

Turning Points

online

Albert LeCoff



FROM THE EXECUTIVE DIRECTOR Albert LeCoff

Onward !

The Center is finishing off 2009 and preparing for an even more "interesting" year in 2010. We are emphasizing our education, preservation and research programs and continue to promote public appreciation of wood artists. This summer, we also created a gallery for frequent rotations from our Museum Collection (more below) to enhance the Center's research and preservation activities. We also initiated an Artists' Cambium Circle of membership so professional artists can show their support of our work by contributing \$100 or more per year. THANKS Artists for your responses.

We are asking everyone's participation now - even more than ever - because we continue to organize our programs and exhibits to educate the public and to pique your interests and the growth of artists. The arts are spiraling dangerously though, due to cuts in public funding, and that includes Pennsylvania, Philadelphia and the Center. Your participation in programs - and your private financial support during the last quarter - will help make or break the scope of our future programs.

Make a Donation

Another eventful ITE residency has closed. Thanks to the Sponsors, the Hosts and the Cambium Circle members who help make this happen. The residents had a stimulating and creative time together and their final works and the video reflect this. Their work is posted

In This Issue

**Museum Collection and Library
Unveiling**

In the News

A Friend and Artist Remembered

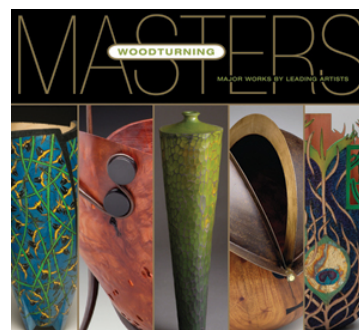
In the Galleries: Steve Madsen

2009 & 2010 ITE

Books, Equipment and Happenings

BOOKS:

**New Fall Reading
from Museum Store**



Masters: Woodturning. Major

on our web site, thanks to two local photographers. John Carlano shot the objects, and Karl Seifert captured action portraits of the residents and the views of work juxtaposed within the exhibition. This year's serious competition was in the shared kitchen where the residents cooked up a storm. The trustees, the staff and I thank this year's residents for their collegiality and for the great accomplishments that mark the 14th annual ITE.

From October to December, we present another veteran's retrospective - Steve Madsen of New Mexico. Active early on as the first craft shows started, his career includes early ACC craft shows at Rhinebeck, NY with David Ellsworth, Mel and Mark Lindquist, Giles Gilson and Hap Sakwa; the Richard Kagen gallery in Philadelphia; start up ACC craft shows in San Francisco; and exhibits at the former American Craft Museum when Paul Smith was onboard. A 7th grade wood carving class and two years in a cabinet shop led Steve to years of making fine architectonic boxes in natural finishes, then sculptural furniture with mixed materials, then colorful, free form sculpture with social messages. On Friday, October 9, Steve will be here for his opening celebration. Come meet the artist, check out his diverse body of work and talk to him about "is this diverse body of work really from one person?"

Early 2010 leads to two new exhibits concurrent with major art conferences in Philadelphia. For January through April, Robin Rice has curated the exhibit entitled Magic Realism / Material Culture which will appear together with a wood turners print exhibition at the Center called WoodInPrint. WoodInPrint is concurrent with Philagrafika, a celebration of print making; and Magic Realism / Material Culture expands from NCECA, the international conference dedicated to ceramics. You might wonder - what the... ? and why at the Center ? We say - wood art is one part of the larger world of art- and the Center is working to present wood art in this context. You can join in and be a part of this !



Museum Collection & Library Gallery Unveiled at 501 Vine Street!

After months of planning, the newly dedicated Museum Collection & Library gallery was unveiled on Friday, August 7, 2009 to coincide with the public opening of the ITE residency exhibition. Located at

Works by Leading Artists (2009).

Curated by Jim Christiansen. The books in Lark's Masters series focus on leading artists in specific media. The pioneers selected for this edition expand the notions of what is possible with the lathe-turned wood form. Jim Christiansen highlights the artists' methods and intentions, providing a unique portrait of each master. Beautiful 330 pages of color spreads make this book a delight to study !

Price: \$24.95 + S&H

[Buy Now](#)



MICHAEL PETERSON: Evolution - Revolution

The retrospective of this veteran wood artist was organized by the Bellevue Arts Museum in Washington state. 144 pages of color photographs of incredible works and insightful essays by Michael W. Monroe; Robyn Horn; Matthew Kangas and Kevin Wallace make this a celebration to read and own.

Soft Cover with Flaps

our homebase, the Museum Collection & Library gallery was created to facilitate frequent rotation of objects and books from the collection and library. The design and layout was created by designer Dan Saal of Milwaukee, WI.

This gallery reflects the Center's initiative to make its collections and resources more available for study by artists, scholars, students and the art-loving public. Photographs by Karl Seifert of Philadelphia capture the new gallery and conference area.

Please stop by and check it out !



In the Galleries:



Eat or Be Eaten, 2009
Courtesy of the Artist

Steve Madsen: A World in Wood
October 9 - December 19, 2009

Price: \$45.00 + S&H

Buy Now

EQUIPMENT:

O e



The Wood Turning Center is selling the Oneway lathe used in June and July by the 2009 ITE artists.

*Model For Sale: 2436 3hr.
Discount Price \$ 5,500*

Buyer is responsible for shipping from Philadelphia on to their location.

If you have been considering buying a Oneway, this is an excellent opportunity to get one and change your life !

*Serious inquiries to
albert@woodturningcenter.org
or by calling the Center at
215.923.8000.*

Buy Now

Amazing Savings Through

The Center is pleased to announce the October 9, 2009 opening of Steve Madsen's retrospective, entitled *A World in Wood*. This exhibit was organized by the Grounds for Sculpture in Hamilton, NJ, and is the first exhibition to present three decades of Madsen's work. The exhibition features pure wood boxes created like fine cabinets as well as furniture and large, colorful contemporary sculptures created to define rooms and vitalize buildings.

Born in 1947 in Oxnard, California, Madsen currently resides in Albuquerque, New Mexico. He is a self-taught woodworker who has received national acclaim for both his furniture and sculptural work. He is perhaps best known for his meticulous multi-media inlay boxes from the 70s and early 80s which feature lidded compartments and drawers. Many of his pieces derive from Art Deco design and Surrealist influences.

In 1981, Madsen was honored with a National Endowment for the Arts Craftsman's Fellowship. His work can be found in the collections of the Museum of Albuquerque (NM); The University of Texas at El Paso (TX); the Racine Art Museum (WI) and in private collections throughout the US and the world.



Land Taken Over by High Rising Structures, 1978
Courtesy of Mary Madsen

the Center's Corporate Partners Program:

PSI Barracuda Lathe Chucks

The Center invites its friends to enjoy dramatic savings on must have tools! At these reduced rates, you can easily add to your shop tools. In addition, to great deals on state-of-the-art tools, you also contribute critical support to the Center's nonprofit programs.



Barracuda2 T/N Plated Special Edition - Lathe Key Chuck System (#CSC3000CTN - Not for Oneway Lathes)

[Buy Now](#)

Product Details: easy to use one-hand operation

"T-handle" key system provides greater ease than the lever, non-key chuck systems which enables you to support your work with your free hand. The

Barracuda2 system is precision engineered and machined to provide smooth operation minimizing vibration at almost any lathe speed.

Titanium Nitride Plating
Body and Jaws are plated

Where is Challenge VII touring ?

If you missed the *Challenge VII: dysFUNCTIONal* exhibit when it was at the Center, take heart. Challenge VII is currently traveling the U.S. and may be coming to a spot near you. The venues include:

Houston Center for Contemporary Art, Houston, TX
July 17, 2009 - September 13, 2009

Lehigh University Art Galleries Zoeliner Art Center, Bethlehem, PA
December 2, 2009 - March 14, 2010

Montgomery County Community College, Fine Arts Center, Blue Bell, PA
June 2 - July 24, 2010

Southern Alleghenies Museum of Art, Loretto, PA
August 13 - November 7, 2010

Bucks County Community College, Newtown, PA
December 1, 2010 - March 14, 2011

Erie Art Museum, Erie, PA
October 8, 2011 - December 30, 2011

If you get to see the exhibit and book, please send us your comments at info@woodturningcenter.org.

If you can't get to the show, you can order the catalog on our web site or by calling the Center at 215-923-8000. The humorous work and award winning catalogue also makes a great holiday gift!

In The News...

Zeros in PA and Philly arts funding Impact Center. We Need Your Help!

The ongoing state budget crisis in Harrisburg, PA will seriously affect the Center's grant funding in 2010. Due to state deficits, Center grants from the PA Council on the Arts and the PA Historical and Museum Commission will in all likelihood be eliminated. Philadelphia's deficit crisis similarly impacts the Philadelphia Cultural Fund, a current funder. Unless the state passes a budget that re-introduces the arts, state and city grants to art organizations will be ZERO. The Center must make up \$45,000 in annual income.

Members and Friends of the Center have always been the backbone of Center programs. Through your generosity, we advance public appreciation of wood art throughout the world. We need your continuing support now more than ever. If you have not done so, please renew your membership now via PayPal or if you would like to make a donation of \$10.00 or more, please click on the links below. Keep us on your short list for year-end tax deductible donations.

THANK YOU IN ADVANCE !!

with Titanium Nitride for superior durability. Titanium plated small flat jaws for finishing bowls up to 5" diameter. Titanium plated Super Spur Insert simplifies converting over to spindle projects. Titanium indexing back plate.

Standard thread is 1" x 8tpi.

This complete Lathe Chuck system includes:

- =B7 #2 Jaws (Pre-Mounted)
- =B7 #1 Jaws
- =B7 #3 Round Jaws
- =B7 Pin Jaws
- =B7 Indexing Attachment
- =B7 Screw Chuck
- =B7 Headstock Adapter
- =B7 Jaw Key
- =B7 "T-handle" Allen Wrench
- =B7 Small Flat Jaws
- =B7 5/8" Super Center
- =B7 Attractive and durable black blow-molded case
- =B7 Includes adaptors for 3/4" x 16 tpi

Our Price: \$ 169.00

List Price: \$ 199.95

S & H: \$ 10.00



**Powergrip Barracuda4
Lathe Chuck System
(#CSCBARR4)**

Ideal for Large Lathes

Buy Now

Heavyweight/Heavy-Duty

I would like to contribute \$10.00 now



I would like to contribute another amount now



The Center Hits the Airwaves

In September, co-founder and Executive Director Albert LeCoff was interviewed for 3 hours by NPR Radio's Elizabeth Perez-Luna. She probed his work as a form of art and they discussed the Center's history, the artists who make the work, the ongoing exhibitions and Albert's visions of the wood turning and wood art field. The piece ran on local NPR stations.

We are on Facebook:

Come visit us - just click [here](#).

Become a fan, keep up to date with all our events and social network.

And we Tweet at Twitter.com

A FRIEND AND ARTIST REMEMBERED

C.R. "Skip" Johnson passed away September 9, 2009 after a valiant battle with brain cancer.

As you may know, when Skip was diagnosed with brain cancer 2 =BD years ago, the doctors told him that he needed brain surgery ASAP. In typical Skip fashion, he wanted to celebrate New Years with his friends first, and announced his "Pre Opening Party," in anticipation of the surgery.

Hundreds of friends, neighbors and colleagues from around the country joined Skip to celebrate his life. Then the surgeons removed a tennis ball-sized tumor. During his recovery, Skip transformed the humor and care that characterizes his wood works into writing humorous illustrated letters.

Skip's doctors were amazed by Skip's stamina and recovery - way beyond their expectations. Meanwhile, his beloved wife Joan passed, and daughter Kari and many others attended to Skip's needs. Skip and a caretaker event wrote and illustrated a children's



Large body chuck designed to be used on lathes with 10" swings and larger.

Powerful Grip

Geared key mechanism provides a powerful grip capable of holding large diameter work.

Single Hand Tightening

The "T-handled" key allows single hand tightening with a long shaft that clears larger diameter work.

Standard thread is 1-1/2" x 8tpi.

Adapters Available Separately:

#LABAR418 1" x 8tpi

#LABAR4114 1 1/4" x 8tpi

#LABAR4M33 M33 x 3.5tpi

For information on purchasing any of these items, please visit us at www.woodturningcenter.org

or contact the Center:
215.923.8000

HAPPENINGS:

GoggleWorks Opening, Reading, PA!

GoggleWorks Center for the Arts, 201 Washington Street, Reading, PA, will present an opening exhibition entitled "All Hyped Up" featuring the work of Lyn Godley and Michael Brolly opening September 26, 2009, from 3:00 to 7:00 p.m.

Ms. Godley works with LED lighting and Mr. Brolly is a wood turner with a penchant for making musical instruments out of things not intended for that purpose. The exhibition will

book during the last 6 months.

Skip's humor and skills helped him gently transition to the beyond. The rest of us have his work, his carnival figures and cocktails to make us smile whenever we see them - and his smiling face - forever.

In lieu of flowers, memorials in his name can be sent to either:

Penland School of Crafts
Post Office Box 37
Penland, NC 28765-0037

or

WORT
118 S. Bedford Street
Madison, WI 53703-2626

Here are the numerous announcements and events surrounding the passing of Skip Johnson. As you will see, Skip's infectious humorous lifestyle was apparent in life and death.

Check out YOUTUBE below from Alex and the short movie from David Medaris.

Our friend Skip died, so we had a party and shot him out of a cannon.

[You Tube](#)

[Blogspot](#)



Albert LeCoff, Executive Director

Tina LeCoff, Sales and Admin

Save the Dates!

Steve Madsen: A World in Wood

Friday, October 9, 2009:

Opening Reception 5:30 - 7:30 pm

Gallery Talk with the Artist, 6:30 p.m.

Friday, November 7, 2009:

First Friday Opening & Gallery Talk, 5:00 - 7:30 p.m.

showcase Ms. Godley's charcoal drawings which incorporate fiber optics and Mr. Brolly's interactive pieces.

GoogleWorks is a community art and cultural center and is the largest, most comprehensive interactive arts center of its kind in the country.

GoggleWorks is open Monday thru Saturday from 9 a.m. to 9 p.m. and Sunay from 11 a.m. to 7 p.m.

[Link to GoggleWorks](#)

Mark your calendars for the Utah Woodturning Symposium!

May 6-8, 2010

Featuring over 20 premier woodturners and demonstrations, an instant gallery, manufacturers' show case, pen turners' rendezvous, educators' lecture series, swap meet and so much more!

Visit utahwoodturning.com for more information and registration.

[Link to Utah Woodturning](#)

Call for Submissions

Applications are due on October 1, 2009 for ITE Scholars and Photojournalist for the 2010 - 2012 ITE.

Applications for ITE Artists are available for 2011 - 2012.

To View in PDF form, [click here.](#)

SOFA Chicago

Friday, December 19, 2009:

First Friday Opening & Gallery Talk, 5:00 - 7:30 p.m.

New this Fall: Family Hour

Every 1st and 3rd Saturday of the month - 1 - 2 pm.

For children age 6-12 and their parents. Come learn about the world of wood art and wood turning and create an exciting art project. Family Hour is free of charge but a donation is welcome to help defray program expenses.

For more information or to reserve a space, please contact the Center.

Make your reservations for Family Hour by emailing
tina@woodturningcenter.org
or calling the Center at 215.923.8000

2009 ITE Residents Inaugurate First Exhibition from Museum Collection

We asked them:

Tell us about your experience with and your impressions of the Center's museum collection during your ITE residency.

What factors influenced your decision to choose certain objects for this exhibit?



Leah Woods - photograph by Karl Seifert

My impression of the Center's museum collection was that it was really diverse. There is so much work down there (in the lower level) and a lot of variety of shape, intention, color, texture) that I wished there was more room to spread it out and have more space around which to view the pieces.

I chose objects I emotionally responded to. I was not familiar with most of the makers, or not very familiar, and looked at form, sensibility, and material. If I had to pick one it would have been Siegfried Scheiber's large platter with two bowls (the Adam and Eve piece) and this was before I realized that it moved. After Albert

This event happens from November 5 - 8 on the Navy Pier in downtown Chicago.

This is always a great event for art and wood art lovers. Both CWA and AAW are planning lectures and events. Galleries will show wood art.

Should be a great reunion again this year with fellow wood art lovers.

Google SOFA CHICAGO for details.

Link to Google

More SOFA Info.

As a leader of the California modern arts movement, the late Sam Maloof designed and hand-crafted furniture infused with artistic vision for more than half a century.

On Thursday at 8 pm, Nov. 5, 2009, a Maloof Tribute Benefit Dinner will occur, following the SOFA CHICAGO 2009 Opening Night Preview Gala. This will benefit the Sam and Alfreda Maloof Foundation for Arts and Crafts.

The Maloof Tribute Benefit includes two additional excursions: a private tour on Thursday, November 5, of the Arts & Crafts collection at Crab Tree Farm, owned by philanthropist John H. Bryan, and an opening day preview on Saturday, November 7, of the Apostles of Beauty special exhibition on Arts & Crafts at the Art Institute of Chicago. Proceeds will also support Anderson Ranch Arts Center Maloof Scholarship Fund, and The Furniture Society Scholarship Program.

SOFA CHICAGO 2009 will also feature a special exhibition and lecture programs on the legacy of Sam Maloof.

To get more informaton, click on the link below.

Maloof Tribute Info.

showed how the artist intended for the bowls/cups to spin together, I was really struck by the grace and beauty and simplicity. That might be my favorite piece from the collection, both because I think it feels successful when not being engaged with as well as when the bowls/cups are moving and bumping up against one another.

As far as being influenced by pieces, there was no one piece that influenced me as much as the bigger process of thinking about a different way of working that influenced me. As a furniture maker, I approach design, material, function, size, interaction with a piece, etc. from a particular perspective and over the last nine years, this perspective is becoming more and more refined as my skills as a furniture maker have been improving. So looking at everything about the turned objects gave me a chance to think about those issues from another perspective and consider the possibility that my thinking might be a little too rigid sometimes, and maybe that's good, or maybe I could allow for experimentation in ways that perhaps I have been hesitant to experiment with before.



Jerome Blanc - photograph by Karl Seifert

I did not know a lot of pieces in the museum collection before the residency and so many pieces were new to me. To finally touch and see the pieces was really great. To see what the artists before you have done is very positive, and now you must find new ideas.

I choose certain objects because I like the story, the idea and the design. And I can make relationships between the artists I know and the piece.

Is there a specific work you remember picking which influenced you or you responded to the most?

The sphere from Mark Bishop. I like this black and white object. For a long time I was thinking about how I can make this piece. When I think of the "Impact" piece that I made in ITE, there is a relationship. I don't want to do what Mark Bishop did, but we have some of the same sensibility.

If you had only selected one object, what would it be and why?

The sphere from Mark Bishop - because the design is perfect !!!



Robert Lyon - photograph by Karl Seifert

My experience with the Center's collection was one of inquiry and learning. I found it interesting to see, what amounts to the history of contemporary wood art, laid out in front of me. The ability to examine and handle many of the works was equally revealing. Works that you thought were very light in weight were not, and visa versa. But most importantly, seeing the works in person allows one to more fully understand how the artists brought their ideas and materials together into a unified statement. This can only happen by closely examining the works, and is not possible through books and electronic images. The Center's collection is a priceless collection that must be cared for, protected, and continually developed, while being made available for study and research.

My main influences were two fold: first was to try to pick work that seemed representative of the ITE experience, and second the artist, through the work, had to attempt to understand or see the world in a new or different way. The artist's vision had to be integrated with technique, in so far as their ideas became evident through their medium. The work I selected came out of a dialog suggested by the works themselves, what they had to say to each other, and about the progression of the ITE program in general. I think many of the works I chose don't try to explain themselves, but rather show us that much of the world exists in the mysteries of our minds.

Is there a specific work you remember picking, which influenced or responded to the most?

Yes, but for very different reasons. The Hoyer/Smith sphere was chosen because it was the first collaborative piece completed in the ITE; Kevin Burrus for his use of paper (National Geographic) in his turning; and Eli Avisera's "Unfinished" vessel for its symbolism of the ITE program in general, and how the job of the ITE program will never be finished. There will always be new artists who will benefit from its influence - long live the ITE!

If you had only selected one object, what would it be and why?

If I had to select only one object, I would have been out of my mind !



Derek Bencomo - photograph by Karl Seifert

I selected a group of "old school" works by the masters who are responsible for wood turning to have any following at all. These works demonstrate what was happening in isolated pockets of America by individual artists who had no connection to each other.

Wood artists today would not exist without having this foundation of artists. These artists also influenced the original "old school" collectors, whom together formed what is now known as the wood turning movement.

It seems shocking to me that the new artists who claim to be doing original work give no respect to these artists and I find it disturbing that the "new school" collectors are also not giving the respect that the "old school" artists deserve.

I am lucky that my career started in the middle of the movement which was being established, and that the "old school" artists gave me support, encouragement and praise for my work along with friendship.

If you look back in art history at different, mediums, all of the influential artists are still respected and praised for starting a movement. Why can't this be the same for the wood turning movement?

Yale Purchases Pieces from the Center's exhibitions

The Center is pleased to have helped place two pieces from Center exhibitions in the collection of the Yale University Art Gallery, New Haven, CT, thanks to Dave and Ruth Waterbury as funders. The pieces include:



Dona Look, WI
Basket #07-2, 2007
White birch bark, waxed silk thread
H-11.5 Dia-10.5 inches
Presented in "7 Visions: Wood as Fiber", Wood Turning Center:
Acquired by Yale University Art Gallery. Purchased with funds from
Ruth and David Waterbury, B.A. 1958, Fund, 2008.98.1



Hunt Clark, TN
BMP7/08
Bleached maple
H-20 W-19 L-26 inches
Made during his residency at the Center's 2008 International Turning

Exchange, 2008. Presented in "allTURNatives: Form & Spirit 2008", Wood Turning Center.
Acquired by Yale University Art Gallery. Purchased with funds from Yale University Art Gallery and Ruth and David Waterbury, B.A. 1958, Fund, 2009.52.1

My Turn

We welcome your feedback to *Turning Points* and other Center programs. Find the "My Turn" section to share your thoughts on *Turning Points* articles and/or trends in the field of wood and lathe-turned art. Unless otherwise indicated, comments sent to *Turning Points* will be treated as letters to the editor.



About Us

Turning Points Online is the electronic publication of the Wood Turning Center which helps disseminate news to international followers of wood art. .

Wood Turning Center

501 Vine St, Philadelphia, PA 19106, US
www.woodturningcenter.org
turnon@woodturningcenter.org
p: 215.923.8000 f: 215.923.4403

Save 10% Your membership helps support the **Wood Turning Center's** not-for-profit programs, including *Turning Points*. Please consider becoming a member or renewing your membership at a higher level. Easily join or renew online! Members also receive 10% off all purchases of books, videos, and DVDs from our Museum Store. Easy and secure using PayPal.

[Click here to renew or to become a member online](#)

Wood Turning Center | 501 Vine Street | Philadelphia | PA | 19106