

## WOOD-RELATED LECTURES AT SOFA

SOFA Chicago will present the following lectures that may be of interest to CWA members:

### **Friday, November 2**

**12:30 pm – 1:30 pm room 301**

#### **Irish Contemporary Applied Arts in the Collection of the National Museum of Ireland -**

The last five years' collecting by the National Museum of Ireland in the areas of ceramics, glass, furniture, metal-work and jewelry. **Audrey M. Whitty**, Curator of Ceramics, Glass & Asian Collections, National Museum of Ireland

**1 pm – 2 pm room 305**

#### **Wood Art: From Nature to Hand - Jane Milosch,**

Curator, Renwick Gallery, Smithsonian American Art Museum, discusses expressive and functional qualities of wood, from Marcel Duchamp and Henry Moore to George Nakashima and Edward Moulthrop. Presented by Collectors of Wood Art

**2 pm – 3 pm room 305**

#### **Your Art Collection: Lending to Museums and Cultural Institutions and Long-Term Preservation**

- Lending, maintaining and preserving a collection. Presented by Dorit Straus, National Fine Arts Specialist, Chubb Personal Insurance; and Heather Becker, CEO, Chicago Conservation Center

### **Saturday, November 3**

**10 am – 11am room 301**

#### **Conceptual Craft in the Wornick Collection -**

Abandoning functionality, the field of studio craft has developed into sculptural art with conceptual content, as seen in the Wornick Collection. **Julie Muñiz**, Curatorial Research Associate, Museum of Fine Arts, Boston

**11 am – 12 pm room 301**

#### **Contemporary Furniture at Crab Tree Farm - A**

discussion of contemporary innovative furniture making at Crab Tree Farm, a working farm with crops and livestock, located on the shore of Lake Michigan in Lake Bluff, Illinois. Featured will be the work of John Makepeace, Mike Jarvi and Critz Campbell. Presented by **Franz Schulze**, Hollender Professor of Art Emeritus, Lake Forest College, IL

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## MESSAGE FROM THE PRESIDENT

This time of year my thoughts turn to craft shows. SOFA Chicago at Navy Pier is a show in a class of its own. It presents a huge, huge gathering of galleries that represent artists who work in sculptural and functional art.

SOFA Chicago also offers an opportunity to attend many lectures and other presentations. More than 30 lectures are scheduled so far. So, if you've never been before, you may want to put this on your calendar for the first weekend in November. Chicago also is a well-known destination for fine art lovers, shoppers and architecture fans. (I took the architectural boat tour from Navy Pier one late afternoon a few years ago. Very informative and beautiful at sunset.)

Even though CWA will not have a formal meeting at SOFA Chicago 2007, wood aficionados would do well to attend. (I really did not intend that poor pun.) CWA is sponsoring a lecture by Jane Milosch, Curator, Renwick Gallery, Smithsonian American Art Museum, who will talk about works in wood from the Renwick Gallery's collection and how these reflect the breadth and depth of expressive and functional qualities of wood, from Marcel Duchamp and Henry Moore to George Nakashima and Edward Moulthrop. Jane says we will be surprised to learn of some artists who worked in wood. CWA also is sponsoring a panel of five contemporary wood artists. The artists are very diverse in their styles, subjects, ages and backgrounds. This should be a feast for the eyes.

In addition to the two lectures sponsored by CWA, SOFA will present five other wood-related lectures. A list of all seven lectures, ready-made for your SOFA calendar, is on this page.

CWA again is sponsoring woodturning demonstrations at SOFA Chicago. Binh Pho, Steve Sinner, other artists and a Chicago area woodturning club put an enormous amount of effort into this. CWA also will have a table in the Resource Center. If you can volunteer an hour or two at the resource table, please contact Carole Floate. Her contact info is in the CWA directory.

Before I head off to Chicago, I will be attending the CWA Boston Weekend in early October. That trip is so popular,

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## WOOD-RELATED LECTURES AT SOFA

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### 1 pm – 2 pm room 309

**Woodturning - Constructive Critique of Contemporary Work** - A critique of contemporary woodturning and comparison to other 3-dimensional arts. **Charlotte Brown**, Director, Gregg Museum of Art & Design, NC State University. Presented by the American Association of Woodturners

### 3 pm – 4:30 pm room 309

**Five Perspectives in Wood** - Artists **Harvey Fein, Liam Flynn, Ron Isaacs, Ron Layport** and **Joel Urruty** discuss their inspiration, differences and current work. Presented by Collectors of Wood Art.

## PRESIDENT'S MESSAGE

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we had to start a waiting list. A report about the trip will be in the next Forum.

And last, but certainly not least, I cannot forget the CWA Forum in Arizona this coming January. Details about that and a registration form are elsewhere in this Forum.

In the February 2007 issue of Forum, the General Grant Program materials were incorrect versions. The corrected versions of the grant guidelines and application are printed on pages 8 & 9 and are available on the web site at [www.collectorsofwoodart.org/Outreach.asp](http://www.collectorsofwoodart.org/Outreach.asp).

Jan Peters asked an interesting question the other day: "What interesting wood did you see on your summer vacation? Any photos?"

On my "summer" vacation in Peru last winter, I saw some beautiful wood in churches. Unfortunately, photographs are not usually allowed in the churches, and if they are, no flashes are allowed. The churches were usually very dark, so I can't show you the beautiful work. In particular, the choir stall in the main cathedral in Cusco was outstanding. I have never seen such a large expanse of such intricate and non-repetitive carving. The postcard photograph does not, of course, do it justice.

Do you have any interesting wood stories from your summer vacation?

**Pat McCauley**

## Summary of the CWA Board Meeting, 4/20/07, Washington, D.C.

Attending were Board members Pat McCauley, Jeff Bernstein, Arthur Mason, Allan Nachman, Hal Nelson, Jan Peters, Greg Rhoa, Joe Seltzer, David Waterbury and Doris Wolin, and other CWA members Judy Chernoff, Bruce Heister, Jane Mason, Regina Rhoa and Harry Wolin. The meeting was held at the home of Arthur and Jane Mason.

The minutes of the Board meetings of Friday, November 10 and Saturday, November 11, 2006, at Chicago SOFA were approved, after which the Board discussed CWA's general grant program. (See additional information elsewhere in this edition of the Forum.)

The Board then discussed and approved the Treasurer's Report. The report showed that CWA expenditures exceeded revenues in 2005 and 2006. These shortfalls have occurred because the CWA Board has chosen to use a portion of the funds in the treasury to further CWA's mission of making wood art better known and accepted, mainly through the awarding of grants, providing lectures and supporting an exhibition at 2006 Chicago SOFA, and supporting a Board retreat in 2005. CWA expenses are greater in SOFA years than in Forum years because many Forum costs are covered by CWA members' payments for Forum, while SOFA costs come entirely from the CWA budget.

**Membership:** The 2005 revised membership procedures have been successful, leading to an increase in renewals and in membership enrollment. The total 2006 membership of 143 increased to 157 by the end of April 2007, including seven museum members.

**Publicity:** There was a lively discussion on ways to increase membership through outreach and marketing to new people. A subcommittee consisting of Jeff Bernstein, Arthur Mason and Alan Nachman was appointed to explore a campaign to increase membership. It was suggested that, in the interim, CWA must do the things we can do, including, looking to wood artists and CWA's serious member/collectors to increase membership, as well as to be sure CWA membership brochures are available and distributed at various meetings, shows, galleries and artists' studios. Furthermore, CWA should ask artists and galleries to be sure that CWA brochures are given to purchasers of wood art whether at galleries, craft shows, exhibitions or from direct sales by artists. It was also agreed that CWA should reach out to galleries beyond those seen as "wood" galleries. An updated version of the CWA brochure will be prepared, hopefully before 2007 Chicago SOFA in November.

**Nominating Committee:** There is one Board vacancy at this time.

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# Summary of the CWA Board Meeting, 4/20/07, Washington, D.C.

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Visiting Artist Program: Most reports from the current Visiting Artists have been received and will be featured in upcoming newsletters. The 2007 Visiting Artists are Michael Peterson, Clifton Monteith (RISD), Robert Brady (San Diego), and Gary Knox Bennett, who worked with Mark Sfirri's students. Ideas about promoting the availability of this program were discussed.

New CWA administrator: Sheryl Wallace is CWA's new administrator.

SOFA 2007: SOFA 2007 in Chicago will take place from Nov. 2-4. CWA-sponsored presentations were discussed. Woodturning demonstrations will again take place. There will not be a formal dinner at SOFA 2007.

Forum 2007/08: Forum chairman Bruce Heister reviewed the planning for the 2007 Forum, which will take place January 17-20, 2008, in Scottsdale. Ideas for the program agenda, gallery participants, museum guests and speakers were discussed, as well as costs. More information on this is in this edition of the Forum. The Board was very pleased when Arthur Mason announced that Robyn Horn has agreed to be the recipient of the 10th CWA Lifetime Achievement Award.

CWA members event – Boston/Wornick exhibit: A CWA tour of the Wornick Collection at the Boston Museum of Fine Arts and other places of interest in the Boston area is scheduled for the weekend of October 6-8, 2007.

Website: The Board agreed that the CWA website needs to be redesigned. Several suggestions about finding website design experts were made, and Joe Seltzer volunteered to work on finding an appropriate designer.

Other Business: There were some instances of people or galleries using the CWA directory to email the membership. Those using the CWA directory without prior permission will be reminded that this is not appropriate.

The Membership Directory was also discussed. It was decided that a sheet with corrections and additions will be sent to members as needed. New members (names and states only) can be listed in the CWA Forum, but membership information will not be placed on the CWA website.

**Submitted by Doris Wolin**

## 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 CWA Artist Lecturers at SOFA

The five artists who are participating in the CWA Forum in SOFA Chicago were asked specific questions about their lives and work. The answers all had a similar rhythm and spoke of background, content and methods in ways which often demonstrated a commonality of thought and process.. So...a different kind of interview.

**Harvey Fein:** I have always seen myself as a “maker” and a problem solver.

That is, I love making things and building things, finding the best and most elegant solution for the problems that arise. Making things requires mastery over the tools used to accomplish the task. I love making the tool do what I want it to do. Tools come in many forms. A computer needs a program to run. A sailboat needs a good skipper to make it go.



Harvey Fein, del Mano Gallery

Extrusion dies, metal stampings, all require knowledge of how machine tools work.

When I started in my present business (making window treatments), I did most of the making: measuring, cutting, sewing, and installing. As my business grew I did less and less making and more administrating. Woodturning was the perfect way to get back into making things. The tools I designed were a natural outgrowth of my desire for precision in the woodturning.

I love precision, elegance of solutions, math and geometry. When you look at my work, you are looking at who I am.

**Liam Flynn:** My Irish background in woodworking did



Liam Flynn, Ireland Crafts Council Gallery

not include woodturning, but it probably did instill in me an understanding of wood and how to work it. Basic things like how to handle and sharpen tools, how to plane wood and cut joints – things that have very little relevance to what I do today, but probably make it easier for me to produce my work.

Before I started woodturning I used to make simple furniture, and being too young to use machinery, I used to plane all the stock by hand. There is something beautiful about planing a clean piece of wood with a sharp plane, watching the shavings cut out of the plane with each rhythmic movement. Hollowing of green wood; shavings streaming off a gouge is maybe the next best thing.

I believe that the making is just as important as the end result. The pleasure can be as simple as shaping a rim or carving a detail. Many of my influences were absorbed unconsciously, but having been born in the late sixties, I was probably influenced by the whole Northern European influence on Irish design in general, production as well as crafted items.

**Ron Isaacs:** My work is halfway between painting and sculpture. It takes the form of elaborate relief constructions made of Finnish birch plywood and painted with acrylics.

These are trompe l’oeil works which at first glance may be taken for some combination of vintage clothing, plant materials, and/or found objects hanging on a wall.



Ron Isaacs, Snyderman-Works Gallery

I am still fascinated by the old simple idea of resemblance (the very first idea of art after tools and shelter), that an object made of one material can take on the outward appearance and therefore some of the reality of another. It is little wonder that art quickly became allied with magic.

That said, I am of late using more visual devices to metamorphosize images, implying metaphysics at work. This is primarily to add interest, mystery, and another layer of content in the work, although I don't subscribe much to magic myself.

My technical skills transformed to better match and render my personal vision. I was trained as a painter. When I first began to see the possibilities of giving up the flat rectangular canvas picture plane to work in shapes and then constructions of scroll sawed plywood, my woodworking skills were nearly nonexistent. One thing led to another, one skill to another, and though I never learned to carve, I did learn to build, sand and paint the resulting structures. This evolution of skill – still going on - enabled me to better deal with my personal subject matter and imagery and content.

**Ron Layport:** I worked in the advertising field for forty years and in 2000 began a new career in woodturning. When I began woodturning professionally, it was like being that 20 year old art director all over again. "Here's my best effort, the best that I am – a chunk of my soul - I've worked really hard on it – what do you think of it?"



Ron Layport, del Mano Gallery

In the communications field, my voice, my message was often confined to a 30 second TV spot or a 9 X 12" page. That teaches you how to focus, how to create enough impact or emotion within those confines to touch and motivate your audience – no small task.

Today I work within the parameters of a bowl or vessel. It is the same process, still hoping to connect with my audience. Wood art is in an exciting time – an

entire genre is growing, stretching, testing its voice. Rules are being broken. It's my good fortune to be in the right place twice in my lifetime. Being in the midst of so many who are defining and advancing the form, and witnessing the continuing work of those who forged the movement, is a privilege.

My work today, as always, has a sense of the narrative. When I began this work in 2000, I wrote long narratives to tell a story with each piece. As the work has evolved, I find that I have less to explain. The work is finding its own voice.

**Joel Urruty:** I was brought up in the thick of the Basque community on the West Coast. I was part of the Basque dance group, *klika* (marching band) and played *pelota* (Basque handball). In a way I was brought up in the United States as a foreigner. I went to a French school until I went to college and only spoke French at home. My parents, who came from the Basque Pyrenees, never wanted me to forget where we came from. So, to this day I do not exactly know where I fit in.

Although I was raised in the United States, I never felt like a true American, and when I go to France or the Basque country I am not considered a true Frenchman or Basque. This misplacement has had a profound impact on my life. It has taught me that I do not need to fit into a certain mold and that I can create my own reality. I do this every day when I go into the studio.

I was formally trained as a furniture maker/designer, but I no longer make furniture.

The furniture I made out of graduate school was very experimental and sculptural. Some of the pieces even scared me. I now consider myself a recovering furniture maker. I feel that my schooling was beneficial and gave me the necessary skills to create my sculptures today.

I have always been a very visual person. As I child, I drew and doodled constantly. I find it easier to describe or understand something with a drawing or a sketch. I think this is what led me to make sculptures. It is the easiest way for me to express my thoughts.



Joel Urruty, Andora Gallery

## COLLECTORS OF WOOD ART SCOTTSDALE FORUM BUILDING THE NEXT DECADE

Scottsdale, Arizona, considered one of the premier art destinations in the United States, not to mention the warm January weather, will be the venue for the next **Collectors of Wood Art Forum**. The Forum will begin on Thursday evening, January 17 and conclude with a brunch on Sunday morning, January 20 (see schedule pg 10). The Forum will be held at the Marriott Suites Old Town Scottsdale and the adjacent Sonoran Conference Center in the center of Scottsdale's art gallery district.



Marriott Suites Old Town Scottsdale

The Collectors of Wood Art is completing its first ten years and the theme of our Forum will be **Building the Next Decade**. The highlights of the program carrying out that theme will be:

- Keynote speaker, to be announced
- Hal Nelson, independent curator, will lead a discussion by museum curators on the future of the studio wood art movement,
- Connie Mississippi, artist and journalist, has assembled a panel of artists—Merryll Saylan, Wendy Maruyama, Susan Hagen and Virginia Dotson—to discuss the influences on their work and future directions,
- A series of presentations to aid collectors in thinking about the future of their collecting and collections.
- Presentations by artists on their future directions.



Installation view of A Ceramic Legacy: Selections from the Stephane Janssen & R. Michael Johns Collection, Feb 11 - Aug 5, 2007 at ASU Art Museum's Ceramics Research Center.

Another reason for holding the Forum in Scottsdale is the Arizona State University Art Museum and its extensive collection of studio wood art starting with the Edward Jacobson Collection and ever expanding. On Friday afternoon, Forum attendees will visit the ASU Art Museum and College of Art with a tour of the Ceramics Research Center permanent collection, visit with Tom Eckert, wood artist and head of the wood program in the College of Art, and view two wood exhibitions at the Nelson Fine Arts Center: *Moulthrop Generations: Turned Wood Bowls by Ed, Philip and Matt Moulthrop*, and selections from the museum's permanent studio wood art collection.



Forum attendees will visit the Arizona State University Art Museum's Nelson Fine Arts Center



Tom Eckert demonstrating in the courtyard.



Opening reception for Turning Point: Inspired by the Edward Jacobson Collection of Turned Wood Bowls, April 22- August 12, 2006. Arizona State University Art Museum

The tour will also include the museum's print and Latin America art collections. In the evening, there will be a reception at the museum with the museum's staff and their local patrons. During the reception, you will have a final opportunity to browse the exhibitions, before returning to the hotel.

The Scottsdale area is home to a number of collectors, artists and interesting art sites. The Saturday tour program will offer Forum attendees a selection of tours including artists' studios, collectors' homes, art sites and galleries not in the Old Town Scottsdale area. More information on the

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## SCOTTSDALE FORUM BUILDING THE NEXT DECADE CONTINUED FROM PAGE 6

your selection will be sent with registration information (a registration form is on **page 11** of this newsletter). The Phoenix/Scottsdale area also has several world famous art landmarks that attendees may visit on their own before or after the Forum:

- Heard Museum of Native Cultures and Art with exhibitions of cultural objects, fine art, jewelry and fashion, offers the best in traditional and contemporary Native American art.
- Taliesin West and the Frank Lloyd Wright School of Architecture.
- The Desert Botanical Garden of Phoenix with its array of Sonoran Desert flora as well as *in situ* sculpture.

Scottsdale is adjacent to Phoenix and a short drive from the **Phoenix Sky Harbor International Airport** (PHX). Taxis, shuttles and rental cars will take you to our Forum hotel—the **Marriott Suites Old Town Scottsdale** ([www.marriott.com/phxst](http://www.marriott.com/phxst)). The facility is an all-suite hotel and each suite includes a separate living room, bedroom, and oversized marble bath. For those who want to economize and share a suite, each suite also has a double sofa bed in the living room. To not miss out on the special CWA Forum rate, reserve your room before Monday, December 17, 2007. The special suite rate will be available to Forum attendees three days before and after the Forum dates depending on the availability of rooms. Hotel reservation details can be found on the Forum registration form on **page 11**.

The registration fee will include all meals during the Forum, transportation for the ASU visit and tours, and participation in the program. Two of the meals (the Thursday gallery reception and the Friday ASU reception) will be "hardy grazing" style while lunches and dinners will be seated meals and breakfast and breaks will be buffet style with seating. Beverages are included with the meals including wine and beer in the evenings. But there will be time in the evening for those who need to step out and supplement their diet with some delicious Southwestern cuisine and hospitality.

If you have any questions or comments about the Forum, please contact Bruce Heister, Forum Chair, at 650-328-9606 or [sbheister@juno.com](mailto:sbheister@juno.com).

**Remember to book those airline tickets and hotel rooms early and to enjoy a great Forum in a great art destination with a great winter break thrown in.**

## JOIN THE WOOD TURNING CENTER NOVEMBER 9, 2007 TO HONOR BILL HUNTER

CWA members are invited on Nov. 9 to a special reception to honor William "Bill" Hunter at the Wood Turning Center in Philadelphia during Bill's 35 year retrospective, "Transforming Vision..." The reception, from 5 pm to 7:30 pm at the Center, will include a gallery talk by Bill at 6:30pm. Special guests include the Director of the Philadelphia Museum of Art, Anne d'Harnoncourt, who will accept a promised gift of Bill Hunter's "Unfolding Lilies" from Bruce and Marina Kaiser. Other PMA officials will include Kathleen Foster, American Art; Dr. David Barquist; and Elisabeth Agro, the new curator appointed to support acquisition, exhibition, research and publication with an emphasis on contemporary crafts. Ms. Agro also was the 2007 Scholar in the Center's ITE program.

This "Meet the Artist" and "Transforming Vision..." are staged on the same weekend as the Philadelphia Museum of Art Craft Show. Two great reasons for a fun weekend trip to Philadelphia! A \$25 donation per person is appreciated. Contact the Center for information on rooms blocked at 2 area hotels.

Contact [tina@woodturningcenter.org](mailto:tina@woodturningcenter.org), 215-923-8000 or [www.woodturningcenter.org](http://www.woodturningcenter.org)

## CALLING ALL ARTISTS

**If you would like to make a presentation at the Scottsdale Forum on your work and future direction, please contact Bruce Heister at 650-328-9602 or [sbheister@juno.com](mailto:sbheister@juno.com).**

**Presentations can be up to ten minutes long and photographs should be on DVD or other digital media (projection equipment will be provided). If you have old technology, i.e. 35 mm slides, we will try to accommodate you.**

## CHRISTOPHER MONKHOUSE AT THE ARTS INSTITUTE OF CHICAGO

After almost 12 years at the Minneapolis Institute of Arts, Christopher Monkhouse, the James Ford Bell Curator of Decorative Arts, Sculpture and Architecture, will be moving to the Arts Institute of Chicago as the Eloise W. Martin Curator and Chairman of the department of European Decorative Arts.

# GENERAL GRANT PROGRAM GUIDELINES

## COLLECTORS OF WOOD ART

Note: The General Grant Program is for all types of grants other than Visiting Artist Grants. The Visiting Artist Grant Program is described separately.

### **Purpose of General Grants**

Collectors of Wood Art ("CWA") is committed to the development and appreciation of studio wood art (including, but not limited to, turned objects, sculpture and furniture) among collectors, artists, educators, art critics, galleries, museums and the general public. In furtherance of that goal, the CWA General Grant Program is intended to support one-time events or programs that:

1. Promote awareness and education of the general public about studio wood art.
2. Advance scholarship in the field of wood art.
3. Encourage communication among collectors, creators, educators, art critics and exhibitors of studio wood art.
4. Educate collectors in the acquisition, display, documentation and conservation of studio wood art.

The General Grant Program is not intended to support individual artists, continuing operations or museum acquisitions.

### **General Grant Guidelines**

1. Applicants for a CWA General Grant must be a IRC section 501(c)(3) non-profit organization.
2. Grants for any particular program will be awarded only once.
3. Grants generally will be limited to no more than \$5,000. Preference will be given to programs that have monetary support from other sources.
4. All recipients of a CWA General Grant must acknowledge CWA's support in all publicity for the program which received the grant.
5. Within three months after completion of the program for which a CWA General Grant is awarded, the grantee must submit to CWA a report (two-pages or more, double-spaced) that describes the program and how the goals of the program were or were not met.
6. Applications for a General Grant may be submitted at any time. Any refused grant request may be re-submitted at a later time.
7. Applications for a General Grant will be reviewed by the General Grant Committee, which will make a recommendation to the Board of Directors of CWA. The Board of Directors will make the final decision on the General Grant application.
8. Questions related to the General Grant Program may be directed to admin1.cwa@gmail.com with a reference in the subject line to "General Grant Program."

### **Application Details**

1. An applicant for a CWA General Grant must submit a completed CWA General Grant Application, which can be found on the CWA website (<http://www.collectorsofwoodart.org>). A completed application may be submitted in one of the following two ways:

- a. E-mailed to info@collectorsofwoodart.org with a reference in the subject line to "General Grant Program."
- b. Paper applications (5 copies) may be mailed to:

Collectors of Wood Art  
Attn: General Grant Program  
P.O. Box 491973  
Los Angeles, CA 90049.

2. Applicants will be notified by e-mail or mail of the Board's decision.
3. Grants will be paid in the form of a check from CWA. Alternatively, awards may be paid by electronic funds transfer provided that the grantee has provided CWA with the appropriate bank routing and account number information (which can be provided after the grantee has received notice CWA has awarded the grantee a General Grant).
4. The final report referred to in #5 above may include a written report with photographs, a video, a book or other item appropriate for the program receiving the grant. The report may be submitted to the e-mail or mailing addresses shown above. E-mail submission in Word is preferred for written reports.

# Collectors of Wood Art

## General Grant Program Application

(This application is not to be used for applications for Visiting Artist Grants)

**Instructions - Send the completed form as instructed in the Guidelines for these grants.**

Name of Institution: \_\_\_\_\_

Is the institution an IRC 501(c)(3) non-profit organization? \_\_\_\_\_

(Please attach a copy of the IRS determination letter confirming your 501(c)(3) status.)

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Name and Title of Contact Person: \_\_\_\_\_

Telephone: \_\_\_\_\_ Fax: \_\_\_\_\_

E-mail address: \_\_\_\_\_

Website: \_\_\_\_\_

Complete the following information, adding additional lines where necessary

1. Title of Project: \_\_\_\_\_

2. Description of the project for which a General Grant is sought, including no more than 5 representative images of the project or the work to be in the project:

3. Description of the project's goals:

4. Description of strategies and activities you will use to meet the project's goals:

5. Description of how the project will meet the goals of the CWA General Grant Program:

6. Amount requested (in US dollars): \$ \_\_\_\_\_

(Attach a detailed, itemized budget, preferably as a Microsoft Excel spreadsheet, for the project which describes the source(s) and amount(s) of other funding and highlights those areas the grant is intended to fund.)

7. Duration of the project: \_\_\_\_\_

8. Description of method of public acknowledgment of CWA support of the project:

9. Method of reporting results of project to CWA:

Signature of Applicant: \_\_\_\_\_ Date: \_\_\_\_\_

**IMPORTANT NOTE:** Within three months of completion of the project, the grantee must submit a minimum two-page (double-spaced) report summarizing the project and describing how the goals of the project were or were not met.

## CALENDAR

### Andora Gallery

Winter 2007 - Relocating to Chicago, IL  
info@andoragallery.com www.andoragallery.com  
Nov 1 - 4 SOFA Chicago

### Arizona State University Art Museum

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

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

Oct 6 - Nov 3 John Jordan, Solo Presentation  
Oct 6 - Nov 3 Thierry Martenon, Solo Presentation  
Nov 1 - 4 SOFA Chicago

### Fuller Craft Museum

455 Oak Street, Brockton, MA 02301  
505.588.6000 x 118 www.fullercraft.org  
Sep 29 - Jan 6 *NEW/NOW, 10 Makers for the New Millennium Pathways and Processes*

### Function + Art

1046 W. Fulton Market, Chicago, IL 60607  
312.243.2780 amy@functionart.com  
www.fuctionart.com  
Oct 5 - Nov 4 Binh Pho *Allegories*

### 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*

### Patina Gallery

131 West Palace Ave., Santa Fe, NM 87501  
505.986.3432 lvan@patina-gallery.com  
www.patina-gallery.com  
Dec 7 - Jan 6 Robert Cardinale "Inspired"  
Nov 1 - 4 SOFA Chicago

### The San Francisco Museum of Craft + Design

550 Sutter Street, San Francisco, CA  
415.773.0303 info@sfmcd.org  
www.sfmcd.org  
Jan 18 - Mar 30 *New West Coast Design*

### Snyderman-Works Galleries

303 Cherry Street, Philadelphia, PA 19106  
215.238.9576 bruce@snyderman-works.com  
www.snyderman-works.com  
Dec 7 - Jan 19 Ron Isaacs  
Nov 1 - 4 SOFA Chicago

### Wood Turning Center

501 Vine Street, Philadelphia, PA 19106  
215.923.8000 turnon@woodturningcenter.org  
www.woodturningcenter.org  
Oct 6 - Dec 8 *Transforming Vision: The Wood Sculpture of William Hunter, 1970 - 2005*

## CWA SCOTTSDALE FORUM TENTATIVE SCHEDULE

### Thursday, January 17

3 - 5pm Board Meeting  
6 - 7:30pm Opening Reception for CWA Galleries  
7 - 9pm Scottsdale ArtWalk with special CWA events and exhibits

### Friday, January 18

8 - 9am Deluxe Continental Breakfast  
9am - 12:30pm Program with morning break  
12:30 - 1:30pm Lunch  
1:30 - 3pm Program followed by break  
3:30pm Leave for ASU Art Museum  
4 - 6pm ASU Art Museum exhibitions  
6 - 7:30pm Reception at ASU Art Museum  
8pm Return to hotel

### Saturday, January 19

8 - 9am Deluxe Continental Breakfast  
9am - 11:30pm Program with morning break  
11:30am - 1pm Membership luncheon meeting  
1 - 5pm Tour program  
6:30 - 9pm Reception and dinner  
Speaker  
Lifetime Achievement Award

### Sunday, January 20

8 - 10am Board meeting  
9 - 11am Brunch

## CWA OFFICERS & BOARD 2007

[www.collectorsofwoodart.org](http://www.collectorsofwoodart.org)

<b>Pat McCauley</b> , President	<a href="mailto:mccauley06@verizon.net">mccauley06@verizon.net</a>
<b>Joe Seltzer</b> , Vice President	<a href="mailto:seltzer@lasalle.edu">seltzer@lasalle.edu</a>
<b>Doris Wolin</b> , Secretary	<a href="mailto:dwolin@sbcglobal.net">dwolin@sbcglobal.net</a>
<b>David Waterbury</b> , Treasurer	<a href="mailto:dmwaterbury@earthlink.net">dmwaterbury@earthlink.net</a>
<b>Jeffrey Bernstein</b> , Membership Chair	<a href="mailto:Doctorjeff1@comcast.net">Doctorjeff1@comcast.net</a>
<b>Christian Burchard</b> , Artist Liaison	<a href="mailto:burchard@hughes.net">burchard@hughes.net</a>
<b>Robyn Horn</b> , Visiting Artist Chair	<a href="mailto:roho@hughes.com">roho@hughes.com</a>
<b>Arthur Mason</b> , Awards Committee Chair	<a href="mailto:JaneM112@aol.com">JaneM112@aol.com</a>
<b>Allan Nachman</b>	<a href="mailto:nachman@butzel.com">nachman@butzel.com</a>
<b>Hal Nelson</b>	<a href="mailto:hahn514@aol.com">hahn514@aol.com</a>
<b>Jan Peters</b> , Information Committee Chair	<a href="mailto:jan@delmano.com">jan@delmano.com</a>
<b>Binh Pho</b> , Artist Liaison	<a href="mailto:toriale@msn.com">toriale@msn.com</a>
<b>Greg Rhoa</b>	<a href="mailto:Rhoa1033@rcn.com">Rhoa1033@rcn.com</a>
<b>Kevin Wallace</b> , Publicity Committee Chair	<a href="mailto:KevinW3306@aol.com">KevinW3306@aol.com</a>

# Collectors of Wood Art

## Collectors of Wood Art Forum 2007—Scottsdale, Arizona January 17-20, 2008

Make your reservations today for the CWA FORUM 2007, to be held at the Scottsdale Marriott Suites Old Town. Scottsdale is one of the premier art destinations with a mix of galleries, restaurants, Southwestern ambiance and a cure for the winter blues (that's why Forum 2007 is in early 2008). Forum 2007 registration includes:

- Visit to Arizona State University Art Museum with its extensive wood art collection and Ceramic Research Center
- Panel discussions of interest for collectors, artists, curators and gallery owners
- Tours of collectors' homes, artists' studios and art galleries
- Artists' presentation of their current work
- All meals and refreshments starting with the Thursday gallery opening reception and Scottsdale ArtWalk and continuing through Sunday brunch
- Friday evening reception at the ASU Art Museum and Saturday reception and banquet.

### Hotel Registration

CWA Forum Events will be at the **Marriott Suites Old Town Scottsdale** and the adjacent Sonoran Conference Center. The two-room suites (king-size bed and fold out sofa) are available to Forum attendees for \$206 per night (excluding taxes). Reservations for the hotel can be made directly at Marriott reservations (800-898-5209 or 480-945-1550). Ask for the Collectors of Wood Art Forum rate or enter the group code—ARTARTA—for on line reservations at [www.marriott.com/phxst](http://www.marriott.com/phxst). These special rates are available for three days before and after the Forum dates depending on the availability of rooms.

**Hotel reservations must be made before Monday, December 17, 2007. Reservations made after that date are on a space and rate available basis.**



### CWA Forum Scottsdale • Registration Form

Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

e-mail \_\_\_\_\_ For registration confirmation and updates

Day Phone \_\_\_\_\_ Evening Phone \_\_\_\_\_

I (we) would like to attend the CWA Forum in Scottsdale, Arizona

**REGISTRATION # \_\_\_\_\_ @ \$395 per Member # \_\_\_\_\_ @ \$475 per Non-Member**

**Extra Saturday Reception and Banquet Tickets # \_\_\_\_\_ @ \$75 per person**

**Late fee of \$50 per person, if registering after December 1, 2007**

**Cancellation fee of \$150 will be charged for cancellations after December 17, 2007**

**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**

If you are not a member of the Collectors of Wood Art, would you like to join? The basic membership is \$75 for an individual or \$125 for a family. We encourage people to sponsor us in higher amounts. Include your membership payment with the membership form on the last page of this Forum or contact CWA at 888-393-8332 or [www.collectorsofwoodart.org](http://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