

David Holzapfel

Nuvoletta (“Little Cloud”)

19 x 38” x 31 inches

White birch burl, cherry burl

Opening bid: \$4800

Artist’s Statement:

Conservation by Design

The environmental movement gained traction during the 1960’s to become a central concern of life on our planet today. The locally sourced woods I use are as exotic (“attractive, striking; out of the ordinary”) as any wood cut down and imported from the tropics. Rejected by the lumber industry my raw materials are burls, dog-legs, unmanageable crotches, and center-rotten trees. Area loggers are the chief sources of supply. I provide them with another source of income; they provide me with commercially unavailable materials.

Forty-five years ago when I began making furniture I used these castoff woods because they were relatively inexpensive - “junk”. However, I knew the histories of the trees and burls through the loggers involved in their harvest.

My work begins with the wiggly and unhewn; whole burls and live-edge boards. The design process of my furniture begins with the organic vitality of the tree, which often influences the form of the individual, finished piece.

In concert with George Nakashima’s sensibilities, I strive to give renewed life and respect to “worthless” wood and, through furniture, give voice to “treeness”. My efforts are directed toward sustaining the material’s singular qualities while working with it to create an individual, functional piece of furniture. Both the design and the making are material-based.

Nuvoletta means “little cloud” in Italian. This table combines my engagement with locally sourced materials, white birch and cherry burls in this piece, with a nod to my years of living in Rome.

- David Holzapfel

Biography:

As a college drop-out I had my first professional woodworking experiences at the now defunct Valentine Mill Furniture Company in Bennington. I worked for a cabinetmaker named Vern (last name lost) in Arlington during the spring of 1970. Three years later with a degree in 20th Century Italian poetry from Marlboro College, a partner, Michelle, and a first child, I began woodwork for Roy Sheldon at *Roy's Fabulous Tables* on Route 9 in Marlboro.

Sheldon passed in 1975. He was a pioneer during the 60s in the use of what today is called live-edge furniture. The sensibilities needed to use locally sourced wood, rejected by the lumber industry because of its eccentricities, to make his “fabulous” tables was integral to Roy’s studio furniture practice. Loggers brought Roy wood; notably Richard Boisvert and Ovid Dupuis of Wilmington. They continued to be suppliers when we and our children, Simon and Forrest, opened our studio *Applewoods* directly across Route 9 in 1976. Richard’s daughter and son-in-law, Nicole and Kim Thayer of Readsboro, continue to provide us with raw materials.

In the intervening years I have exhibited in galleries and museums nationwide, though most of my time is spent on individual commissions. I’ve served as an artist-in-residence for the Vermont Council on the Arts and given slide-lectures at the annual Furniture Society and SOFA Chicago conferences. I taught fifth and sixth graders at the Marlboro School for 26 years and have written articles for *Fine Woodworking* and *Woodwork Magazine*.

www.holzapfelwoodworking.com