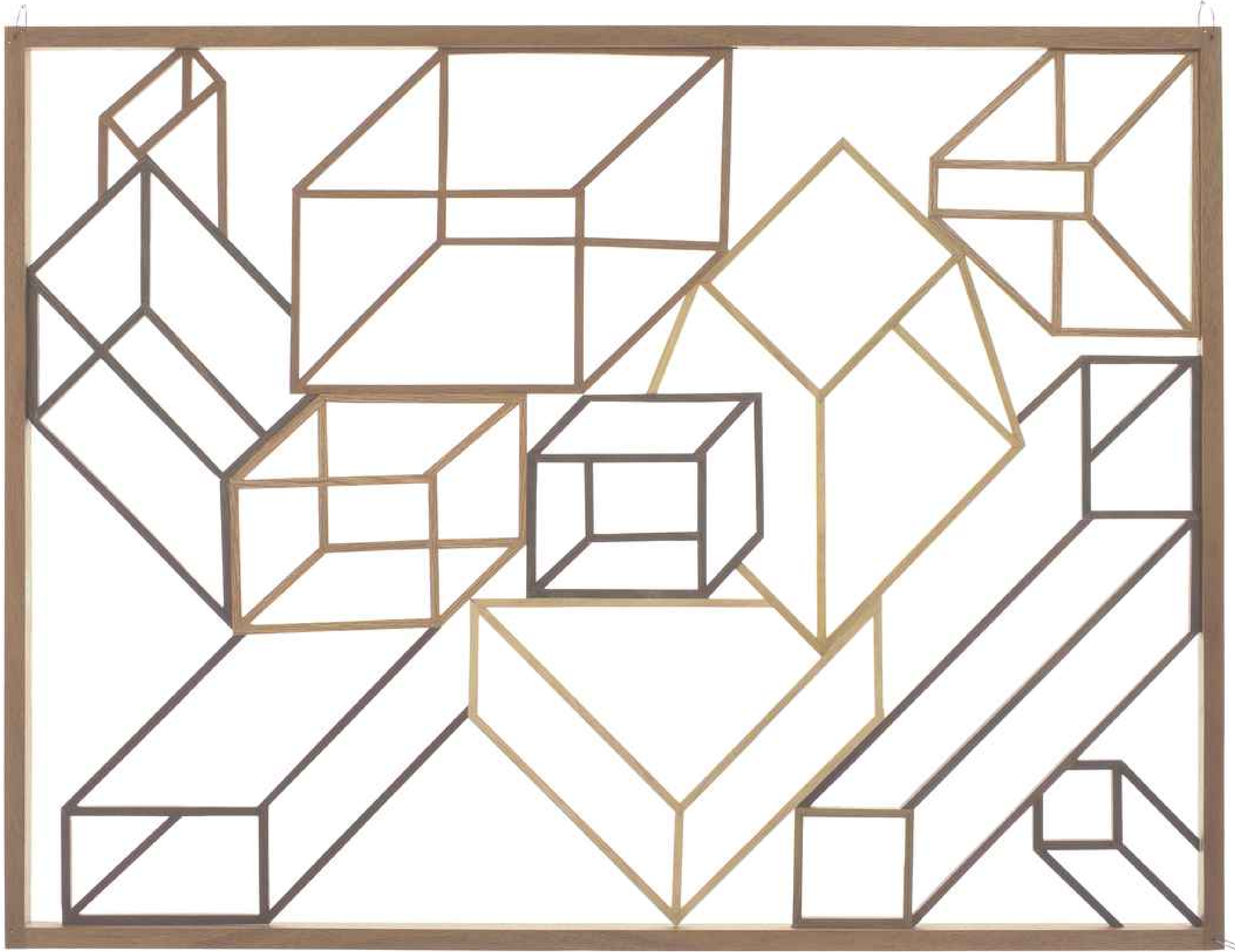
Wherever it came
from, I couldn't
make it go away.

Maybe my doodling of
open shapes — boxes
— brought it on, but
that tune, *Little Boxes*,
by Malvina Reynolds,
stayed with me for days.

So — why
not? — boxes
for Malvina.

This, the most delicate
work I ever created, is
only the second piece
to use angles other
than 45° and 90°.

H o m a g e t o
M a l v i n a

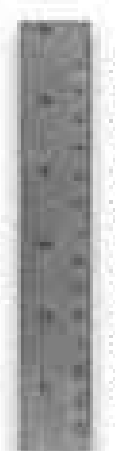
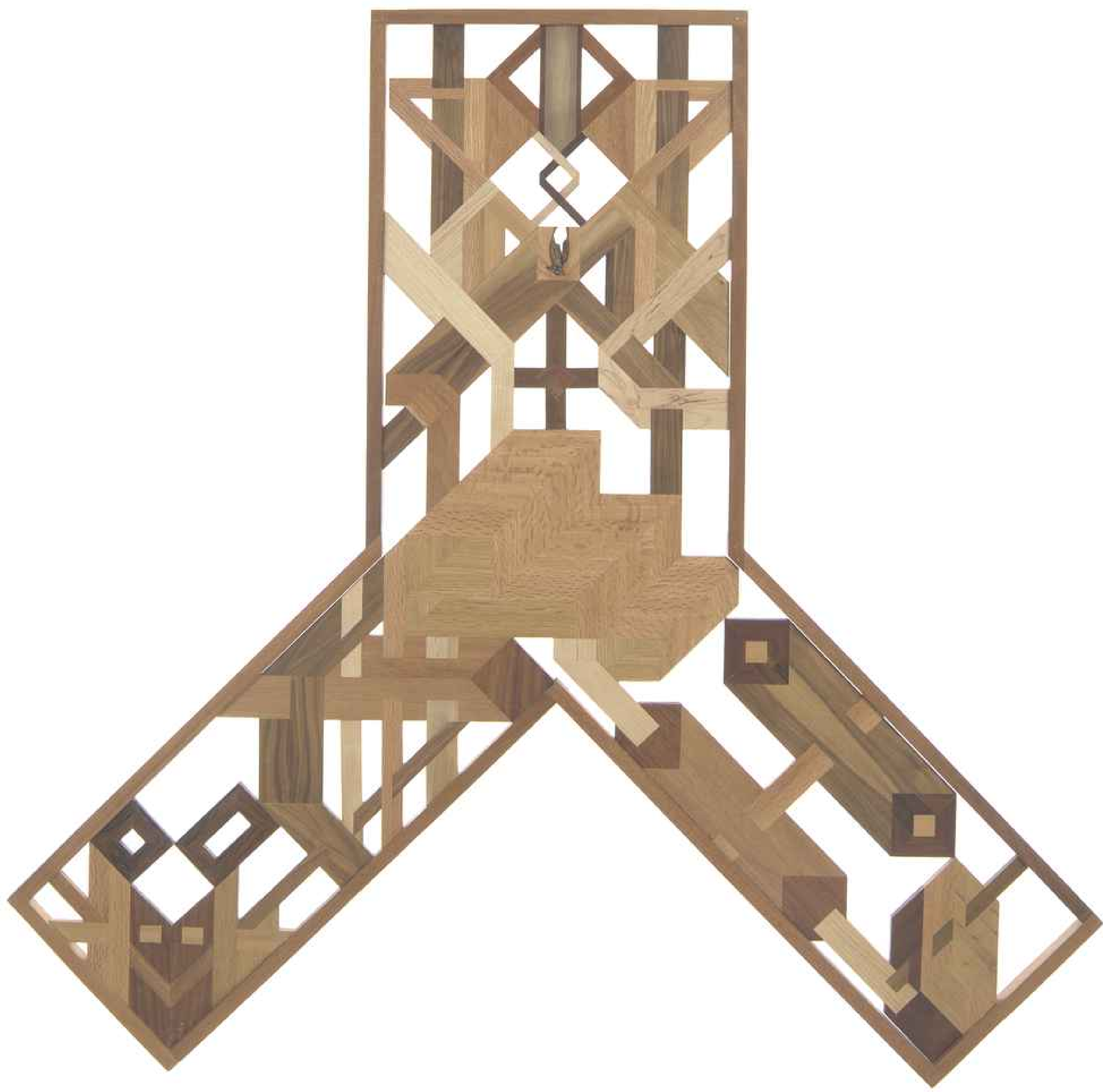


Penultimate
#7

I don't know when I concluded that the letter, "Y," an interestingly-shaped letter, was more interesting when inveted.

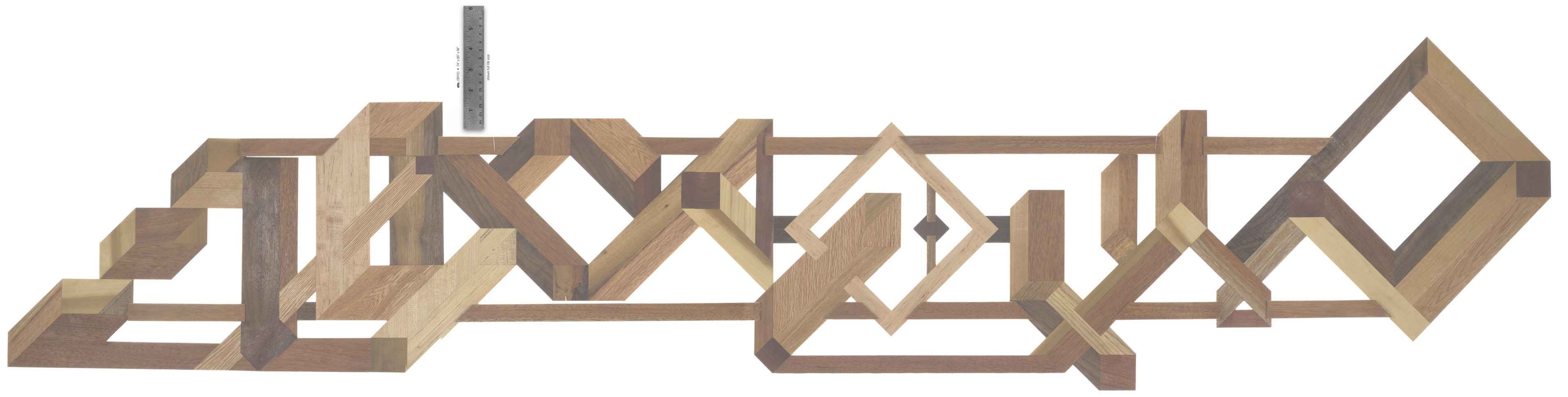
Dabbling with that idea, I came up with a piece intended to bring to an end this style of wood art, not knowing where I would go from there.

Were the steps an omen for me?
Going up or down?



-
-
- Two unproductive years, recovering from coronary artery bypass with multiple complications, led me to question my artistic and cognitive ability. Reverting to a style I was comfortable with, I started putting shapes together ... one study, then another, then another ... etc.

-
- etc.
-

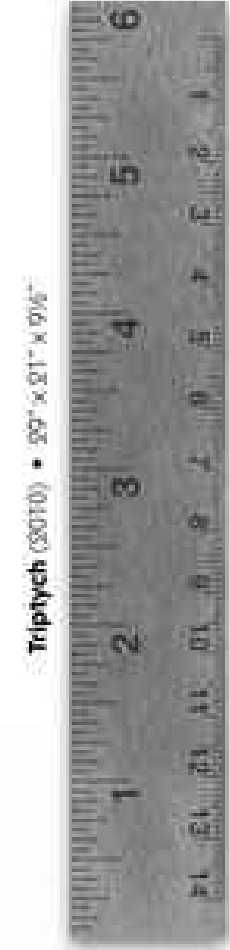


Aspiring to construct a piece with a twist, perhaps a coil or helix, I made many mahogany links, hoping they would afford the flexibility needed.

That didn't work. Another idea was to make four or five panels and somehow assemble them with a twist ... that didn't work.

Three of the panels looked nice together. Why not a Triptych?

Triptych



Triptech (2010) • 30" x 21" x 9/16"

shown full life size

WOOD

Not one to waste wood, I pondered, what to do with all those links sitting in a box? You can weld a chain straight to support, say, a mailbox, so, why not have an uprising of a wooden chain as a support, and walnut links and grew, up the design grew and grew, up and around to its twisted top.



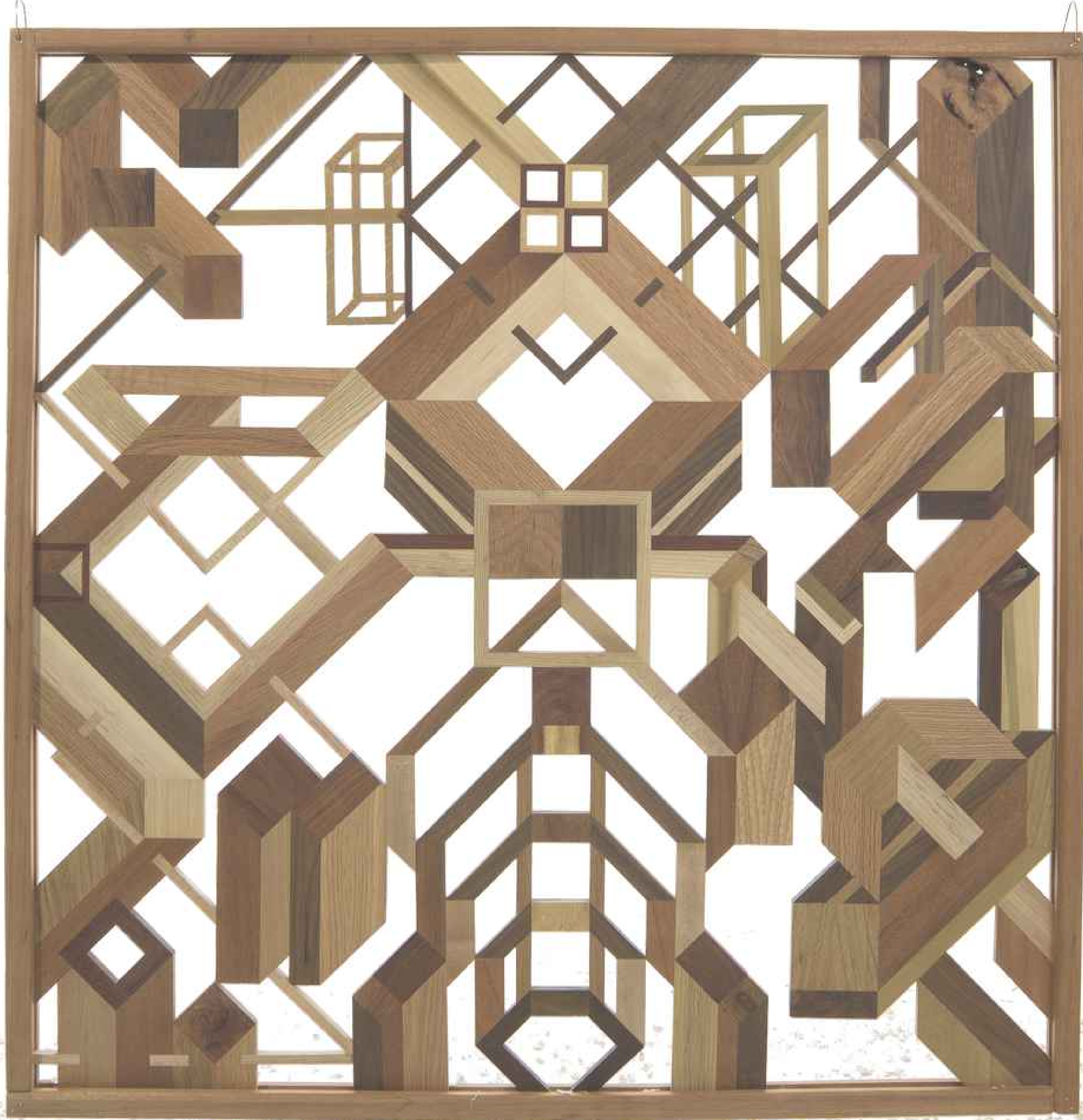
Linkage (2010) • 75 1/4" x 28 1/4"



shown one quarter life size

Nobody Knows

Pleased with the sculptural aspects of *Linkage*, it became apparent to me that the style of work I had been doing had just about fulfilled my ambitions. One more, incorporating a little bit of every illusion I had done, would do it for me. The cages tested my nerves at the radial arm saw. The small penetrating sites did the same. I almost ran out of wood doing the mirror images. When asked how things were going, my first reply: Nobody knows the trouble I've seen!



Nobody Knows (2011) • 36" x 37"

shown half life size

Yin

N o t
k n o w i n g
from where
creative ideas
came, I was
not able to
summon any. Did
some odd turnings,
got four chickens, and
finally thought to myself,
“You turn on the lathe; can you
make a lathe-like figure off the
lathe?” The result, a pure open shape
that, for the first time in fourteen years,
had no 45° and just a few 90° angles.
My wife’s comment that it seemed
very feminine made me see it as
a truly Rubeneque shape which
could only be Yin. Of course,
that meant there must be a
Yang.

Yang

The wide shoulders and narrow
waist, framed in black mimba,
established the male
presence which inspired a
meticulously constructed
piece, illustrating the
complicated “insides,”
not uncommon
in the average
male, solidly
anchored
on a base
of pure
oak.



Yin (2019) • 307 diameter x 991/8" tall
Yang (2019) • 277 x 311/8" x 41/2"



shown half life size

More or Less

While staring at the computer keyboard <doesn't everybody?>,
there at the bottom right, over the comma and period, I saw my next piece.

Had a lot of copper wire left and saw repetitions that would,
more or less, turn into ... something.

To some it may be an antenna, but, to me, it's nothing more, or less,
than a few weeks of work.



And Then I Wrought

During the
creative hiatus
that I've found to
be more common lately, I
was asked to attend a friend's
50th wedding anniversary celebration.
What gift to bring? I'm a woodworker, so,
make something woody. My wife had a bunch of
greeting card envelopes on the table and I just knew I
would make a greeting card of wood. Had to be thin
to fit in the envelope, so align and re-align the
radial arm saw and be so, so careful. It worked
... thin as pages in a book ...
AHA! A BOOK! Is it
possible? You judge.
P.S. The pages are
 $\frac{1}{8}$ " thick, or
less.





And Then I Wrought (2012) • It's not too big and not too small



shown fullsize size