



## RENEW YOUR AAW MEMBERSHIP!

To have your name included in the 2011 *Resource Directory*, you must renew your AAW membership before December 31, 2010. Renew directly at [woodturner.org](http://woodturner.org). If you need assistance, please call 651-484-9094 or 877-595-9094 (toll free).

Two types of memberships are available:

1. To receive a journal in the mail:

- \$48 United States
- \$53 Canadian
- \$63 Overseas

2. Online access to journal only: \$38. (You will not receive a paper copy of the journal.)

All AAW members are eligible to read all back issues of *American Woodturner* online in the Members Only area of [woodturner.org](http://woodturner.org).

## "Calls For Entry" PAGE AT [woodturner.org](http://woodturner.org)

We have a new area on the site, accessible through the main pull-down menu (News/Calls For Entry). This new feature may prove valuable to woodturners who want to enter their work in juried shows and similar events:

<http://woodturner.org/info/calls.htm> If you'd like to help keep this new web-feature up to date and relevant, use our online event submission form to let us know about a new call for entry that might be of interest to the woodturning community:

<http://woodturner.org/info/callsmod.htm> "

Best regards,

Ed Davidson

AAW webmaster



Submit items for this publication to:  
[bcrocket@columbus.rr.com](mailto:bcrocket@columbus.rr.com)

# EMPTY BOWLS - 2011 AAW Symposium

a grassroots movement to help end hunger...

The 2011 AAW Annual Symposium "Return to the Community" project is **Empty Bowls**. The goal of the Empty Bowls project is to raise money for organizations to fight hunger, to raise awareness about the issues of hunger and food security, and to help bring about an attitude that will not allow hunger to exist.

Many AAW local chapters have participated in the Empty Bowls project, raising funds and awareness. This year, we'll be up-scaling the project by going world-wide. At the 2011 Symposium Instant Gallery, donated bowls will be collected, displayed and sold. Bowl purchasers, in exchange for their donation, will be given a bowl to keep as a reminder of all the empty bowls in the world.

We would like to issue a request - **a challenge** - for every AAW member to contribute a bowl to the project. With the foundation of past local chapter successes, what better way to continue this project...celebrating our woodturning community and woodturning skills, by turning bowls that result in donations to feed the hungry.

If you will not be attending the 2011 symposium, please mail or UPS your donated bowls to:

**American Association of Woodturners  
222 Landmark Center  
75 5th St. W.  
St. Paul, MN 55102**

All proceeds from the sale of donated bowls will go to food-banks and related charitable organizations.



## Call for Entries

The *DHM Digital Gallery*

invites designers and artists working in fiber/paper, clay, wood, metal, glass /plastic , or stone /cement to participate in . . .

## *Collections of One*

an international juried portfolio competition. Deadline: February 1, 2011. Each submission must be a collection of functional objects within one material category, produced by the entrant, and consisting of items commonly used within interior spaces, such as furnishings (hard or soft), utensils, fixtures, or containers. Objects that are purely decorative are not eligible. Evaluation will be based upon uniqueness, diversity and innovation, craftsmanship, and quality of the digital images. This online exhibit of one-person collections (initially from April 1 to July 1, 2011) will include electronic addresses of accepted artists to facilitate the *independent* sales of their work.

For a prospectus and entry form, visit <http://www.ches.okstate.edu/dhm/gallery>

## CLAY FOSTER APPOINTED TO ARROWMONT BOARD

### Arrowmont Board of Governors lays Groundwork for the Future

(GATLINBURG, TN) 10/19/10 – The Board of Governors of Arrowmont School of Arts & Crafts met this weekend for the first time since their historic decision to remain on the Gatlinburg campus. The focus of the three-day meeting was to plan the steps needed to ensure a successful transition into the future, including fundraising strategies, staffing needs, partnerships with area schools and community organizations, and Board structure.

The Board elected longtime member Geoffrey Wolpert, owner of The Peddler and Park Grill Steakhouses, as its President. Wolpert will lead the Board's efforts to expand community engagement and fundraising to secure the long-term success of the nationally respected arts center.

"I have been serving on Arrowmont's Board of Governors for the past several years, and am now more enthusiastic than ever to be a part of Arrowmont's future as Board President. In recent months it has become even more evident that, like the National Park, Arrowmont is important to this area in both history and in forging a positive future for this region. Now, the local community, myself included, has the opportunity to celebrate the School and make it successful together. It is a positive time for Arrowmont and Gatlinburg, and I look forward to the collaboration which will bring new energy, engage our children, and celebrate our national reputation as a world-class arts and crafts school."

Four new members were elected to the Board of Governors: Jim Ogle, Logan Coykendall, Clay Foster and Carlyle Johnson. Ogle is a Sevier County businessman who has been a driving force in Friends of the Smokies and other area fundraising efforts. Coykendall operates the Hilton Garden Inn and the Hampton Inn in Gatlinburg, and is the current President of the Gatlinburg Chamber of Commerce. Artist Clay Foster is a founding member and past president of the American Association of Woodturners and has served as an Arrowmont instructor for several years. Johnson heads the Department of Art at Tennessee State University in Nashville.

Additionally, Arrowmont Executive Director David Willard announced Monday, October 18, that he has decided to resign his position. He plans to pursue his broader, national interest as an advocate for the art of the handmade and its impact on society.

"It has been said that there is a good time to know when to start, and a good time in which to leave. I have enjoyed my work at Arrowmont immensely and it is hard to say goodbye, but I know that the time has come for me to allow a new leader to work on writing the next chapter of this great institution," Willard stated. "My focus has always been and will continue to be Arrowmont's success. I will continue to support the School in any way that I can."

Willard has served as Executive Director since 2001. During his tenure, the School worked with the University of Tennessee to capture and make an online archive of the history of the School. He initiated the archival listing and photography of the School's Permanent Collection, which includes artwork by many renowned artists. Willard also worked with staff to bring more technology to the School to enable students and staff to work in today's environment and set the stage for the use of more technology in the studio. He will work in the coming weeks to ensure a smooth transition to new leadership.

"We owe David a tremendous amount of appreciation for his commitment to and accomplishments at Arrowmont," said Wolpert. "We wish him the very best in his future endeavors."

"We are extremely excited about Arrowmont's future. The overwhelming support shown by our community has energized us, and the Board is looking forward to collaborating with community officials to build upon this positive momentum."



# A Collectors Weekend Not To Be Forgotten

By Dave Long

The rarely seen Super Harvest Moon provided the perfect background for what was a once-in-a life time weekend for 48 members of the Collectors of Wood Art (CWA).

That big ol' full moon raising on the same date as the Autumnal equinox (Sept. 22, 2010) last happened in 1991. It won't happen again until 2029.

Most of the CWA crew said they traveled Washington D.C. realizing the opportunity afforded them would likely not be offered again. How right they were.

The centerpiece of the weekend (Sept. 23-26) was attending the gala opening of "A Revolution in Wood: The Bresler Collection" at the lovely Renwick Gallery of Smithsonian American Art Museum.

The exhibit features 66 pieces representing 38 artists from collection of Fleur Bresler and late husband Charles, a builder and real estate developer.

Charles had been in declining health. He seemed rejuvenated by the excitement surrounding the whole weekend surrounded by family and friends. He beamed as Fleur was honored at the opening night for her many years as a volunteer at the Renwick. He was at his hand-shaking, story-telling best at Saturday night party following the opening to thank the Renwick staff for all their work.

Following the event, his health again began to decline and he died at age 85, a month to the day after the exhibit opened.

All the CWA members who attended as well as wood turners across the world were sadden, but happy Charlie had one last big party to see all friends and family.

His passing brought even more clarity to how unique the weekend was. The highlights included:

- ...A private tour of the exhibit conducted by Renwick curator Nicholas Bell and Fleur Bresler.
- ...Sessions with Smithsonian conservators about lighting, displaying, maintaining and preserving not only the pieces being shown Bresler exhibit, but all wood art collections.
- ...Visits to seven outstanding collections including those of Jane and Arthur Mason and the Breslers — two of the world's most storied wood art assemblages.

Ron Layport is a Pittsburgh artist who had pieces in six of the seven collections seen plus work in the Renwick's permanent collection.

He summed up the whole experience. "I was kind of luke warm on coming to Washington just for the opening of the Bresler Collection," he said. "I love Fleur and Charles.

"But it's an expensive trip just for one night. Then I saw what Jeff (Bernstein), Steve (Keeble) and their wives (Judy Chernoff and Karen Depew) had put together and thought 'what am I thinking. This isn't ever going to happen again. The Masons and Breslers are getting older and may not be able to show their collections in their homes much longer to large groups.

"And what are the odds of seeing the Kaplan, Bernstein and Keeble collections on the same weekend.' "So I made it a weekend and I'll never be sorry for it."

## **A WOOD ART CONVERGANCE**

The circumstances fell into place almost perfectly for the event to occur. The idea for exhibition of works from the Bresler collection had been in place since 1998 when Fleur Bresler, a long-time Smithsonian volunteer, and approached then Renwick curator Kenneth R. Trapp about a possible show.

Trapp eventually went through the Bresler's massive collection and chose the work the exhibit. The closest open date on the Renwick exhibit calendar for a four-month show was the 2010-2011. The exhibit will continue to travel after closing at the Renwick.

In 2008 Bernstein, a DC area physician and immediate past-president of CWA, approached the Renwick staff with a two-fold purpose. He wanted to know if any wood art exhibitions were in the works, and if not, to see as well if the CWA could work collaboratively with Renwick personnel to bring more wood exhibitions to the venue.

"I found out they were in the planning stages for Bresler collection with a new lighting system for exhibit space, a video and catalog," he said. "It seemed like a great opportunity to coordinate the opening of this exhibition with a CWA trip to the DC area especially with some great wood art collections in this area."

He broached the subject to his wife, Keeble and Depew who are also wood art collectors. The couples had worked together in 2009 co-curating a show at the Wood Turning Center in Philadelphia.

"We all liked the idea," said Bernstein. "But once we got into all the logistics involved, it got complicated. Especially trying to set a schedule allowing a busload of people to get a good look at five collections and a gallery on Saturday and then get ready for a party." They laid out a plan, split up the responsibilities and pulled it off with a precision the pentagon planners wish they could match.

## **ROAD TRIP**

The weekend began with the opening at the Renwick. The original plan was for individuals to find their own way to Victorian building a block from the White House due to varying travel plans. But the majority of the group was at the Hilton Garden Inn in Bethesda, Md., by late afternoon.

The Breslers had hired a bus to take their family to and from the Renwick. With empty seats available they swung by the hotel and kindly transported many of the group to and from the event. It was a great time to meet the Breslers and their family before they joined the crowd of almost 1,000 at the opening.

Friday began boarding the 60-passenger bus for a look at the Mason's collection, breakfast included. The size and quality of Jane and Arthur's collection is well documented. Seeing it in person, even for the 20th time for some in the group, does not disappoint. The most amazing aspect is how they fit and tastefully display so much work (900 pieces at the zenith) into a compact four-story townhouse.

Next stop was the private exhibition tour at the Renwick; a panel discussion about the exhibition and wood art in general with Bell, Fleur Bresler and artists Norm Sartorius, Mark Lindquist and Michelle Holzapfel; lunch and sessions with the Smithsonian conservators.

The evening bus stop was at the Bernstein/Chernoff (both physicians) suburban home. Every minute of the three hour interlude was needed to wander room-to-room attempting to absorb the nearly 400-piece collection before, during and after a delicious catered dinner.

Of the seven collections seen, this was the most expansive in terms of forms, sizes, shapes, colors and turning techniques from a vast array of makers.

Saturday's 8:30 a.m. trip to the Keeble/Depew abode had neighbors on the porches wondering how a huge bus would navigate a narrow, speed-bumped filled Chevy Chase, Md., street. In the end the driver's numerous skills were not enough, so walking was in order.

Keeble, retired executive from a communications firm and Depew, a marketing consultant, had bought the lot, torn down the existing structure and built a home designed for displaying art. There was expansive natural light from windows stretching nearly floor to ceiling, precision placed artificial lighting, display shelves (for both glass and wood) at eye level and seating in a casual atmosphere with art never out of view.

"This was my favorite stop because of the whole ambiance Steve and Karen had created," said Betty Scarpino, an artist and editor of the American Woodturner. "They have great pieces, well displayed in the right spaces. Everything flowed."

It was on to Arlington, Va., to visit Manny Friedman at his financial firm which occupies the entire floor of an office building. Friedman likes big and has numerous huge natural edged works from Brad Sells and the late Mark Bressler in the office along with pieces from Peter Petrochko, Michael Mode, David Nittman and others.

Art work is usually reserved for the lobby of buildings. But Friedman wants his wood art around him at work so he and others can enjoy it.

The pleasure of our company was next enjoyed by Jay and Lindsey Scott, owners of the Habatat Gallery in Tyson's Corner, Va.

This is the third Habatat which has locations in Michigan and Florida. It is a glass-oriented gallery. Keeble is a client and explained they were incomplete with carrying wood art. The smooth talker persuaded them to bring in a few pieces for a show in conjunction with the CWA visit.

He put them in touch with John Hill (auctioneer at AAW Saturday night auctions). Hill provided them with a lists of artists.

The Scotts eventually settled on 20 pieces from 12 artists for a show which ran from Sept. 25 to Oct. 28. They were pleased with the response to wood art in their gallery, now carry the medium on a regular basis and plan to add more artists.

Mid-afternoon found the group at Caroline Stevens' home in Fairfax, Va. It was the stop where many collectors found a connection. Stevens has 1,800-to-2,000 square foot split-level structure built in the 1970s which fit in most 'burbs around the country.

"I saw my first wood art 10 years ago and fell in love with it," she said. "I'm like a lot of collectors. My budget and display space have their limits. So I've tried to buy quality pieces I really love that fit into my home decor (she has remodeled with Asian-Zen feel). Work I can live with and not get tired of." Stevens has 30-40 pieces which were well-displayed, begged to be touched but seemed natural in the setting.

## **THE BIG TIME**

Bernstein was the master of understatement when he told the group "you're in for a treat for the last two stops."

Jerry and Deena Kaplan have a spectacular 15,000 square-foot home on two acres in Bethesda, Md. Wood is just part of their extensive art collection which features glass, ceramics, fiber, mixed media, folk art and 110 paintings including several 20th century American Realist masterpieces.

Jerry, a partner in the family construction and commercial real estate business, is also a skilled turner with many of his pieces on display in the home.

It was hard to take in all the sights in just a one-hour stay. "My wife (Jan) and I were the Kaplan's guests for four days and we still didn't get a chance to see everything," said Malcolm Zander, an artist from Ottawa, Canada. "Just an amazing home and collection. And they are the most wonderful people. Deena has a story about every piece in the house."

The piece de resistance was the Saturday night party at the Bresler's 6,000 square penthouse apartment (not including a 1,000 square foot deck) in a 17-story building.

The warm night was clear allowing views of the national monuments from the deck with the orange harvest moon rising slowly.

"Doesn't get much better than this," said Jim Keller, a wood artist from Houston admiring the view. "Great way to end a great couple of days."

The party, with approximately 200 guests, was to thank all who helped make the the exhibition at the Renwick a reality. All had the opportunity to get a close look at the approximately 600 pieces of wood art which seemed to inhabit every corner of Bresler home.

Each piece was given its own space and lit correctly to show all the small details.

Charlie Bresler had a comfortable chair in the center of all the party greeting guesting and swapping tales

with old friends. “The opening of the show and now this makes all the work we put into this so great,” he said. “Seeing so many old friends and family enjoying themselves in a home we love. I hope they have a good time. I certainly have.”

“Just a wonderful three days,” said a finally-relaxed Fleur Bresler. “There was a lot of planning on the part of so many people to make all this come off so smoothly. It’s so nice to see everyone enjoying themselves. Collecting isn’t about the objects, it’s about the friendships you make searching for the work you love.”

### **SUNDAY MORNING BRUNCH**

There was a brunch featuring a display of work from the National Treasures show presented by William Jewell of Fredericksburg, Va. Jewell, a furniture maker, owns Historic Woods of American. He developed relationships with several historic sites around the country to remove downed trees. He has collected wood from places such as Mt. Vernon (George Washington’s home) and Monticello.

With the help of Jacques Vesery, he has contact 50 of the top woodturners and furniture makers around the country to make pieces from the historical wood. Each piece made is for sale with a portion of the profits going back to organization which runs the historic site.

“I’m on wood art overload right now. Seeing over 2,000 pieces in just over two days is overwhelming,” said Bill Mitchell, a collector from St. Mary’s City, Md. “It’s going to take a while to sort all this out. “

The brunch ended with individuals sharing stories about some of their favorite pieces in their collections.

Ironically, the last speaker was Charlie Bresler who had a well-earned reputation as a great story teller at public events. He told one of his favorite stories which always made his wife leave the room. True to form, Fleur took exit and returned after had Charlie spun his yarn which brought a loud ovation. He was all smiles.

“Glad you all had a good time this weekend,” he said. “We did certainly did.”

Dave Long is a freelance writer based in Beavercreek, Ohio and member of the CWA board of directors. He can be contacted at [davelong299@gmail.com](mailto:davelong299@gmail.com)



## THE LARGEST JURIED, INDOOR CRAFT SHOW IN THE NATION RETURNS TO BALTIMORE FEBRUARY 24-27

*35<sup>TH</sup> annual American Craft Council Show in Baltimore includes special show features, various craft categories and a live demo stage*

Minneapolis, MN (October 13, 2010) – More than 700 top contemporary craft artists will present their latest handmade creations including: jewelry, clothing, furniture, green craft, and home décor at the 35<sup>th</sup> annual American Craft Council Show in Baltimore, February 24-27, 2011 at the Baltimore Convention Center. Through a rigorous jury process, master artisans from across the United States and Canada were selected to participate in the event. The retail show runs four full days with a **special \$6.00 ticket price Friday evening after 6 p.m.** By purchasing tickets online guests can enter the show directly without waiting in line.

From eco-friendly items to garden décor, The American Craft Council Show in Baltimore has something for everyone. In addition to a vast array of one-of-a-kind items, special show features and categories include:

- **HANDMADE UNDER \$100: Brand new in 2011!** A perfect category for people just starting their addiction to craft! Don't miss out on this fabulous collection of items for \$100 or less.
- **GREENCRAFT:** As a reflection of our social responsibility to the environment, this category features artists who incorporate recycled or found materials and use eco-friendly techniques into creating their work.
- **LAWN & GARDEN:** Features artists who craft furniture and decorative accessories to compliment and withstand the fluctuations of the great outdoors.
- **SCHOOL-TO-MARKET:** To help bridge the gap between academic programs and the marketplace for sculptural and functional craft, the Council has invited crafts students of California College of the Arts to curate a section of their work. An unparalleled opportunity to see new work revealed for the first time in public.
- **ALTCRAFT:** The Council invited artists whose work illustrates the innovative techniques and materials of the burgeoning new handmade craft movement to apply to a special section of the show. The Council is proud to present a national stage for these artists who tend to exhibit at smaller, local craft shows. This year, the Craft Council has expanded this category to 30 artists.
- **DEMO STAGE:** Lively demonstrations will take place throughout the weekend.

**WHAT:** The American Craft Council Show in Baltimore

**WHEN:** Thursday, February 24 – Sunday, February 27, 2011

**HOURS:** Thursday, February 24 (10 am – 6 pm)  
Friday, February 25 (10 am - 9 pm)  
Saturday, February 26 (10 am - 6 pm)  
Sunday, February 27 (10 am - 5 pm)

**WHERE:** Baltimore Convention Center  
One West Pratt Street  
Baltimore, MD

**TICKETS:** \$15 per person  
\$25 for a two-day pass  
\$30 for a three-day pass

Save time by purchasing your tickets online at [www.craftcouncil.org/baltimore](http://www.craftcouncil.org/baltimore). Purchase, print, and bring right to the door!

\$6.00 after 6:00 pm Friday night only! (onsite purchases only)  
Free: Children 12 and under and American Craft Council members

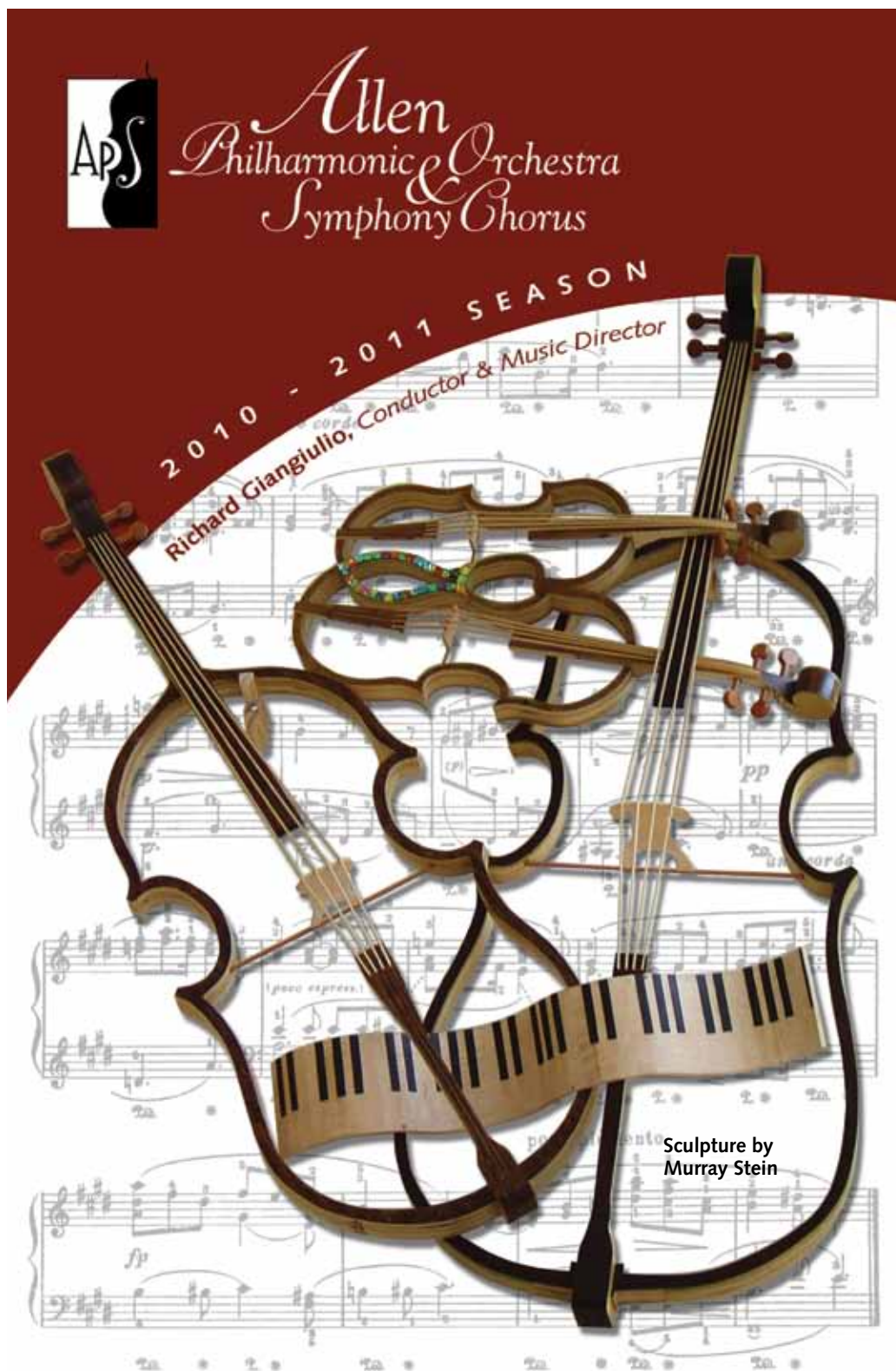
The American Craft Council's mission is to champion craft. As a national, nonprofit public educational organization founded in 1943 by Aileen Osborn Webb, the Council actively promotes the understanding and appreciation of contemporary American craft through its bimonthly magazine *American Craft*, annual juried shows presenting artists and their work, leadership conferences, awards for excellence, research library, workshops and seminars. For additional information visit [www.craftcouncil.org](http://www.craftcouncil.org).

# Turning Around America with Beth Ireland

Turning Around America has begun. The van is complete and I have started my project by working with local groups. My first group project was last Thursday, at Mass College of Art and Design. I went to teach a class called Art and Food, with the help of local AAW member Mark Horowitz. I decided to teach the kids how to make eating utensils. We set my smoker up in the college court yard and I gave a brief demonstration of how to stack the food and keep the fire going all day. We then went to the wood shop where the kids learned some spindle turning, bandsaw operation and shaping with the sander and files. We divided into 4 groups which rotated every 30 minutes from-cooking to turning to bandsaw to shaping. We collected all chips as went and put them in water to use them in the food smoking process. At the end of the day we all ate the food with our utensils. Fun was had by all. Attached are some pictures.

Beth Ireland





Murray Stein's sculpture, *Schubert's Trout Quintet*, was displayed at the Strathmore Music Center in Maryland, which was dedicated in June. The keyboard in that sculpture started out as a segmented bottomless bowl (ala Tibbetts).

The Allen Philharmonic Orchestra in Texas, was so enamored with the 'Trout', they asked Strathmore's permission to reproduce it on the cover of their 2010-2011 Program Brochure which is shown above. By May 2011, several thousand concert goers in North Texas will have seen the image of a sculpture that is actually 1400 miles away. Murray has received numerous questions about how he made the wavy keyboard, and is still milking the gag about using wood from a rubber tree.



*American Concern for Artistry and Craftsmanship*  
P.O. Box 650, Montclair NJ 07042 (973) 746-0091 \* (973) 509-7739

## **\*\* NASSAU COUNTY MUSEUM OF ART SHOW \*\***

### **FOR IMMEDIATE RELEASE**

### **9th ANNUAL SPRING CRAFTS AND FINE ART FAIR AT THE NASSAU COUNTY MUSEUM OF ART ROSLYN HARBOR, NEW YORK**

The American Concern for Artistry and Craftsmanship takes pleasure in announcing the **9th ANNUAL SPRING CRAFTS AND FINE ART FAIR on the beautiful 145 acre grounds of the NASSAU COUNTY MUSEUM OF ART** in Roslyn Harbor, New York on **May 7 and 8, 2011**.

The SPRING CRAFTS AND FINE ART FAIR at the NASSAU COUNTY MUSEUM OF ART takes place in one of the wealthiest communities in the United States. A paid attendance of approximately 7,000 highly educated and prosperous consumers are again expected. Artist's earning potential is unusually high in this event due to the nature of its clientele.

Work must be original, crafted by the artist and expertly executed. Manufactured products, products assembled from kits and imported products are unacceptable. Applicants are asked to submit (5) color images for juried selection of work representative of that which will be displayed. On-line submissions can be made at [www.craftsatlincoln.org](http://www.craftsatlincoln.org). or from Zapp. The number of participants is limited to 70 craft-artists and 25 fine artists. Screening of applications will be conducted by a jury of crafts and art experts.

The number of participants in each craft area will be limited so as to provide a well balanced fair and give each exhibitor their maximum market potential. The fair will offer 24 hour security, full color postcards for artist's mailing lists, a printed program, secure free parking, moderately priced and comfortable accommodations at a discount. The Festival will include: limited entertainment, craft demonstrations and good food and dessert concessions.

**How to apply:** Craft-artists may use [www.zapplication.org](http://www.zapplication.org), download applications at [www.craftsatlincoln.org](http://www.craftsatlincoln.org) or call (973) 746-0091 and we will send the application to you.

**Fees are as follows:**

**Out of doors:** \$540 for a 10'x10' space; \$810 for a 10'x15' space and \$1080 for a 10'x20' space.

**Under tent:** \$695 for a 10'x10' space, \$1045 for a 10'x15' space and \$1390 for a 10'x20' space.

**Additional space is available. The application deadline is: January 4, 2011 or until filled. Applications will be reviewed periodically until the show is full. Please enclose a SASE with \$0.78 postage for the return of your slides, if any, if applying directly to ACAC.**

**CONTACT PERSON: Raya Zafrina, Director of Operations**

**c/o ACAC**

**PO Box 650**

**Montclair, NJ 07042**

**Email:** [acacinfo@gmail.com](mailto:acacinfo@gmail.com) **Website:** [www.craftsatlincoln.org](http://www.craftsatlincoln.org)