

AAW SYMPOSIUM IN PORTLAND, OR

The twenty-first annual Symposium of the American Association of Woodturners, held from June 29 to July 2 in Portland, Oregon, was their tenth Symposium. It was so full I don't know where to begin. It was rich in discussions, demonstrations, exhibits, new work, special exhibits and best of all renewing old friendships and making new ones. There is no more congenial group than a gathering of more than 1500 turners, gallery owners, trade show folk and collectors of wood art.

It was not an official CWA trip, but we were there with a small but avid delegation led by our President, Pat McCauley. Also present was our editor, Jan Peters.

The Symposium opened with Binh Pho's tribute to his friend and mentor, Frank Sudol, who died this past December. Binh made a very emotional presentation and showed a film of Frank working and talking. It felt very real as if he were there with us. Frank will be missed.

This Symposium marked the inauguration of the POP (Professional Outreach Program). The POP was set up by AAW to promote the professional studio turner and to honor distinguished artists who have made a major contribution to the woodturning movement. This year the honorees, as selected by a committee headed by David Ellsworth, were Mark Lindquist, Giles Gilson and Steven Hogbin, three artists who together represent more than one hundred and twenty years of participation in the field. Each had representative works from his career in a special exhibit room. In addition, each was given a session to reminisce about his career and show slides of his work. Mark Lindquist took the opportunity to honor his father, Mel, and made a touching video of their joint careers. David Ellsworth moderated. Stephen Hogbin was interviewed by Mark Sfirri. Unfortunately, illness prevented Giles from attending. Ray Leier, Jan Peters, Binh Pho and Jacques Vesery led a very lively discussion of Giles and his unique work.

A second feature was the exhibition of the work of five Japanese turners, an innovative international outreach program, designed by Angelo Iafate, AAW President. Japanese turning and finishing techniques were explained

MESSAGE FROM THE PRESIDENT

Having just returned from the AAW Symposium in Portland, Oregon, I am in wood overload. I am sure those of you who attended this year or in past years understand. Five special exhibits, the Instant Gallery, live auction Saturday night. I have never seen so much wood in one place. Members of CWA in attendance scurried from the Instant Gallery to lectures to exhibits to the trade show floor. Purchases and new friends were made. Arthur Mason even bought a wood belt. (He'll have to explain to you how it was turned!)

Unfortunately, I missed the opening remarks. I heard from many sources that Kevin Wallace and Binh Pho did an excellent job. I understand Binh had many turners in tears listening to his salute to Frank Sudol.

One new aspect of the Symposium was SIN (Special Interest Night) on Friday evening. AAW offered CWA a room to have a "meet and greet." We readily agreed. We had no idea who would come. To be frank, we weren't expecting many people at all. Did we guess wrong! I'd guess that 40-50 people came, many of whom were not members of CWA. And we didn't have to tempt them with food or drink. I hope that is an indication of growing interest in collecting wood art.

In my last message, I had a few pointers for early career artists. I have learned from Mark Sfirri since then that he has frequently given a "professionalism" talk that covers such issues in more detail. He has given the talk in many venues (including this year's AAW Symposium in Portland). Tell your beginning buddy artists to keep an eye out for it.

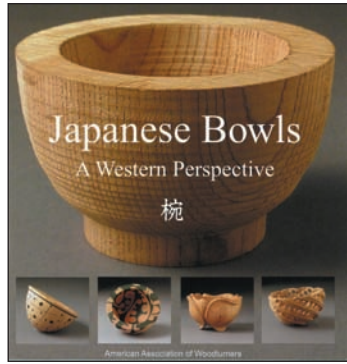
The special CWA trip scheduled for Boston on Columbus Day Weekend has attracted lots of interest. If you are registered for the trip, but have not yet made hotel reservations, you may wish to do so soon. As I write this, the CWA hotel block has only one room left.

Pat McCauley

AAW SYMPOSIUM IN PORTLAND

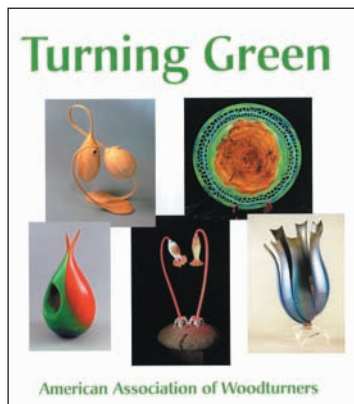
CONTINUED FROM PAGE 1

in several rotations to rapt audiences of American turners. Not incidentally, the exhibit sold briskly and CWA members did their share of damage. In addition, there was an intriguing feature: last year the Japanese had visited and left behind fifty roughly turned basic bowls and these were distributed to fifty American turners to finish in their own style. The results were fun, varied and very popular, i.e., they also sold briskly.



Catalog Cover

AAW symposiums are always accompanied by an outside exhibit and this year, a juried show entitled "Turning Green", including the work of 50 artists, was displayed at the Oregon College of Art & Craft. The jurors, Bill Moore, John Jordan and Heidi Schwegler, selected 51 pieces related in some way to the word "green." This ranged from the green traffic light of Tim Heil to bowls turned wet, to objects painted green. All met the definition but, the majority referenced an environmental theme. The show will travel next to the AAW gallery in St. Paul where it can be seen from September 14 to December 14.



Turning Green Catalog

Beyond these special events, the Symposium featured ten rotations, of at least fifteen rooms each, of demonstrations in every aspect of woodturning. The demonstrators included CWA board members, Christian Burchard and Binh Pho. There were several thoughtful sessions on design, form, marketing and the age-old topic of "copying." John Jordan, Jacques Vesery, Binh Pho, Steven Hogbin, Christian Burchard, David Ellsworth and Mark Sfirri were very active in these discussions, all of which I found particularly appealing to the collector. It was a very collector-friendly Symposium. And in a regular feature, Bonnie Klein assembled two dozen lathes and turned them over to young students who worked under her supervision all week. The results were on display, and they were astoundingly good.

No discussion of a Symposium would be complete without

mentioning the Instant Gallery. This is an assemblage of over a thousand pieces on long white tables in a room about the size of ten basketball courts. These displayed the work of hundreds of turners from beginners to major figures in the field. It was positively addictive to walk the aisles and see the new, the outrageous and the beautiful. I won't single out any piece or any artist. As a totality, it was breathtaking. At the last rotation, on Sunday morning, before a standing room audience, Michael Brolly and Steven Hogbin delivered the traditional critique of the Instant Gallery work by selecting some 50 pieces for detailed examination and analysis. The artists were there, and it was fascinating to hear their explanations of what lay behind the work. The critique was really useful in seeing ideas and aspects of the work not always apparent. It points up the need and value of creating critical dialogue in the field to benefit artists and collectors alike.

Two social events rounded out the program. CWA hosted one of the Special Interest Night receptions, appropriately known as SIN. Pat Mc McCauley presided. It drew a large attendance of over 50 people, the majority of whom were not CWA members. At Jane Mason's suggestion we went around the room and asked each person to introduce themselves and explain their connection to the field and what they were doing and many promised to join CWA. President Angelo lafrate of the AAW explained the POP program that brings the AAW closer to the interests of CWA members. He invited CWA to take a page in the AAW Journal, and I have the feeling that the two organizations will be working more closely together in the future.

Finally, there was the banquet and the auction. The auction raised over \$100,000 for the scholarship program. The two biggest sellers were a wonderful Binh Pho piece which was a tribute to Frank Sudol and drew a bid of \$30,000. The other was a traditional collaboration between Jacques Vesery and Bonnie Klein and brought \$20,000.

It was great. Make plans to be there next year at Richmond, Virginia.

Arthur Mason

NEW CWA MEMBERS SINCE THE LAST DIRECTORY

Oscar & Dede Feldman
Roman & Mary Ann Hruska
Merle & Michael Tarnow

POINT OF VIEW IV AT MINT MUSEUM OF CRAFT + DESIGN

Windgate Charitable Foundation

June 2 through December 2, 2007

Mint Museum of Craft + Design

CHARLOTTE, N.C. (May 2007) - The Mint Museum of Craft + Design organized the *Point of View* series to explore the many interesting ways that collections are developed. Over the course of the three preceding installments, the museum showcased Charlotte collectors, North Carolina collectors and North Carolina artists who collect. Whether it is impulse or affinity, curiosity or a connoisseur's knowledge accumulated over a lifetime of disciplined study, to name several motivating factors, there are many reasons collections are formed and flourish. *Point of View IV: Windgate Charitable Foundation* provides an exceptional occasion to survey the dramatic growth in the Mint Museum of Craft + Design's permanent collection through the generous and unrestricted support of Robyn and John Horn and the Windgate Charitable Foundation.

The rationale that drives a museum's collecting mission is different from that of a private individual, for-profit corporation, or a state or federal agency. Museums collect principally for the purposes of preserving our cultural heritage and to promote public appreciation and education. The museum's advancement of public knowledge in the crafts sector, among other things, promotes public aware-

ness of how ideas and styles are transmitted over time and geographic distance while showcasing the artistic excellence and innovation of established and emerging studio craftsmen and designers. However, in order to accomplish this goal, the museum must employ a wide-ranging set of collection development strategies. Among them, the museum's director and curatorial staff must raise purchase funds to acquire works of art by cultivating individuals, private, corporate and governmental foundations and art collectors. Sometimes, a consortium of donors is necessary to secure the required funds to facilitate acquisitions. Often, funds are given with qualification, earmarked for specific use. Rarer is the gift of a hand-picked artwork from a private collection or of the gift of funds made without restriction. Such has been the case with the gift of private funds and artworks by the Horns and acquisition funds provided by the foundation.

The **Mint Museum of Craft + Design** is located at 220 N. Tryon Street in Charlotte. Hours are Tuesday through Saturday 10 a.m. to 5 p.m., and Sunday 12 to 5 p.m. Admission is FREE on Tuesdays at the Mint Museum of Craft + Design from 10 a.m. - 2 p.m. and every Third Thursday of each month from 5 - 8p.m.

CWA MEMBERSHIP LEVELS AND BENEFITS

Annual memberships are for a calendar year (January-December).

New memberships taken out in September or later will continue through December of the following year.

Basic Membership \$75 - \$124

CWA Newsletter
Membership and Resource directory
One vote
Discount on Forum registration

Family Membership \$125 - \$249

All of the basic membership benefits except
Two votes when two names are listed at the same address

Patron \$250 - \$499

All of the Basic Membership benefits plus
Invitation to special donor event

Benefactor \$500 - \$999

All of the Patron Membership benefits plus
One Gift Catalogue

Founder \$1,000 - \$2499

All of the Benefactor Membership benefits plus
Special invitation for Founders Event

Guarantor \$2,500 and more

All Membership benefits

Gallery Membership \$200

All benefits of Family Membership
Bold listing in CWA Membership Directory

Museum Membership \$75

All benefits of Family Membership
Bold listing in CWA Membership Directory

Newsletter Subscription Only (non-voting) \$25

Collectors of Wood Art is a 501(c) (3) organization. The estimated value of goods and services received is \$25 for Basic through Patron, Gallery and Museum Memberships; \$50 for Benefactor and above.

Connie Mississippi Interviews David Ellsworth

CM: Please comment on your own craft collection; who's in it and why?

DE: I have an inherent love of objects that no doubt evolved through my upbringing in the southwest, most notably my exposure to the art and architecture of Native American cultures.

I started acquiring work in the mid-1970's when I first exhibited in the craft shows, and I probably now have three hundred pieces of contemporary craft made by eighty-plus artists, most of whom I know personally. This means that my family is surrounded by a lot of positive energy, and this supports my own attitude about my life as a maker in such a remarkably exciting period of creativity and growth within the crafted arts. Most of the pieces are turned objects, but many are in clay, glass and fiber, plus paintings and photography. In addition, through these objects my students have the benefit of learning about design, method, intent and the history of object development over the past forty years.

My taste leans toward objects that are simple, yet powerful in design, objects that reflect an economy in their construction while incorporating an honest and direct use of material. I often consider Native American ceramics as a reference to a balance between function, design, decoration, and the simple, yet direct applications of process. Like ceramics, turning is basically a centering process. And when it comes to making the humble bowl form, the more we release the head and engage the heart, the more engaging the forms become. As such, I have quite a number of bowl forms by Bob Stocksdale, Alan Stirt, Bruce Mitchell and Bill Luce among others.

I am also drawn toward sculptural forms, such as the works of Mark Lindquist, Robyn Horn, Todd Hoyer, Michelle Holzapfel, and Michael Peterson. The works of these artists are very different from one another, as are their methods of work. Lindquist and Hoyer will retain references to the turning process, but they then expand the forms through enhancements of texture, tone and a sense of monumentality in scale. On the other hand, Horn, Holzapfel and Peterson make few if any references to turning in their works. Instead, they manipulate the material as a pure sculptural medium, each employing constructivist techniques that express their own unique and imaginative styles. For me, what unites all of these artists is their ability to allow the material of wood to speak directly through their work, as if the pieces could be made of no other material except wood.

Another side of me leans toward the work of Michael Hosaluk, Mark Sfirri, Steve Loar, Giles Gilson, Garry Knox Bennett, Skip Johnson and Stephen Hogbin. These artists are exceptional designers who also introduce ele-

ments of whimsy and humor in their pieces. Here, as with these other artists, when you hear the voice of the maker coming so strongly from within the work, it becomes a powerful message.

CM: Discuss the different stages of your work over the years and how you were feeling as each stage developed. Also, discuss how you feel about each stage in hindsight.

DE: The first stage in my development of hollow forms came in 1974, when I was Artist in Residence at the Anderson Ranch Arts Center in Snowmass Village, Colorado. These were my production item: sets of sugar,



Salt, Pepper, Sugar Set, 1976
Walnut & Zebrawood
Tallest 2"H

salt & pepper shakers. They were functional hollow containers of laminated exotic hardwoods and they sold for \$18/set. I made about 5,000 of them in about 2 years: Basic survival as a studio woodturner.

The second stage started in 1976 with the first hollow forms that required me bending a tool in order to reach the interior areas of these low, flat forms. This was my first adventure into non-utilitarian "decorative" objects. I was fortunate in receiving strong encouragement from my peers – especially those in other media - because the general public certainly wasn't going to pay between \$35 and \$85 for something that didn't hold cereal! By the fall of 1977, I finally did sell nine bowls in a gallery in Aspen and I never made another sugar shaker again.



Bubinga Bowl, 1978
Bubinga
1 7/8"H x 13"Dia

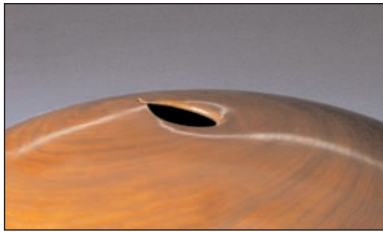
At this time I was torn between a failed marriage and my drive to push the limits of my technique in hollow turning. It was clear that I was headed into unknown territory which was a great challenge. Fear must have been part of the drive to keep pushing, but the forms, themselves, were nonetheless very tight, hard-edge and controlled.

In August of 1978, I did my first national craft show in San Francisco. It was a breakthrough year in all respects. I met

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Mark & Melvin Lindquist, Hap Sakwa, Michael Graham, Doug Ayers, Jack Straka, Garry Knox Bennett and Bob Stocksdale, and connected for exhibitions with sixteen galleries. Whew...what a head bender!

I had also just discovered the richness of green wood and realized that the plasticity of this material was a great challenge to my design theories, whereas the rigidity of dry wood always had to be dominated with technique.



Walnut Vessel Detail

With confidence and new challenges, my forms began to soften and warm up. I did, as well.

The third stage came the following year in, 1979. My article on hollow turning was published in *Fine Woodworking* magazine and I went to my first Rhinebeck Craft Show in New York. Some guy laid a 3-foot diameter red oak burl on me and when I returned to Colorado and started working it, I discovered what Mark Lindquist had been working on for years: the beauty of the 'natural edge'. I would spend the next ten years exploring this motif through various designs, including one piece that was 34" in diameter. The largest I did was 54" high and 20" diameter. The woodturning field was blossoming in the early '80s, and everyone and his uncle was working with burls. We virtually beat that natural edge idea to death and I haven't made one since 1989.

woods during the 1980's gave our field a very narrow view of the term 'beauty'. Exceptions to this would be the works of Merryll Saylan, Mike Hosaluk, Giles Gilson and yourself, among others. My intent was to engage concepts that moved beyond beauty, even beyond vessel. My gallery in Atlanta didn't want them. My gallery in New York told me to come get them out because they were scaring their customers. And I'm sure some people even hated them. I was thrilled! I'd finally hit people in the gut instead of the head.



Sapah, 1990
Ash, Paint
22"H x 5"Dia

The fifth stage came in 1991 when I returned to the vessel, the primary vessel; the sphere. I also abandoned the use of burl wood in favor of what was growing in my back yard, my own woods in Pennsylvania; oak, maple and ash. I wanted to show that the creative process wasn't limited to a perceived beauty, vis-à-vis the visual elements of exotic woods and burl, but that there was beauty in all our materials, especially the ones that were not necessarily fashionable at the time. To me, creating is collaboration between ideas, materials and process. The sphere provided the perfect root to a lifetime of design potential. I have since returned to working with burl, spalted wood and the odd chunk of whatever comes along. And whether stretched or squeezed or squashed, the root design element of my work today is focused on the sphere.

Change is a curious factor within the arts. If you try to predict change, the work ends up being too calculated, too predictable, sometimes sterile. And if you don't follow change when it does occur, you miss the opportunity to explore the 'self' in self-expression. It's a good case for my feelings that the art world is a most exciting place to be, but it's not intended to be a safe place.

CM: In your opinion are there artists in the woodturning field exploring their creative potential through their tech-



Untitled Vessel, 1982
Walnut Sapwood Burl
4"H x 6 1/2"Dia



Untitled Vessel, 1987
Norway Maple Burl
11"H x 16"Dia

The fourth stage came in 1989-1991 with my Solstice Series that were made of ash, then burned and painted. These pieces challenged the old archetype of *chaos* and *order*, and were a clear reaction to the Gulf War and the first Bush Recession. They were designed as sculpture instead of bowls or vessels, and in many respects they helped change the face of what woodturning was 'supposed' to be by making it possible to become something 'else'. By this I mean that our over-use of exotic and burl



Stratum Sphere, 1997
Spalted Sugar Maple
12"H x 12"Dia

Andora Gallery

Winter 2007 - Relocating to Chicago, IL
info@andoragallery.com www.andoragallery.com

Arizona State University Art Museum

10th Street & Mill Ave, Tempe, AZ 85287
 480.965.2787 asuartmuseum.asu.edu

Apr 14 - Sep 9 ASU Herberger College, School of Art Faculty,
 2006-2007 Exhibition
 Jun 12 - Aug 28 *Visual Melodies, Selections from the Permanent Collection*
 Oct 20 - Jan 26 *Moulthrop Generations: Turned-Wood Vessels by Ed,
 Philip and Matt Moulthrop*

del Mano Gallery

11981 San Vicente Blvd., West Los Angeles, CA 90049
 310.476.8508 or 800 DEL MANO gallery@delmano.com
www.delmano.com

Jun 23 - Jul 21 *Beyond the Basket*
 Jul 28 - Aug 25 *Turned & Sculptured Wood, 25th Annual Exhibition*
 Sep 1 - 29 *Pacific Connections, A Survey of Works in Wood by
 Leading Artists from Australia and New Zealand*
 Oct 6 - Nov 3 John Jordan, Solo Presentation
 Oct 6 - Nov 3 Thierry Martenon, Solo Presentation

Fuller Craft Museum

455 Oak Street, Brockton, MA 02301
 505.588.6000 x 118 www.fullercraft.org

Sep 22 - Jan 6 *NEW/NOW, 10 Makers for the New Millennium*

Leo Kaplan Modern

41 E 57th Street, 7th Floor, New York, NY 10022
 212-872-1616 info@lkmodern.com
www.lkmodern.com

Sep 6 - 28 Tommy Simpson, Heart Songs Furniture & Objects

Mint Museum of Craft + Design

220 N. Tryon Street, Charlotte, NC
 704.337.2000 www.mintmuseum.org

Jun 2 - Dec 2 *Point of View IV, Windgate Charitable Foundation*

Nina Bliese Gallery (formerly Douglas-Baker Gallery)

225 South 6th Street, Suite 100, Minneapolis, MN 55402
 612.332.2978 nina.nbg@gmail.com
www.ninabliesegallery.com

Sep 4 - Oct 12 Stuart Mortimer

Prichard Art Gallery, University of Idaho

414 South Main St., Moscow, ID 83843

Aug 17 - Oct 7 *Evening News, Gerrit Van Ness*

Racine Art Museum

411 Main Street, Racine, WI 53401
 262.638.8300 www.ramart.org

Apr 1 - Sep 23 Gary Knox Bennett: Call Me Chairmaker

Wood Turning Center

501 Vine Street, Philadelphia, PA 19106
 215.923.800 turnon@woodturningcenter.org
www.woodturningcenter.org

Oct 6 - Dec 8 *Transforming Vision: The Wood Sculpture of
 William Hunter, 1970 - 2005*

Aug 3 - Sep 22 *allTURNatives: Form + Spirit, 2007, 12th Exhibition of
 the Interational Turning Exchange Residents*

niques, or designing for the techniques?

DE: Both...and probably for all the right reasons. We are a field composed of a very small number of people with academic arts backgrounds and a huge number of people who come in as hobbyist turners, develop their skills and then suddenly discover a creative voice that they never knew they had. Regardless of origin, we see the results in the extraordinary variety of objects that are being made today. Some will use the lathe as a means of exploring their creative drive. Others will always work within the limits of the machine, itself. That's life. What more can we ask?

Yes, the field has a measure of the 'art mentality' that is often in conflict with the 'craft mentality'. And, yes, everyone has a right to their own preferences of what they feel is good, bad and ugly. But unlike the fine arts, the craft-ed arts is an inclusive field. It supports creative efforts regardless of one's background or motivation for making.

Possibly the most important challenge facing woodturners in the coming years will be to get their heads out of the sand and begin to explore the makers in other craft media for ideas, experience and a greater sense of aesthetic development and personal growth. For a field that is sharing shelf space in galleries and museums with objects from all the other media, woodturners are far too cloistered in their understanding of the rich history and the language of art and craft that is readily available to them. In the *information-knowledge-wisdom* continuum, woodturning is still in the information stage, feeding itself with what it already knows. But the moment we walk into that next room, a huge amount of growth will occur. It will be very exciting to see, and it will only take hard work and another generation to pull it off.

Editors Note: for the full length interview, go to Ellsworth's website, www.ellsworthstudios.com

CWA OFFICERS & BOARD 2006

www.collectorsofwoodart.org

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Greg Rhoa	Rhoa1033@rcn.com
Kevin Wallace , Publicity Committee Chair	KevinW3306@aol.com

Collectors of Wood Art

WAITING LIST ONLY REGISTRATION

Columbus Day Weekend in Boston October 5 - 7, 2007

Tentative Schedule

October 5, Friday

First Friday Reception at South End Galleries & Studios
Cocktail Reception at Atelier 505

October 6, Saturday

Society of Arts and Crafts
Judy Kensley McKie's Studio
Lunch at Mobilia Gallery
Tour of Private Collection of Dr. Julian Fisher
Personal tour by Ron & Anita Wornick of the exhibition of their collection at the Museum of Fine Arts
Dinner at Skipjacks Restaurant

October 7, Sunday

Visit the converted carriage house home of Dan Jacobs
Tour the Fuller Craft Museum exhibitions
Lunch at the home and studio of Jay Stanger
See the home and collection of Chris Rifkin

There will be a limited number of participants. CWA members will have priority.
The cost is **\$210** per member, **\$285** per non member (includes transportation on the tour, the opening reception on Friday, lunch and dinner on Saturday and lunch on Sunday. It does not include air transportation, transfers to hotels or hotel accommodations)
If you wish to register, please mail the form below to Collectors of Wood Art, PO Box 491973, Los Angeles, CA 90049 or email to info@collectorsofwoodart.org for a registration form.

The CWA has reserved a block of rooms at a luxury hotel in downtown Boston at \$279 per night, booking information will be sent by e-mail with the tour confirmation. There are only a limited number of rooms at this special room rate, so register early.



CWA Columbus Day Weekend in Boston • Registration Form

Name(s) _____

Address _____

City _____ State _____ Zip _____

e-mail _____ Phone _____

For registration confirmation and updates

I (we) would like to attend the CWA Columbus Day Weekend Boston Trip

REGISTRATION #_____ @ \$210 per Member #_____ @ \$285 per Non-Member

Cancellations: Full refund if cancellation received by August 15.

After August 15, there will be a \$50 cancellation fee.

Enclosed is a check for \$_____ in total

Please send this form and your check (payable to the "Collectors of Wood Art") to:

Collectors of Wood Art, PO Box 491973, Los Angeles, CA 90049

The basic membership is \$75 for an individual or \$125 for a family. If you are not a member of the Collectors of Wood Art, include your membership payment or contact CWA (888) 393-8332 or go to our website www.collectorsofwoodart.org for more details. Membership dues in excess of \$25.00 are tax deductible because of the organization's 501(c)(3) status. We encourage people to sponsor us in higher amounts.