Historical Woods of America Presents

National Treasures: History in The Making

An unprecedented event in the world of wood art.
Curated by William E. Jewell and Jacques Vesery

Mark Lindquist
Binh Pho
Jacques Vesery & Bonnie Klein
Silas Kopf & Tom Hucker
First and foremost I would like to thank my wife, Trevy, for her incredible love, support, patience and countless hours of help in making this exhibition come to fruition. I would also like to thank the unwavering support and generosity of my family and friends. Without their belief in me, this exhibition would just be an unrealized dream.

Jacques Vesery, my co-curator, is also one of the most important people in making this exhibition come together. From our first phone conversation in late 2007, when I called Jacques out of the blue to ask if he would be interested in using some of my historic wood in his creations, we seemed to be long lost friends that were just catching up in an overdue phone call. Since then, Jacques has led me, step by step, through this incredible journey which is now, National Treasures: History in the Making.

Of course, my sincere gratitude goes out to each of the participating artists in the exhibit. I am most grateful for their belief and trust in my representation of them and their incredible works of art, and their professionalism, good humor and support throughout the creation of this exhibition.

Also, my sincere gratitude goes out to the GrandView Marketing Group (www.grandviewconcepts.com)

Finally, not one of these exquisite pieces of art could have been made without the following organizations’ trust and belief in Historical Woods of America’s goals to preserve history in a unique and unprecedented way. A portion of the proceeds from all sales of this artwork will benefit the historic sites’ educational and preservation efforts.

My sincere thanks to:
Mount Vernon Ladies Association
City of Fredericksburg, Virginia
Patrick Henry’s Red Hill National Memorial Foundation
The Corporation for Thomas Jefferson’s Poplar Forest
James Monroe’s Ash Lawn-Highland
James Madison’s Montpelier Foundation
The Thomas Jefferson Foundation

William E. Jewell, President & Founder
Historical Woods of America, Inc.
Introduction
by Kevin Wallace

It is impossible to separate the birth of the United States of America from trees and the material they provide. When the individuals who discovered and settled this land first arrived, they did so on giant vessels, created from wood, to find that the new world was rich in forests, providing shelter and the fire necessary for survival. It is no surprise that the Founding Fathers had a great love of trees and were personally involved in planting and nourishing them. The United States grew along with these trees, which bore silent witness to the birth of a nation and the struggles and accomplishments that followed.

National Treasures is historically important on two levels. The first concerns the majestic silent witnesses - trees that survived while others provided the material for a growing nation. Equally important to this exhibition are the pioneering figures in the field of contemporary wood art – masters of woodworking who have raised a previously humble pursuit to the realm of contemporary art. Among the artists featured in this exhibition are Mark Lindquist and David Ellsworth, two artists who led in exploring the potential of the wood vessel as an object of contemplation and sculptural discovery, along with Garry Knox Bennett, Silas Kopf and Wendy Maruyama, artists who have redefined furniture making. This exhibition also features leading figures in this ever-evolving field, who have continued to expand the language employed in working with wood.

National Treasures is the brainchild of William Jewell, who has spent much of his life exploring the mountains, forests and deserts of America. His deep appreciation for nature has inspired him to create furniture which serves as a remembrance and appreciation of the many mysteries of nature: “I believe that by resurrecting these pieces of nature — by giving them a second life as works of art — they can once again be appreciated for the magnificent creations they once were.”

Jacques Vesery, a leading figure in the contemporary wood art movement, co-curated the exhibition with Jewell. The artists represent the “who’s who” of contemporary wood art, and it is easy to understand why they would want to work with wood reclaimed from some of America’s most historic connections. Design and creation of the artwork was left to the artist’s imagination.

The individuals featured in this exhibition have always shown tremendous reverence for the material they work in, but have now been entrusted with wood from trees that are tied to the very heart of American history. The works display the signature approach of each individual artist, while reflecting the origins of the wood and a nation’s shared histories. The exhibition features leading furniture artists including Garry Knox Bennett, Michael Cullen, William E. Jewell, Tom Hucker, Silas Kopf, Wendy Maruyama, Brian Newell and Jere Osgood, wood sculptors including Trent Bosch, David Ellsworth, Robyn Horn, Janel Jacobson, Bonnie Klein, Mark Lindquist, Binh Pho, Joey Richardson, Meryll Saylan, Jack Slentz, Jacques Vesery, and David Broadwell, who is known for his knives and pens.

A number of artists in this exhibition, including Jack Slentz, Jere Osgood, Thomas Hucker and Silas Kopf have created work that celebrates the life and accomplishments of several of our Founding Fathers in different ways, some controversial, some traditional, some humorous, but all unique and original.

In working with Tulip Poplar from Thomas Jefferson’s Monticello, Mark Lindquist and Gary Knox Bennett both related their own revolutionary and progressive spirit to that of Jefferson, while Binh Pho, an artist known for his autobiographical works, links his own aspirations and pursuit of the American dream.

While all of the artists have approached the material with respect, some have chosen to celebrate free speech and court controversy. Wendy Maruyama chose to make a statement regarding internment camps and the rights given to all Americans in the Declaration of Independence with her Wall Cabinet created from Monticello American Elm, while Robyn Horn’s Pierced & Fractured Millstone presents a subtle commentary on Jefferson’s relationship with Sally Hemings through the additional use of ebony and bloodwood.

William Jewell’s console table, Balance, is inspired by the Native Americans’ struggle to maintain their inherent connection to nature and spirit throughout the last four centuries during the formation of America as we know it today.

Bonnie Klein and Trent Bosch both used wood from the 1854 Rappahannock River Crib Dam to create works inspired by the stories of Confederate and Union soldiers gathering to visit during the battle of Fredericksburg.

Artists in the exhibition, and connected with other Historical Woods of America projects, include woods from the homes of other prominent American statesmen in their pieces. Janel Jacobson went all out in her creation of “Ark of the Founders,” which included woods from a combination of historic trees, bringing the legacies of George Washington, Patrick Henry, Thomas Jefferson and James Monroe together.

Historical Woods of America believes that reclamation of historical trees and timbers is important for a number of reasons. First and foremost, they view these trees and timbers as a limited and valuable resource. Some of these valuable “old-growth” woods still exist in very limited quantities from trees on historical properties that have fallen or been damaged by storms, removed due to safety issues or construction and from sunken logs or timbers. In addition, sites like government state houses, local and national landmarks and even city streets often have historically or sentimentally significant trees which can be reclaimed in order to preserve their historical legacy.

Reclamation of these historic trees provides a way to keep our memories—and our history—alive, and the artwork in this exhibition showcase the exciting work being created by leading artists working in wood today, while providing a connection with our shared cultural heritage.

By preserving history through the creation of museum-quality works of art, this connection will be carried on for many generations to come.
Bonnie Klein
http://www.bonnieklein.com

Binh Pho
http://www.binhpho.com

Brian Newell
http://briannewellfurniture.com/home.html

David Broadwell
http://david.broadwell.com

David Ellsworth
http://www.ellsworthstudios.com

Garry Knox Bennett
http://www.gkb-furniture.com

Jack Slentz
http://www.jackslentz.com

Jacques Vesery
http://www.jacquesvesery.com/Site/Jacques_Vesery.html

Janel Jacobson
http://www.janeljacobson.com

Jere Osgood
http://www.furnituremasters.org/artists.cfm?ID=26

Joey Richardson
http://www.joeyrichardson.com

Mark Lindquist
http://www.lindquiststudios.com

Merryl Saylan
email: merryls@comcast.net

Michael Cullen
http://www.michaelcullendesign.com

Robyn Horn
http://www.robynhorn.com

Thomas Hucker
http://thomashuckerstudio.com

Silas Kopf
http://www.silaskopf.com

Trent Bosch
http://www.trentbosch.com

Wendy Maruyama
http://wendymaruyama.com/home.html

William E. Jewell
http://www.historicalwoods.com
Featured Artists

Michael Puryear
http://www.michaelpuryear.com
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David Nittmann
http://www.davidnittmann.com
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Duncan Gowdy
http://www.duncangowdy.com
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Emmet Kane
http://www.emmetkane.utvinternet.com
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J. Paul Fennell
http://www.jpaulfennell.com
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Michael Bauermeister
http://www.michaelbauermeister.com
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Norm Sartorius
http://www.normsartorius.com
39,40

Po Shun Leong
http://www.poshunleong.com
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I was intrigued by rumors of the soldiers from opposing sides gathering on the Rappahannock Crib Dam to visit with each other during lulls in the battle of Fredericksburg. I chose wood from the 1854 Rappahannock River Crib Dam and heart pine from the Rappahannock River to create one of my threaded spin top boxes. The two tiny tops inside represent the opposing forces. Since the design of my piece is of a playful nature - I chose the title: Time to Play Nice.
Thomas Jefferson was an impressive figure - founder of the United States of America and the architect of Monticello. As an immigrant and wood artist, I was honored to receive a piece of history - a piece of a poplar tree from the grounds of Monticello – to use in creating a work of art. For over two decades, my work has been concerned with my life’s journey, my dreams and the relationship between the two. In studying this piece of wood, I considered the life of Jefferson and my own experience, and the inspiration for this work of art quickly coalesced.

As a young man, it was my dream to become an architect, but when the war ended in Viet Nam, this dream of becoming an architect ended… or was transformed to a new dream… to be reunited with my family and find my freedom in the United States. It took Jefferson four years to build Monticello, and it took me four years to realize this - my American dream.

The work I created from the piece of poplar, “Architect of the American Dream”, was inspired by Monticello, but this was just the point of departure. This wonderful work of architecture inspired me to design my own dream house, with a poppy field and dragonflies. I put the sunburst window in the center of the dome, so I can see the moon… which I spent countless hours gazing at following my escape from Communist Viet Nam, while looking forward to my new life in the United States. Now when I see the moon, it has a different meaning to me especially when it’s full.

I am not an architect in this world and can’t build the house of my dreams like Thomas Jefferson, but in the world of imagination, everything is possible…
When I think of the founding of the nation, I think of documents. Both James Monroe and James Madison had a hand in many of the most important documents. It was Madison who planted the Cedar of Lebanon tree that provided the fragrant interior of this scroll case. Cedar in all its variety begs to be made into a box or chest, and here in the scroll box was a perfect convergence of ideas. The boxwood growing on Monroe’s Ash Lawn-Highland is a premiere wood for carving, and what better to carve for a scroll case than fragments of calligraphy? During my decade living in Japan I admired many sutra boxes; long, narrow cases made to house sacred Buddhist texts. The proportions have always impressed me, and with the present Scroll Case I had an opportunity to make my own version, albeit to house something decidedly secular.
Living in the late 20th and early 21st centuries I have often wondered what our Founding Fathers would think of the country they created if they could see into their future, our present. Jefferson in particular, the author of the Declaration of Independence, comes to mind. What would the winds of time bring to this country? Would they erode it completely, or change it into something unrecognizable? Or would those winds cause wear, but because his country was stronger than those winds, it would still stand? I chose to create a desk set that symbolized change but not destruction by the winds of time. The base was built using tulip poplar wood from Thomas Jefferson’s Monticello estate, while the pen and desk knife handle are made from Jefferson-era tulip poplar reclaimed from Jefferson’s second home Poplar Forest, as well as modern stainless steel and titanium.
Working with historical materials such as this Monticello Tulip Poplar tree is both a pleasure and a challenge. One must at the very least consider the intent of those who planted the tree compared to the intent of those who are now working its material; the styles in design that exist today that could not have been conceived during the tree's lifetime; what forms of inspiration in poetry, prose, or simple musings might have bloomed as a result of its mere presence; and what conversations, consternations, or even conceptions might have occurred beneath its growing canopy?

It is also a statement to the beauty of pure craft, where the material is paramount and an object's intrinsic value is literally defined through the stories that describe it.
This chair might surprise some, but in my mind it would be well suited for Thomas Jefferson, a man who many refer to as a ‘philosophical anarchist.’

My thought was that a Rietveld Z chair was about as far away from a classic American Windsor as you could get. It is my understanding that Jefferson actually had something to do with adding a writing-arm to a Windsor-style chair. (Rietveld should have considered this alternative although, had he done that, it might have bumped him out of modernism.)

There is an amazing range of possibility for interpretation given the complexity of a man like Thomas Jefferson. I hope I have succeeded in conveying a sense of this person who appears to have been a very unique and original individual.
The wood used in this sculpture is from a massive Red Oak tree which grew on the grounds of George Washington’s Mount Vernon estate. As it is quite likely that this is a Washington-era tree, it surely has witnessed a great deal of transformation during its lifetime. The large gear sculpture that I’ve created from this tree is inspired by political transformation since the time of our founding fathers. I have entitled this piece “Gears of Change Come Grinding to a Halt,” as it reflects my take on our current political situation.
When the assortment of historical woods arrived, I was faced with an interesting challenge to create a piece that was related both to the theme of the invitational exhibition and to the sort of work that I have been doing. I chose to research the trees of the source woods and plants that produce pods that are native to Virginia, home to many of the people who were founders of the early United States Government and where the selected wood came from. William Jewell sent many more kinds of wood than I was able to use, and I wish that I could have carved more of them.

The title is a bit grand in some respects for carved wood pieces. The piece that serves as a container for the other smaller pieces is a block taken from a Horse Chestnut tree that was planted by George Washington. I tried to remove as little as possible from the block of wood and yet create a container with a subtly pleasing form. It was not until searching for a title after the work on all parts was completed that the concept of the Ark was imagined. The form is rather like an ark, or a barge, or a boat - a container filled with the hopes and expectations for any aboard who have chosen to move towards a future destination.

The pods, chestnut, mulberry leaf and flowering dogwood all grow in Virginia and are part of a hopeful scenario in my mind. The spring peeper is also a harbinger of soon-to-arrive awakening growth and activity to return to the environment after winter.

Through their hard work and hopeful expectations, the founders of the United States created a government that moves ever towards the future. They also planted trees, an enduring gesture of optimism and usefulness for generations to come.

Thus, from the woods planted by the founders, I carved small subjects from nature that, to me, symbolize hopeful potential.
My connection to George Washington may seem distant to some, but for me, it is as close as can be. His name has been part of my life since I was 3 or 4 years old. My first attempt at art was when I hacked holes in my Father's prize Japanese Red Maple and was taught to remember the story of Washington's experience with trees at such a young age. I attended George Washington Elementary School in New Jersey, just miles from the route that General Washington took to Valley Forge. I served 4 years as a Submariner in the US Navy and was stationed on the first Fleet Ballastic Missile Submarine.... the USS George Washington SSBN 598. Is this fate or by chance that my path would take this route? Some things are just meant to be and I find myself continuing on that path with the opportunity to work with wood from Mount Vernon, possibly planted by George himself. It also seems fitting to include a small piece of chestnut that has been documented as being planted by Washington. I wonder where my next connection with such a great man will come from... Chance has nothing to with what has become the fate of my own history.
Jacques Vesery & Bonnie Klein collaboration

This collaboration is one in a long line of pieces created by Bonnie and myself in the spirit of giving back to the wood art community through benefit auctions. The inspiration for “National Treasures” came from the opportunity to work with history reclaimed, yet the task of doing this material justice in their next life was daunting. What would be an appropriate monument to the past witnessed by these trees? A Monument to to their life and those who walked among them. Cherry from George Washington’s Mount Vernon and White Oak from the 1854 Rappahannock River Crib Dam, Fredericksburg, VA were both part of early American history spanning revolt and civil disruption. Catalpa from the lawn of the Ellwood Plantation witnessed visits from James Madison, James Monroe, “Light Horse” Harry Lee and the Marquis de Lafayette in its youth and later by General Robert E. Lee and General Ulysses Grant. In 1863, it became the resting place of the amputated arm of General “Stonewall” Jackson and the Red Oak is from Jackson’s grave site in Lexington, Virginia. All these places are represented in some way in this new piece of history....
The writing chair, done with Mr. Kopf’s writing table in mind, very slightly references the Windsor chair. The exposed dovetails are a touch of colonial construction, but again, I wish to bring a contemporary vocabulary into the design with the geometry of the composition. The Dearest Sally note done by Silas is a touch of humor that relates to the story upon which Silas has based his desk design.

~Thomas Hucker
The trompe l’oeil marquetry top is made from veneers that were sawn from the historic woods of the Founding Fathers. The illusion is most effective if the objects depicted are relatively flat and can be made to look as if they are sitting on the surface. The marquetry challenge was to find enough contrast using only the woods provided. I chose the Washington Horse Chestnut because it was the most highly figured timber, allowing the plainer woods to stand out. The ash was the lightest tone and therefore the choice for the paper. The “black” of the ink was obtained by using end grain of walnut. It was difficult to cut, but effectively dark. There were redder tones available for the wax seal and golden tones for the brass parts.

The words of the Declaration of Independence are American icons. Did Jefferson struggle to choose the individual phrases, or was he such a wordsmith that they easily rolled off his quill pen? Perhaps his first draft involved corrections on the way to “getting it right.”

The piece brings together artifacts of the eighteenth century (quill pen, brass keys, wax sealed envelope, and spectacles) with a contemporary table design. My thought was to say that the centuries-old ideas still inspire and remain alive today.
The end tables are based on the pie crust tables of the era of the nation’s founding. The raised lip is simplified, and cascades down the slab back. The point is to reference the past, but to do so in a modernist vocabulary.

Also, the simplification of the lines and the waterfall effect from the top slab to the back bring out the beauty of the timber.

George Washington Whiskey Distillery Walnut Dimensions: 24”w x 16”D x 24”H
Photo: Virginia Kamenitzer
When I heard that there would be wood from George Washington’s Mount Vernon Plantation, I asked about cherry. We all know the story about Washington and the cherry tree. I don’t believe he carried out the deed, nevertheless, we are left with the story.

My piece is a hall table of cherry reclaimed from the grounds of Mount Vernon, with a realistic branch and cherries carved on the side rail to commemorate the story of George Washington chopping down the cherry tree.

Carving performed by Mr. Jeff Roberts, of Unity, New Hampshire.
The coat of arms of George Washington were first used to identify the family in the twelfth century, when one of George Washington's ancestors took possession of Washington Old Hall, then in County Durham, in North East England.

The Washington Window in Selby Abbey, the parish church of the market town Selby, Yorkshire, England contains a variant of the Washington coat of arms in the original 14th century stained glass. The design is often said to have inspired the Stars and Stripes and the coat of arms and flag of the District of Columbia.

This Washington shield at Selby probably represents some kind of benefaction made to the Abbey to commemorate John Wessington, Prior of Durham (1416-1446) the most distinguished collateral ancestor of George Washington.

Selby Abbey's cathedral-like size gives it an international reputation as one of the most important church buildings in the world. It is one of the relatively few surviving abbey churches of the medieval period. It was founded by Benedict of Auxerre in 1069 and subsequently built by the de Lacy family. It is officially listed by the World Monuments Fund. Americans can feel proud to know that such a fine example of the Washington Arms has such a beautiful and honoured setting.

‘Linking Arms’ depicts the family ties between America and England. The butterfly nestled in the centre has one wing made from American Horse Chestnut and the other from English Sycamore, uniting the two countries.

This floral form created from “America’s Historic Horse-Chestnut Tree” planted by George Washington in Fredericksburg, VA and Green Ash from the Mount Vernon Estate, a tree planted on the bowling green in front of the mansion, captures the beauty and elegance of the fauna and flora on this Estate.

Pierced in the petals are images of the stars and stripes, Mount Vernon flowers, George Washington’s war horse Nelson and the dove of peace from his prized weather vane.

The large leaf represents the stained glassed Washington Window in Selby Abbey linking arms both historically and physically ‘over a thousand leagues of sea’.

References:
http://www.selbyabbey.org.uk/washington_link.htm
When I received a block of tulip poplar wood from the grounds of Thomas Jefferson’s Monticello estate, I began thinking about Thomas Jefferson and the home he created at Monticello. From this tree, believed to have been planted by Jefferson himself, and that he must have watched as it grew, I wanted to make something that would pay homage to him and to Monticello. I imagined how Monticello was at its beginnings and how the wood used to build it was hand hewn and rough sawn. Also, I thought about Jefferson’s decision to add a dome to his house, and what it might have symbolized to him. I wanted the interior of the bowl made from his tree to give the viewer the same feeling of expansiveness and freedom that you might experience looking up into the dome. In using my robotic chainsaw lathe-turning technique, I pay homage to Jefferson the inventor and, through the regular sawn patterns that give an illusion of space and structure, to Jefferson the architect. The black zone lines and pink, blue, and green colors in the wood evoke early maps, like those Thomas Jefferson collected. These graphic elements are displayed around the top interior of the bowl in commemoration of the map collection that he displayed on the walls of the Entrance Hall at Monticello. This bowl refers back to the Ascending Bowl series I began in 1980. The lift of the form and the vertical lines on the top of the exterior symbolize the ascension of the human spirit. It has been a moving experience to work with this wood that has a direct link to Thomas Jefferson’s life at his home in Monticello. Monticello Bowl was made in honor of this patriot and philosopher.
WASHINGTON’S CROSSING:
“It was a demoralized, ill-equipped army which stood on the shore of the Delaware River in December of 1776...”

Washington Crossing the Delaware is an 1851 oil-on-canvas painting by German American artist Emanuel Leutze. It commemorates General George Washington’s crossing of the Delaware on December 25, 1776. The crossing and the subsequent winning of this battle established Washington as a leader and renewed energy in the Revolutionary cause. We all grew up on that painting and the idealized view of Washington and the dramatic location of this crossing.

When I first visited Bucks County Pennsylvania and went to Washington’s Crossing, I kept thinking the river looked so small and narrow, could this be the right place; it was not like the painting I remembered. Could that narrow river have been that difficult?

This opportunity to work on a beautiful piece of Walnut from Mt. Vernon brought back those memories of the painting and my reaction to Washington’s Crossing. I decided to do some research and learned that there has always been controversy about the painting and its inaccuracies: Washington went in the dead of night without light in the sky as depicted in the painting, he would have been unable to have stood in the boat as painted, they used a far different boat with high sides and all would have stood, there certainly would have been no woman on such a boat. The flag was wrong, we did not have stars and stripes until after we won our Independence.

Yet isn’t the painting really accurate for what the battle meant and how it changed the course of this demoralized army? Caught up in this history and place, I made this triptych.
The inspiration for this chest grew out of a story that I heard on the radio back in 2008. In an interview, Robert F. Kennedy Jr. relayed a story about George Washington being approached by his generals with the idea of torturing British soldiers to extract strategic information. Washington responded with, “I would rather lose the war, because this is the first nation in history that is based on an idea, and the idea is one of essential human dignity and justice.” He further emphasized that he would prefer to be ruled by the British than to lose that.

I was and I continue to be in awe of Washington’s integrity and his unyielding conviction to what he referred to as the “idea”—words that I find as valid today as they were then. This chest is a celebration of that thought—a place to hold and honor that ideal.

The chest’s case is made from a field walnut off the property of Mt. Vernon. It was chosen because of its superior carving ability and for its visual simplicity and “quietness” that it would impart to the interior. The bottom of the chest is made up of thirteen equal panels of walnut that are from a tree situated by Washington’s whiskey distillery—the panels symbolize the thirteen stripes that are found on the flag. The entire interior of the chest is finished with a light coat of wax to promote the natural scent of the wood and to impart a sense of purity to hold a thought.

The entire outer body of the chest is carved, including all the beading and the frames around the top. This gives the chest a more sculptural and textural quality than it would have if more traditional methods would have been employed. The carving motif on the chest’s sides is based on a combination of ideas: the overlapping rings symbolize the ring of stars on the original flag and the background carving represents the flag’s stripes waving in the wind.

The thirteen stars that surround the central panel of the top symbolize the thirteen colonies that will soon become states. Here, in the top’s carving, each star is connected by an arc to each and every star—in concert, they form what would become the nation that will begin on this new idea.
This work is a “Pierced & Fractured Millstone” made of wood from a Tulip Poplar tree that was reported to have been planted by Thomas Jefferson at Monticello. I have pierced the Millstone with a sliding dovetail made of two woods laminated together, ebony and bloodwood. These woods are both grown in Africa, and refer to claims that Thomas Jefferson had a relationship with Sally Hemings, an African American slave at Monticello, so there is a visual connection as well as a historical one.”
Working with historical material was a challenge as I wanted to incorporate some of the past into my contemporary work. This material was used in a dam called the 1854 Rappahannock River Crib Dam. The oak and the pine were used together to hold back the water allowing people to manipulate nature for their desired outcome. In my work I deal with relationships in people and materials. In Working Together Again these materials were once again designed to complement each other. The use of the sandblast texture gives a sense of the age of the material. They fit together to create a contemporary piece that, to me, represents a historical treasure.
Balance was inspired by the first American people, the Native Americans, whose philosophy on the joining of nature and spirituality led them to live in harmony with the land. Working with nature, rather than against it, the Native Americans took only what was needed from the land in order to survive and sustain their families, exhibiting an immense respect for their environment. This appreciation is mirrored in my own love of nature and the outdoors.

I found inspiration in the curves of the arms of this Saguaro Cactus skeleton, which came from the Tohono O’odham Indian Reservation in Sells, Arizona. Inspiration for this piece was also found in the symmetry of the grain pattern in the American Walnut top, base, and center post, which I reclaimed from a storm damaged tree in my home state, Virginia.

The Saguaro Cactus is the largest cactus in America, which only grows in the Sonoran Desert. It grows a mere half inch per year in some areas, and only starts to grow the "arms" after 75 years of life, indicating that by the size of the support arms on this table, these cactus skeletons are several hundred years old and have witnessed many transformations within the Tohono O’odham culture. Unfortunately, the balance that they once knew has changed immeasurably since the time when this Saguaro started to grow.

Figured Walnut (Virginia), Saguaro Cactus Skeleton (Sonoran Desert)
Dimensions: 88”L x 16”D x 38”H
Photo: Suzanne Carr
The inspiration for this piece comes from my admiration and respect for the indigenous people of the United States, who are the true “first Americans,” as well as the indigenous people of Australia. Before being settled upon by the Europeans, both of these groups lived in a world where all they knew was to live off the land, and use what Mother Nature provided to them to survive and prosper.

The Native Americans used the Saguaro Cactus for many purposes, including food, and the skeletons of the dead Saguaro were utilized for building materials, giving them shelter and fencing to keep their live stock contained.

The Australian indigenous people, Aboriginals, used the Jarrah tree for the same purposes. They made honey from the flowers, used the wood for hunting implements, fire and, of course, shelter.

Although these two groups of indigenous people had no modern machinery or great technology to assist them, they survived by using what they had and respecting the land by only taking from it what was needed – valuable lessons for our culture today.

These two civilizations are joined in Connected, a functional object that celebrates the rich history of both cultures.
My new series of work, “E.O. 9066” is influenced by personal and family history and addresses the evacuation and internment of over 200,000 Japanese Americans in 1942. 120,000 were incarcerated in shoddily built barracks in bleak landscapes. This event dramatically changed the Japanese American psyche and is to this day still a vague segment of history to most Americans.

My aim is to inform viewers of this experience, and to show my own interpretation of history through information and photographs currently in American archives and interpretive centers.

The invitation to create a piece using woods from historical landmarks was a perfect opportunity to portray the irony of using salvaged wood from a fallen elm tree from Monticello: the estate of Thomas Jefferson, the principle author of the United States Declaration of Independence, and the third president of the United States. The fragmented design of this work, combined with the ironic context in its material source adds a strangely sublime reference to the emotional and physical landscape of this historical event.
American Dream

This is the sequel to an earlier work, which I titled Architect of American Dream. Both works are created using wood from a poplar tree from the grounds of Thomas Jefferson’s Monticello. In this work, the peacock feathers are forming the cradle of the dream - one feather opening the dream for the cranes making its freedom flight. The pierced peacock feathers surrounding the sun burst window of the Monticello open up the back wall, revealing an abstraction using the colors of the American flag.

From the Founding Fathers to the average American of today, we have one thing in common: a love of freedom. Whether American born or immigrant, we search for it, fight for it and are willing to die for it if we have to. The Vietnamese people are no strangers to the refuge and fight for freedom. For thousands of years, others have sought to rule Vietnam, from the Chinese to the French. Within my life, the threat to freedom was the rule of Communism. I risked my life to find freedom and today I live the American dream - happy to live in the land of free. I owe everything I have to those who made the American dream a reality and those who have preserved it for generations.
The opportunity to work with woods supplied by Historical Woods of America, in particular poplar from Monticello and pecan from Mt. Vernon, provided me with the opportunity to honor and acknowledge the contributions of African American slaves to this country. Like my own ancestry this heritage began before the founding of the United States. African Americans have fought with honor and loyalty in every war of our nation. They have significantly contributed economically, socially, culturally and politically to American culture.

The Dan Chair is an expression of my pride in being a descendant of slaves. It is an interpretation of a style of chair found among peoples of what was historically known as the Slave Coast of West Africa. One of those peoples is the Dan.

The chair symbolizes the nobility of American slaves and the ukibori, a technique of producing raised patterns in wood, on the legs represents the scars of bondage.
“Tagging” is urban art (some call it graffiti) created to express political ideology or comments on social conditions. Often the artist uses “rattle can” paint to cover existing work on surfaces of structures in urban environments. I have used this art form on “Tagged”.

Most will agree to the greatness of the man, Thomas Jefferson. I have used Jefferson’s words, from the Declaration of Independence “we hold these truths”, burned into each step of the golden spiral that pierces the black and red pattern of the platter. By tagging the piece with the coded words “except for some”, I am symbolizing the contradiction of equality in the philosophy of our government and the personal life of Jefferson.
To get prepared for National Treasures: History in the Making, I visited George Washington’s Mount Vernon estate with my camera in hand. I have an affinity for farming and wooden structures, so I went directly to the agricultural area. There is an expansive amount of inspiration, ranging from wooden and brick fences, carefully planned gardens, and several timber framed buildings.

For the blanket chest, I was inspired by the structure of the corn crib, with its framework and vertical slats. The form lends itself well to the framework that I use in my furniture. I like the repetition of the slats, not only visually, but also in the process of making them as well.

The image carved on the front is derived from a photograph that I took of a poplar tree on the front lawn of the estate. It is a beautiful old tree, that shows age and grandeur.
I am honored to be part of this wonderful exhibition William Jewell first spoke to me about being involved with this project in 2008. When I asked him if there was any Irish connection to any of the Historical Woods his first thoughts were no, but then got back to me to say that the Rappahannock River Crib Dam in Fredericksburg Virginia was built by Irish Immigrants in 1854.

The Crib Dam was built by Irish Immigrants which were part of the mass immigration which happened from 1847 to 1854 because of the Irish Famine.

From 1845 to 1849 people in Ireland were dying from starvation, malnutrition, and typhus due to the Potato Famine that plagued the country. Because of this two thirds of 1.5 million Irish people immigrated to the United States. The peak of Irish immigration was between 1847 and 1854, during this time the Irish were the largest group of immigrants in the United States. For most of the Irish the decision to come to America was mostly driven by economic reasons but also they felt themselves to be political exiles which led them to be more politically active in the US. The ones that did migrate were earning to support their families that had stayed in Ireland and also so that they could have what they viewed as a better life, at least economically. The majority of immigrants from Ireland were “young, female, poor, from rural districts, and Roman Catholic.” These women worked in textile mills and households while the men worked in transportation or construction. Although the Irish had come to America in search of a better life which they had heard of from other immigrants, most worked very hard but eventually found almost no benefit and returned to their homeland. However the Irish immigrants that did find a better life stayed and created their own cities with Catholic churches and schools, and many social organizations in order to feel as if they were not alone in their struggle to find a better way of life then they had experienced in Ireland.

These pieces were created with the history of who had handled the wood before it arrived to me in Ireland in April 2011, which was another very historical time in Irish history. We had the visit of Queen Elizabeth of the United Kingdom, which was the first visit of a British Monarch in over a 100 years since the Irish Republic got its independence from Britain in 1921. Then, three days later President Barack Obama visited Moneygall, Co. Offaly, Ireland from where his Maternal Grandfather had left for America in the 1800’s.

A Journey of Hope
Crib Dam Pine Ebonised with Colour, Glass and Spikes
16”x 9”x 2”

Created from the pine framing timbers of the 1854 Rappahannock River Crib Dam, with the theme immigration in mind. The piece of glass represents the Ocean from Ireland crossing to America, the spikes represent the starving people and how they had a very rough crossing. The ship is represented in the wood and the turned opening colour in blue is the water behind the deep dam, held together with the spikes.

Murky History
Crib Dam Oak with Spikes and 23c Gold Leaf
16”x 9” x 6”

In creating this piece I hope people will see how life can be affected by history again. The spikes represent the men that worked on the Crib Dam who were very weak, but lived the dream that they would find the pot of gold for a better life.
Wonderful, old, colorful and sometimes crotchety little pieces of wood stepped forward from the box of Historical Woods that William Jewell provided. On my small lathe they became little gems that show off each wood’s individual character, and as well to show the affects of centuries of growth and decline in the forests and on the properties where our country’s founding fathers built their homes. The trees stood witness as the men forged a new nation.

These turned forms do not allude to any historic 18th century America predecessors by scale or shape; though bowls, boxes or vases were part of daily life then as they are now. The modern forms made of historic woods were made to honor the grand, humble trees and the many people who took part in creating the foundations of this country.
Janel Jacobson

This old tulip poplar wood, from a huge Jefferson era tree from the grounds of Monticello, as well as the 1854 crib dam white oak that was blackened by ages spent in the water, were the woods I considered to be crotchety; but with sharp tools and a light touch, they yielded to the work and allowed something to be made from them. I was delighted to see the vitality of the grain and rays that appeared on the black bowl and the display stands.

The upper face of the boxwood pedestal-bowl that stands on the crib dam oak block has such distinctive markings that I decided to not carve the surface, which was my intent by making the rim wide. In it I see river and water movement in the colors that run through the old boxwood; the water and age-blackened oak of the base is again “under water”.

Knowing that the sycamore sample was from the first wood that William Jewell acquired when Historical Woods of America was first started, made the work on the lidded box and bowl extra special for me. I wanted the pieces to work out well, to celebrate the beginnings of HWA. Many thanks to William for his vision, and for the opportunity to work with woods that bear a great history that is related to the times and activities of the founding fathers of our country.
Ash from Monroe’s home, American Yellowwood from Fielding and Betty Lewis’s home and America’s Historic Horse Chestnut Tree planted by George Washington all come together in this floral form to capture the spirit of America along with the fortitude these 3 men bestowed during the American Revolution.

The piercing depicts the crossing of the Delaware River; the ash portrays our roots............. the butterfly escapes to freedom.
Working with wood from the tree believed to have been planted by Thomas Jefferson himself was a challenge aesthetically for appropriately honoring its historical significance. For this piece, I chose to focus and honor Jefferson's creative and intellectual genius, the effects of which I'm sure this tree had “witnessed” many times in its young life when Jefferson resided at Monticello. Jefferson's genius was eloquently understated by President John F. Kennedy in 1962 at a White House dinner honoring 49 Nobel Laureates, when he said, “I think this is the most extraordinary collection of talent, of human knowledge, that has ever been gathered together at the White House, with the possible exception of when Thomas Jefferson dined alone.”

The “star” design element in the piece represents an important symbol of early America, familiar to everyone. It is also used to suggest one of Jefferson's scientific interests—astronomy. As such, the star has made the connection for me with respect to Jefferson's immense contribution to the founding of our country, and my admiration of his scientific genius. The design of the stars and raised “stripes” emphasize movement: (1) as you would typically see in a flag's constantly changing shape in the wind, and (2) astronomically (one of Jefferson's scientific interests), with stars “swirling” in the sky throughout the night, which undoubtedly Jefferson often gazed upon above Monticello.

As the author of the Declaration of Independence, and an architect of the newly formed American Republic, Jefferson realized the immense difficulties that were in store for this young country. The title, Ad Astra II (to the stars), is then perhaps a metaphor for the genius of Jefferson, who voiced—seemingly more than anyone else—the aspirations of a new republic.
In thinking about the WWW of Washington, Whisky and Walnut, I decided that a vessel could be the thing that tied them all together. How convenient! Wooden vessels just happen to be what I make! The wood I used is from a 150 year old walnut tree that grew right next to the original foundation of George Washington’s whisky distillery at Mount Vernon. In 1799, this was the largest distillery in the country. The character of George Washington can still be felt in reading about him, in the best parts of our country, and in this piece of walnut. Walnut is strong, substantial wood that glows from within. The whisky distilling business involves lots of wooden vessels. So I decided to envision Washington in the form of a whisky barrel.

Most of my vessels are made using a not-so-traditional technique of gluing together horizontal layers of wood but I wanted this one to suggest a whisky barrel with vertical joints. So I shaped it with tapered vertical facets, like barrel staves. The actual joints are still horizontal as can be seen. Steel barrel hoops were added to reinforce the notion of a whisky barrel. A tall elongated barrel. I think of my large vessels as figural, with heads, shoulders, (barrel chest?) and feet. This one has a strong stance, a commanding presence, and it is exactly Washington’s height. While the idea of George Washington as a walnut whisky barrel may seem, (and probably is) facetious, I like to think of him walking the grounds of his Mount Vernon estate, the very ground where this tree grew, sipping a sample from his distillery, and standing as strong as a walnut barrel.
Thomas Jefferson, the author of the Declaration of Independence and the third President of the United States of America may well have planted the tree from which I carved this letter opener. In his Weather Memorandum Book on April 16, 1807, Jefferson noted planting “1. Laurodendron in margin of SW [shrub circle] from the nursery.” This tree grew to be enormous and unfortunately hollow. 84” in diameter at its base this was described as one of “Mr. Jefferson’s pet trees”. It was designated both one of Virginia’s Remarkable Trees and a Millennium Landmark Tree. Eventually this magnificent tree was removed for safety concerns and I was offered some of the wood for carving. Near the rotten center of this huge hollow tree the wood was quite stained by stagnant rain water contained in the hollow. This produced the rich gray colors and varied shades in these bracelets.

Thomas Jefferson loved trees and hated to see them cut down but given the reality of the damage to this tree it is a good second best for parts of the tree to live on in the works made from its wood.

All of our lives we have heard about George Washington, our very first President. He’s become a mythical figure almost a superhero in today’s vernacular. Being offered the chance to carve wood from a tree that he planted gave me chills and a elevated sense of responsibility. It would have been dishonest for me to have crafted a spoon in Revolutionary War style mimicking the silverware of the time. I believed my task could be best served by doing what I love to do which is to respond to the character of the wood to make a unique spoon unlike ones I have ever made before.

Mt. Vernon Spoon shows the beauty of Mulberry Burl confined entirely to the spoon bowl. The heartwood and beautiful lighter sapwood form a visual mountain range in profile. There was only wood available in my small salvage scrap to have the handle effectively beside the spoon bowl rather than more typically coming from the back of the oval bowl. I wanted to elevate the bowl somewhat and chose to extend the handle in front and below the bowl for this purpose.

George Washington planted trees and it’s documented that he planted the tree from which this spoon was made. I honor his life and his love of trees with Mount Vernon Spoon.

Throughout my career I have noticed that the connection I feel with the history of wood is shared by many people. Family photos bring back memories and items made from trees of meaning do the same. I own all the lumber from the walnut tree which stood next to my grandfather’s home during my childhood. When I use pieces of that tree I reopen memories of the times I shared with him. The founding fathers are almost mythological figures and perhaps would be shocked to know what is sometimes done in their names but the fact remains that they were the leaders who formally began the United States of America. Trees grow over many years and they spread and strengthen and develop character. I hope this spoon makes a connection with the best of America’s character. All of us have good and bad features and America’s past is not without problems but our goal, our intent, must always be to strive for goodness and beauty while accepting the lessons learned from our flaws. This old boxwood is rich and beautiful while also being cracked, stained, and weathered. This connection to both past and present channeled through historic woods is a small way to heal our present conflicts.
Thomas Jefferson, the author of the Declaration of Independence and the third President of the United States of America, may well have planted the tree from which I carved this letter opener. In his Weather Memorandum Book on April 16, 1807, Jefferson noted planting “1. Laurodendron in margin of SW [shrub circle] from the nursery.” This tree grew to be enormous and unfortunately hollow. 84” in diameter at its base this was described as one of “Mr. Jefferson’s pet trees”. It was designated both one of Virginia’s Remarkable Trees and a Millennium Landmark Tree. Eventually this magnificent tree was removed for safety concerns and I was offered some of the wood for carving. The huge hollow tree held water and over the years this water stained the wood very dark nearest the soaked interior surface. It was from this unusually dark wood that I carved this letter opener. Letters were the internet of the day for our founding fathers and crafting letters was an art form. This contemporary letter opener honors those bygone days and pays respect to Thomas Jefferson, who loved science, nature, letters, and trees.

Boxwood – Patrick Henry’s home Red Hill according to one biographer (Amy & John Kukla) of founding father Patrick Henry, after he uttered the famous words “I know not what course others may take; but as for me, give me liberty or give me death!” he feigned stabbing himself in the chest with a letter opener. I prefer a more peaceful purpose for this carving. Patrick Henry’s granddaughter planted this boxwood in an attempt to restore Redhill to its original state. It was an act of respect for family and tradition. It is in that spirit that this letter opener was carved.
The “flesh and bones” of this sculpture is the wood from George Washington’s home at Mount Vernon. I tried to capture, in spirit, the fight for separation that the founding fathers strived for, against the ties to England.

The single segmented staff form represents the British Royal Sceptre, the traditional symbol of imperial authority. The staff is surrounded by a complex vessel like form that culminates in a sharp spike, seen here as the American Revolutionary movement and the right to bear arms.

The form has also another meaning, as a vessel like structure made of the purple heart wood that was used to build a replica of the early ships that came to America.

Woods Used:
Purple heart used to build a replica of one of the early ships that came to America. Cherry, Sophora Japonica (base), 150 year old Walnut and White Ash from Mount Vernon.

American Yellowwood from Washington’s sister’s home, Kenmore.
White Mulberry Burl tree planted by Washington February 25th, 1785 at Mount Vernon

Dimensions:
19” x 7.5” x 7”

Photo: Po Shun Leong

The “flesh and bones of this sculpture is the material connection to the wood from the trees at George Washington’s home at Mount Vernon.

I tried to capture in spirit, the fight for separation that the founding fathers strived for, against the ties to England.

The single segmented staff form represents the British Royal Sceptre, the symbol of imperial authority. It is surrounded by two complex vessel and triangular like forms that the culminates in a spike, seen here as the American Revolutionary movement. The triangular forms have other meanings, such as vessel like structure made of the purple heart wood that was used to build a replica of one of the early ships that came to America. Also, the shapes are reminiscent of teepees, a reminder that there were people here before the Europeans came.

Wood used:
Purple heart used to build a replica of one of the early ships that came to America, 150 year old walnut, White Mulberry Burl, tree planted by Washington February 25th, 1785.

Dimensions:
17” x 8” x 5”

Photo: Po Shun Leong
The vertical forms represent the growth of the great institutions, ideas, culture and industrious society that arose from the people, land and mountains of America. This sculptural construction is made from the woods of trees from Mount Vernon, birthplace of George Washington.

Woods Used:
Cherry, Purple heart used to build a replica of one of the early ships that came to America, 150 year old walnut, White Ash, White Mulberry Burl, tree planted by Washington February 25th, 1785. American Yellowwood from Washington’s sister’s home, Kenmore.

Dimensions:
15 1/4” x 4 1/2” x 18 1/2”
Photo: Po Shun Leong

This Sculptural construction uses woods from George Washington’s property at Mount Vernon. I intended to create an interpretation of the boat from 1897 replica of the painting by Emanuel Gottlieb George Washington Crossing the Delaware. The Original painting was destroyed in a bombing raid by the British Royal Air Force in Germany (which had led to a persistent joke that the raid was Britain’s final retaliation for the American Revolution). The painter did not know exactly what the actual boat looked like, so it was interpretation as is mine. During the making of “Washington”, my boat evolved into a deconstructed one that had been laid to rest under the water after many years of service. The carvings suggest parts such as its ribs and other shapes. The vertical forms rising from the relic indicate the emergence of the United States of America. A model of the Washington monument is formed in the foundations of the base.

Woods Used:
Cherry, Purple heart used to build a replica of one of the early ships that came to America, 150 year old walnut, White Ash, White Mulberry Burl, tree planted by Washington February 25th, 1785. American Yellowwood from Washington’s sister’s home, Kenmore.

Dimensions:
14 1/4” x 5” x 18 1/2”
Photo: Po Shun Leong
This is the list of historic woods that the artists had to choose from for this exhibition

**“Americas Historic Horse-Chestnut Tree” Horse-Chestnut (Buckeye) 1780’s:**
The last survivor, of thirteen Horse-Chestnut trees, planted by George Washington on Faquier St. in Fredericksburg, Virginia.

These thirteen horse chestnut trees were planted by George Washington to represent the thirteen colonies at the time. In 1926 the Tacca Georgia chapter of the Daughters of the American Revolution placed a bronze plaque at the base of this tree, indicating that this was the tree planted for the colony of Georgia. These trees also provided shade for his sister Betty, and his mother Mary, as they walked to and from each other’s home in a short distance away.

**George Washington’s Mount Vernon Walnut 1850’s**
This 150 year old tree had to be removed from the site of George Washington’s whiskey distillery, which stood behind his grist mill. Archaeologists uncovered the original foundation, and Mount Vernon has since rebuilt the distillery and are now making whiskey using Washington’s recipe to produce small batches for the first time in over 200 years.

**Washington Era Oak Tree**
This oak tree was blown down in a severe storm in early 2009. It was growing in close proximity to another massive oak that has been dated to the late 1700’s through a dendrochronology study. This recently felled tree was even larger than the one that still stands, suggesting that it was an older specimen.

**Pecan 1850’s**
One of the massive pecan trees that grew off the SE corner of the mansion. This 150 yr old tree was severely damaged by hurricane Isabel in 2003, and had to be removed.

**Green Ash (age unknown)**
This ash tree was a replacement for an original ash that grew on the bowling green in front of the mansion. It was rotted in the center, so a precise ring count was not possible, and the staff had no record of when it was planted. I counted 75 rings up to rotted center, which was approximately 1/4 of the circumference.

**Sycamore (age unknown)**
This tree grew directly in front of GW’s grist mill. It was 6 1/2 feet in diameter at breast height, and may have been planted by George himself. A plaque next to the tree with a drawing and text, shows, and describes, George tying his horse to this tree when he arrives at the mill to speak to his employee, the mill operator. The Sycamore had to be removed in 2001 due to safety concerns, as it was hollow from the ground up to about fifty feet high, and had been filled with lightweight concrete to stabilize it many years prior to its removal.

**Mt. Vernon Field Trees**
The following trees were reclaimed from various locations on the grounds of Mt. Vernon. They were removed in order to build the new visitors/educational center; some are from storm damage Cherry, Walnut, English Oak, Red Oak, Zelkova, Saphora Japonica, Ash, Mulberry.

**Thomas Jefferson’s Monticello “America’s Millennium Landmark Tree” Tulip Poplar**
This tree was believed to have been planted by Jefferson himself off the SW corner of his home Monticello. Hollow for many years, it finally died in 2007, and was removed in June of 2008.

In a letter written by Jefferson in 1807, he describes the planting of a tulip poplar in the exact location where this one grew. The Thomas Jefferson Foundation believed that this was enough evidence to consider, and promote this tree as the only one on the property that was definitely original.

**Monticello Field Trees**
These are trees were reclaimed from the grounds of Monticello. The cedar and elm were approximately 100 years old. They have been removed for various reasons. American Elm, Royal Paulownia, Red Cedar.
American boxwood (1830)
Patrick Henry's granddaughter, Elvira Henry, planted this boxwood garden in 1830, to copy her grandfather's garden at Union Hill in Nelson county.

Red Cedar (1830 - 1860)
Two red cedars are from the John and Elvira Henry era (1830-1860's) and most likely planted by them personally, though not recorded.

AMERICA'S CIVIL WAR
The Ellwood Catalpa Tree, Ellwood Plantation, Wilderness battlefield, Virginia (approximately 170 yrs old)
This tree witnessed many things during it's long life. Including the Battle of Wilderness, and the burial of Stonewall Jackson's left arm after he was wounded by his own troops.

Ellwood also served as headquarters for two generals during the civil war.

Ellwood, a circa 1790 home located in the western portion of the Wilderness Battlefield, is significant to the nation because of the role the house and grounds played during the Civil War. Within a year’s span two flags flew over Ellwood; the Confederate hospital flag and the blue swallowtail flag of the Army of the Potomac's Fifth Corps. In 1863, it served as a Confederate hospital for six months following the Battle of Chancellorsville. The family cemetery became the burial site for General “Stonewall” Jackson’s amputated arm. One year later during the Battle of the Wilderness, Ellwood served as headquarters for Union General Gouverneur K. Warren.

William Jones, the builder of Ellwood, was a very social man and opened his home to America’s founding fathers. He hosted James Madison, James Monroe, “Light Horse” Harry Lee and the Marquis de Lafayette, all of whom arrived for a meal or a several-night stay via the carriage entrance. The Catalpa stood next to this access road. Equidistant from Fredericksburg, Orange and Culpeper, Ellwood was the perfect layover for those traveling by private coach.

1854 RAPPAHANNOCK RIVER CRIB DAM
Old growth white and red oak was used for the face of the dam. Yellow pine was used for the framing.

This wooden dam was built to divert water from the river into a canal and millrace system that runs through Fredericksburg, providing a way for merchants to move goods and harness the power of the river to operate various mills. During the civil war, the pool of water above the dam was an impediment to the union army during the battle of Fredericksburg, as they headed south to take Richmond. There are accounts of fraternization and unofficial truces between the north and south soldiers as well.
Our Mission

Historical Woods of America’s (HWA’s) goals and services are squarely focused on the reclamation, salvaging and creative repurposing of historical trees and timbers.

We work exclusively with trees that have fallen in storms, are diseased, unsafe, or are being removed for construction -- along with timbers removed from historical sites during renovation of existing structures.

HWA offers a historically significant, revenue-producing alternative to the owners of such items. Instead of underutilizing or discarding these limited, valuable resources at a landfill, we are committed to preserving not only history, but the integrity of the environment through our unique services.

HWA is located in historic Fredericksburg, Virginia, and has reclaimed trees and timbers from several landmark sites, including George Washington’s Mount Vernon Estate, Thomas Jefferson’s Monticello and James Monroe’s Ash Lawn-Highland.

We are currently in discussions with several other historical sites, both locally and nationally, and will provide updates as other historic trees come into our care.

HWA clients benefit directly from our unique practice of giving this otherwise wasted resource new life as furniture, artwork, fine writing instruments, and other memorabilia.

Typically, we either purchase the wood outright, or deliver a portion of the proceeds from sales of products created from the wood back to the organization.

Historical Woods of America helps to keep the important history of America alive for current and future generations. Through our innovative services and products, we strive to ensure our nation’s rich cultural history is preserved.

We have created a business and brand like no other, and will continue to lead the way in the field of reclaiming America’s most historic “Witness Trees”, and timbers from historic sites.