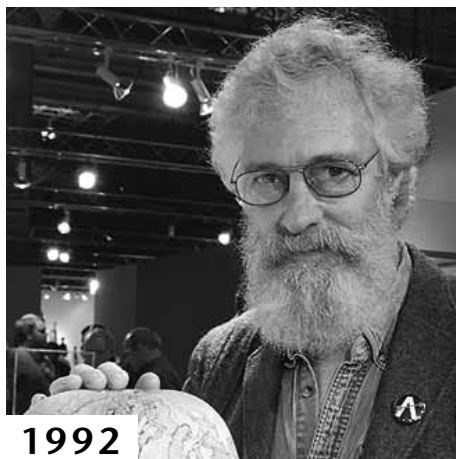


HONORARY LIFETIME MEMBERS

The Board of Directors at its discretion, confers HONORARY LIFETIME MEMBERSHIP to persons who, in its judgement, have made extraordinary contributions to the American Association of Woodturners and the advancement of woodturning.



1992

DAVID ELLSWORTH began turning wood in junior high school in 1958. After earning bachelor's and master's degrees in fine art from the University of Colorado in 1973, he founded the woodworking program at Anderson Ranch Art Center in Snowmass Village, CO.

David opened his first private studio in Boulder, CO, in 1975, making production items and designing bent turning tools to produce the hollow vessels he is known for today. Once his work became recognized, he ceased production turning to seek new forms of expression in wood. By 1977, David's almost totally enclosed

exotic-wood vessels were redefining the shapes of classic woodturning. The early 1980s reflected David's shift to native wood with natural faults, such as decay, which he used as decorative motifs. These pieces featured the extremely thin walls and personalized vessel designs that have become the hallmark of his life's work.

While operating his school of woodturning in Quakertown, PA, since 1990, David also produces specialized tools, videos, and lectures widely. He is the founding member and first president of the AAW.



1992

ED "BUD" JACOBSON (1922–2005), a Phoenix-area attorney and patron of the arts, assembled the first comprehensive collections of turned wood bowls by American artists of the 1970s and 1980s.

From his first purchase of a pine bowl by Ed Moulthrop from a Scottsdale gallery in 1977, Bud set out to acquire the "very best of the very best North American turners." Traveling widely, he charted the woodturning field as it was displaying growing diversity in material, technique, and expressive ideas. Although Bud's collecting focused on vessels that evidenced wood's natural beauty, he also paid attention to

surface design and painting, as well as sculptural work.

Over a period of about seven years, Bud accumulated a collection that was reviewed by *The New York Times*, traveled internationally, and was the subject of one of the first books that viewed woodturning as an art form. As a result, woodturning became broadly recognized as the work of artists.

The Edward Jacobson Collection, presented by Bud to Arizona State University in 1989, includes works by David Ellsworth, Mark Lindquist, Ed Moulthrop, Dale Nish, Bob Stocksdale, Del Stubbs, and other noted turners.



1993

DALE L. NISH became interested in woodworking while in high school in Alberta, Canada. He pursued woodworking into a teaching career, eventually becoming a professor at Brigham Young University in Provo UT, where he taught for 28 years, retiring in 1995. A prolific writer, Dale authored four benchmark books, the most popular of which was *Creative Woodturning*. These books served to inspire and instruct aspiring woodturners, as did his lectures and demonstrations at universities, and many of the leading arts and craft schools. In 1979, Dale inaugurated the Utah Woodturning Symposium, which he directed for 19 consecutive years.

The symposium has since continued with Kip Christensen as chair, a great friend and a fellow faculty member. In the late 1970s, Dale developed an interest in bowls turned from flawed wood, especially wormy ash, which has become a signature piece. He appreciates the Oriental ability to accept and enjoy natural materials and surfaces with serenity and satisfaction not found frequently in Western cultures. This approach allows him to explore in his works the shrinkage, cracking, and insect damage.



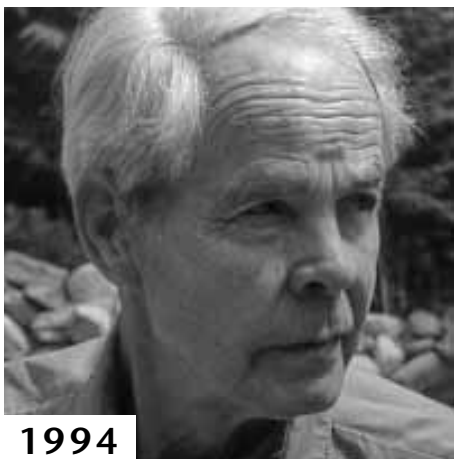
1993

RUDE OSOLNIK (1915–2001) has been called “the grandfather of contemporary woodturning” for good reason. Although an accomplished woodworker and founder of the furnituremaking program at Berea College, Berea, KY, Rude composed at the lathe, wedding classical form and proportion to modern simplicity. His work greatly updated the long-practiced craft and as early as 1955 was honored with the Award of Good Design from the Furniture Association of America.

Rude played a major role in the shift from utilitarian to artistic woodturning that was coming into its own in his lifetime.

He also was widely admired and hailed as one of the finest educators in the nation, with worldwide demand for his lectures and seminars.

Over the course of 40 years at Berea College, Rude taught thousands of students, but from his rambling, rustic wood shop on Poverty Ridge he continually produced cutting-edge turnings. In the 1960s, it was bowls and candleholders. Later, he experimented with plywood and natural-edged green-turned vessels. Beyond all this, he was a leader of the Southern Highland Handicraft Guild and helped found the Kentucky Guild of Artists and Craftsmen.



1994

MELVIN LINDQUIST (1911–2000) was a master machinist, aeronautical engineer, army surveyor, manager of quality control, and one of the founders of the studio woodturning movement. He began woodturning in high school in California in 1928. While working for the General Electric Company in San Jose and then Schenectady, NY, he turned wood as a hobby. Mel began turning spalted wood in the late 1950s after discovering the wood on his land in the New York Adirondacks. He invented new tools and groundbreaking techniques for hollowing vessels and for working with spalted wood. Blind boring, Mel’s pioneering technique, is

foundational to woodturning today. Mel retired early from GE in 1968 to pursue woodturning full-time, and began showing his work at craft fairs, galleries and museums. In the 1970s and 1980s, Mel shared his techniques and vision through workshops and symposiums. In 1981, he and son Mark established the woodturning program at Tennessee’s Arrowmont School of Arts & Crafts. Mel was a fellow of the American Society for Quality Control and was named a New England Living Art Treasure by the University of Massachusetts in 1983.



1994

ED MOULTHROP (1916–2003) was an architect by profession, earning a Master of Fine Arts from Princeton University in 1941 and then going on, first to teach architecture, then grow a thriving practice in the Atlanta, GA, area. But Ed had been attracted to woodturning as a teenager and always maintained a part-time interest, learning as he went and giving away his turnings to friends and family.

In the early 1960s he began experimenting with large pieces, and in 1962 won an award for a bowl at the Atlanta Arts Festival.

By 1972, Ed was selling enough of his work through galleries that he gave up his

architectural business to pay full-time attention to woodturning.

Characterized by their large sizes and spherical or elliptical forms, Ed’s vessels were first rough-turned, then soaked for months in a polyethylene glycol (PEG) solution to stabilize the often fragile, flawed stock he preferred working with. After finish-turning, he coated his forms with epoxy resin and rubbed them down. Due to the enormous size of the turnings (up to 40" in diameter and 4' tall), Ed had to develop a special lathe as well as long-handled tools. He was honored as a fellow of the American Craft Council in 1987.



1995

BOB STOCKSDALE (1913–2003) grew up an Indiana farm boy. A fondness for tools fostered his interest in woodturning—he powered his first lathe with a washing machine motor. Bob’s early turnings were represented by baseball bats, honey dippers, and tops, as well as spindles for furniture repair. Following high school, he held woodworking-related factory jobs.

As a conscientious objector (CO) during World War II, Bob was sent to a Michigan CO camp to do forestry work, but found a lathe and began turning bowls.

With encouragement from an Ohio gallery owner, he continued developing his skills.

In 1946, after his work had been shown in San Francisco, he moved to Berkeley, CA, where he lived and worked for more than 50 years.

Bob’s landmark bowl forms, exquisitely done in rare and exotic woods, were made in a modest basement shop. His appreciation of wood’s beauty is noted in his bowls’ simple organic forms, of which he would say jokingly: “Greek and Oriental potters have been stealing my designs for thousands of years.” Bob became an American Craft Council Fellow in 1978 and was named a California Living Treasure in 1985.



PALMER SHARPLESS (1922–2002) taught woodworking and woodturning to countless students over a 40-year period at the George School, a Quaker high school in Newtown, PA. Through his woodturning workshops and demonstrations, he influenced hundreds more.

In addition to his teaching, Palmer ran a sideline woodworking business, providing architects and builders with furniture and turnings. He made commissioned pieces for Tiffany & Co. in New York and more than 100 mahogany replacement railing spindles for the restoration of Independence Hall in Philadelphia.

Just for fun, Palmer liked to make baby toys for friends, honey dippers, and bowls. He retired in 1984.

Besides his considerable skill as a craftsman and teacher, Palmer was a guiding force in the field of woodturning. In 1976 he helped establish a 10-year series of woodturning symposiums for educators at George School. He was a founding member of the American Association of Woodturners and served for many years on its Board of Directors. Under his direction, the AAW introduced the local chapter concept. Palmer also played a crucial role in the formation of the Wood Turning Center and the Pennsylvania Guild of Craftsmen.



ALAN STIRT, a native of Brooklyn, NY, now lives in rural Vermont, but travels extensively lecturing and giving demonstrations. A self-taught turner, Al has presented his woodturning techniques across the U.S., in England, Ireland, Canada and New Zealand. Since 1985, he has taught turning at many craft schools including the Arrowmont School of Arts & Crafts, Anderson Ranch Arts Center, and others.

The fluted bowls of the 1970s for which he was first known were inspired by Sung Dynasty pottery, but it was Al's exploration of carving surfaces of larger vessels and platters in the 1980s that began to set his work apart. Later, he started exploring the

possibilities of other textures and surface colorings on his pieces, sometimes turning to a technique borrowed from pottery called sgraffito to cut through a colored layer to reveal the underlying surface. Work reflecting the quality and regularity of his carving (both by hand and power) have become sculptural statements.

Al views himself as but one of a continuum of bowl makers that goes back through the centuries making pieces that are not only utilitarian but also feed the human spirit.



S. GARY ROBERTS is known throughout the AAW for his down-home Texas wit as much as his woodturning skills and organizational contributions to the field. In the early AAW organizing years, Gary shepherded the fledgling group through the process of creating bylaws, incorporating, and gaining tax-exempt status.

Gary is a founding member of the Central Texas Woodturning Association and Rio Grande Woodturners and has assisted many other chapters develop. His humor and talent have made him a demonstrator in high demand by woodturning groups across the Lone Star State and beyond. Gary's woodturning was exhibited in the

invitational gallery of the 2006 AAW symposium in Louisville, KY.

Widely known for his book *Masterful Woodturning*, a compendium of 33 challenging projects, sprinkles of country humor, and ingenious jigs and techniques, Gary began working wood as a carver. It's told that his grandfather gave him a knife when he was 5 years old, thereby worrying his mother and grandmother that he might cut himself. Gary will tell you that's exactly what his grand-father wanted. "My grandfather said 'Yes, he will, and each time he'll learn to be better at woodcarving.'"



ALAN LACER became AAW's second president in 1991, a time when the organization's future was nebulous. Yet, this quiet, unassuming turner/philosopher from Norman, OK, proved to excel as much at organization as he did at the lathe. Under his stewardship, the AAW grew in membership, and its ledger went from red to black.

With an advanced degree in philosophy, Alan was embarking on a path to a comfortable college faculty position when he quite accidentally discovered working with wood. In the mid-1970s, he met an elder Oklahoman who carved and turned. The handcrafting skills Alan learned eased the pressure of academic life.

For Alan, carving waned in satisfaction compared to woodturning, so he embraced it. "I just stumbled along," he said of the time. "It's tough to learn all by yourself, that's why the AAW symposiums are so important." As AAW's president, Alan took personal responsibility for them, negotiating terms for annual conferences and working with chapter members for logistical support.

Eventually hampered by carpal tunnel, Alan directed more of his energy to teaching at woodturning schools across the country. He's also demonstrated woodturning throughout the United States, in Japan, Germany, and several other countries.



2000

ROBYN HORN majored in art at Hendrix College in her native Arkansas, but it was her brother-in-law Sam who introduced her to woodturning, following a class he took from David Ellsworth. “Wood seemed to be the medium that worked for me, the means of expression for which I had been searching,” she wrote in her book, *Living with Form: The Horn Collection of Contemporary Crafts*.

Her interest in woodturning coincided with her collecting of crafts, and now she and her husband, John, have more than 800 pieces in their collection.

Robyn’s love for art and artists led to her major contribution in forming the Collectors of

Wood Art (CWA) in 1997. The CWA has made a major impact in bringing wood art—turnings, sculpture, and furniture—to the same level of recognition as glass and clay.

As an artist, Robyn understands an artist’s perspective, and has helped many achieve their goals. As she wrote in her book, “Collecting is also part of the continuous circle that completes the process: the artist creating the work, the collectors collecting the work, enabling the artists to continue, knowing their art is being preserved and appreciated.”



2001

RAY KEY grew up near Birmingham, England, a city of tradesmen who practiced knife and toolmaking as early as 1538. At age 10, he was fascinated by the work of a local woodturner and realized that he would always work with his hands.

Ray began his career as a pattern-maker, learning to make objects to fine tolerances. By 1965 he was working as a clay modeler for a British automaker, had bought his first lathe, and met Liz, his wife to be. With her encouragement, he began teaching himself to turn. In 1971, following a local exhibition featuring his work, Ray began production turning of all types and continued until 1984, when he narrowed his work

to the bowls, platters, vessels, and boxes for which he is now known.

Ray first visited the U.S. in 1981 to participate in the Philadelphia Woodturning Symposium. He returned in 1983 for the Master Turners program in Provo, UT. In 1985 he attended a woodturners gathering at Arrowmont School of Arts & Crafts that eventually spawned the AAW. Returning to England, he applied the AAW concept to British woodturning circles, and by 1987 had melded more than 300 parties into the Association of Woodturners of Great Britain (AWGB), now 3,500 strong. He was its founding chairman and has served as its honorary president since 1997.



2002

NICK COOK lives and works in Marietta, GA, where he operates the only full-service turning studio in the Atlanta area. In addition to his bowls and vessels, Nick turns a variety of small items destined for gift shops, as well as furniture parts and architectural millwork.

Nick became interested in woodturning in the mid-1970s after several years in furniture design and manufacture. He had, though, become interested in woodworking at an early age, mentored by his father, Clarence, who, although moved from base to base by the U.S. Navy, always found a shop in which to spend time. In retirement, his dad helped out in Nick’s production shop.

In the early 1980s, Nick assisted Rude Osolnik at Arrowmont, and they became friends. Along with Rude and Willard Baxter, Nick was instrumental in the design and development of the current line of Powermatic lathes, and continues consulting for woodworking tool manufacturers.

A founding member, former director, and past vice president of AAW, Nick teaches at the John C. Campbell Folk School and Arrowmont School of Arts & Crafts, as well as at his Marietta studio.



2003

BONNIE KLEIN pounded scrapwood together as a youngster, playing at her dad’s home-building job sites on Mercer Island, WA. “I would have taken woodshop in high school, but girls weren’t allowed,” she recalls.

Despite all the hurdles, Bonnie did manage to master woodturning, if on a small scale. A former dental technician, she began tiny turning by trying to make doll furniture for her daughter on a Dremel toy lathe. She then moved on to a metal lathe, and finally introduced her own mini-lathe in 1986. By 1992 she had introduced a custom threading jig, as well as small turning tools.

Bonnie credits Dale Nish for encouraging her to teach and demonstrate, and now gets the greatest enjoyment from teaching children, frequently hauling several mini-lathes into a classroom. Known around the world as a great demonstrator, Bonnie advocates mini-lathe turning because it’s less intimidating for beginners—men or women, boys or girls—because “mistakes don’t seem so big or expensive.”

In addition to her teaching and turning, Bonnie served two three-year terms on the AAW board, including five years as vice president and symposium chairman.



2004

DICK GERARD was a propelling force in the move at Arrowmont School of Arts & Crafts in October 1985 to form a woodturning organization. At the time, Dick had only been turning for a few years, yet he strongly felt the need for an organization that could help aspiring turners like himself gain greater skill.

A year later, AAW was formed, and the next year, Dick was invited to become a board member. And he did so, serving for six years, four as treasurer. When he retired from the AAW board in 1992, he devoted more time to exhibiting and developing his turned work.

Studying under noted turners David Ellsworth, Rude Osolnik, Ray Key, and others, Dick began to develop and expand his woodturning, doing more of what pleased him than what the market demanded. As his artist's statement reads, "The majority of my designs are simple forms that seek to compliment and accentuate Nature's inherent beauty through objects that have a strong tactile and aesthetic appeal."

Following this view, Dick's woodturnings reflect man and nature in cooperation rather than conflict, with cultural influences from African, Native American, Australian Aboriginal, and other peoples.



2005

ARTHUR AND JANE MASON first viewed the Jacobson Collection of woodturnings in 1986 at the Renwick Gallery and were immediately inspired to begin collecting them too. After spending some time gathering pointers from David Ellsworth at his home and studio in Pennsylvania, they set out to collect turned wood. A year later, the couple from Washington, DC, could count 100 pieces in their collection, as well as countless memories and friendships developed with the artists whom they had patronized.

Art collecting already had been a part of Arthur's and Jane's lives before discovering the appeal of wood art. For Arthur, it

rekindled a boyhood interest from times spent in the woods with his father, a Yale forestry graduate. Jane, with an art degree, looked at this aspect of collecting as exploring relatively uncharted territory and an intellectual exercise.

Together, Arthur and Jane proceeded to add to the collection—it has included as many as 900 pieces, 200 of those gifted to museums. In 1998, following the advice of Mark Lindquist to keep "this strong statement about the intensity and diversity of serious woodturning" together, Arthur and Jane have gifted 120 pieces of their important collection to the Mint Museum of Craft + Design in Charlotte, NC.



2006

MARY LACER was a skilled turner long before she agreed to serve as AAW's administrator. In her St. Paul, MN, workshop, she turned out commissioned pieces and made work to show and sell. Her friend Bonnie Klein recalls her goblets as "exquisite" woodturnings.

However, the writing was already on the wall. In 1987, Mary had organized the initial meeting of what would become the Minnesota Woodturners Association, then served four years as its president. She was elected an AAW board member in 1989. Six months into her term, she resigned to apply for the administrator's position.

It was a bad time for the AAW, though. There were fewer than 1,700 paid members, but the journal mailed to nearly 3,400. A management firm was milking money. The office had moved four times in three years. The organization was nearly broke.

At first, Mary worked from a corner of her living room. Persevering even as responsibilities grew, she saw light at the end of the tunnel. And it grew brighter. AAW membership grew to 5,000 in 1994, then 10,000 in 2003. The office moved out of Mary's home, eventually locating in St. Paul's historic Landmark Center (and boasting 2,400 square feet of gallery space, long a vision of Mary's).



2007

JERRY GLASER studied engineering in the early 1940s at Illinois Institute of Technology. After graduation in 1943 he went to work at the NACA Engine Research Laboratory in Cleveland, OH, where he worked as a research engineer. After the war, he moved to Los Angeles and worked as assistant chief test engineer for The Turbodyne Co. and later as a manager of a design group for AiResearch Manufacturing Co. After some 44 years of engineering work, he retired to focus on developing further the high-speed steel (HSS) tools he had made for Bob Stockdale in the early 1960s.

Jerry had learned to turn in junior high school and his work of the late 1950s and

early 1960s was influenced by examples of Swedish woodturning he saw in an exhibition as a teenager. The sculpted rims, textured surfaces, and carved feet favored in his turnings earned them appearances in major California shows.

In the late 1960s, while still working at his engineering job, Jerry saw the need for an American manufacturer of turning tools, and with a partner began to make the Turnmaster line. Upon his retirement in 1987, Jerry formed Glaser Engineering Co. to make woodturning tools out of special alloy steels, chucks, and sharpening fixtures.



2007

ARROWMONT SCHOOL OF ARTS & CRAFTS The AAW Board of Directors honored the Arrowmont School of Arts & Crafts as the first institution to receive the Excellence in Education Award. Arrowmont played a pivotal role in the formation of the AAW when it hosted “Woodturning: Vision and Concept,” an event attended by more than 200 woodturners. That event in October 1985 was the springboard to formation of the AAW the following year.

From its campus on the edge of the Great Smoky Mountains, Arrowmont enjoys a rich and storied tradition. In 1912, Pi Beta Phi Fraternity for Women founded the Pi Beta Phi Settlement School in Gatlinburg,

Tennessee. The first Summer Workshop in Crafts and Community Recreation was held at the grounds in 1945. In 1964, Pi Beta Phi officers voted to establish an arts and crafts school on the grounds.

Over the decades, Arrowmont has evolved into a year-round crafts school with classes in more than 10 disciplines. Today, Arrowmont is recognized as one of the nation’s finest year-round crafts programs.

Woodturning continues to be one of the school’s most popular programs and attracts top-notch instructors and turning enthusiasts from around the world. The new Wood Studio Complex opened in 1996.



2008

ALBERT LeCOFF first engaged in woodturning at the practical level, in high school. While attending Philadelphia’s Antioch University, he apprenticed to a local production turner, Manny Erez, to learn the business and earn money. When the shop became his, Albert ran an independent woodworking business called the Amaranth Gallery and Workshop from 1975 to 1985. During that time, Albert, his twin brother, Alan, and Palmer Sharpless (future AAW founding member) also organized semi-annual turning symposiums at the George School in Newtown.

In 1986, Albert became a founding member of AAW and the first vice president serving with president David Ellsworth. The same

year, LeCoff co-founded the Wood Turning Center with his brother.

LeCoff is executive director of the not-for-profit center, located in Philadelphia’s Old City arts district. He has spent more than a 25 years speaking and working on behalf of the evolving field of turned art. He and the staff have organized over 40 exhibitions, published 11 catalogs, and developed a summer residency program called the International Turning Exchange (ITE), a research library, an international collection of turned art and a museum store. In 2003, LeCoff was designated an Honorary Fellow of the American Craft Council and received the Collectors of Wood Art Life Time Achievement Award.



2009

GILES GILSON was a founding member of the AAW, wrote articles for *American Woodturner (AW)*, and participated in many of the symposiums in the early years of the organization. In a recent article in *AW*, Terry Martin writes about Giles, “I believe he was chosen because it is time to acknowledge that for the last forty years he has been right to challenge the way things are done, to break rules, and to ignore the naysayers. There are very few in our field who should be credited with changing the way we see things, but Giles is certainly one of them.”

One of Giles’ *Fiber Vases* appeared in an instant gallery at an AAW symposium, perhaps twelve years ago. It seemed to be a hollow

vessel, painted with some sort of textured paint. When viewers discovered that it was primarily made of fiberglass, they wondered why it was being shown in a turning exhibit. As Giles explains it, the vessel could not have been made unless he had used turning for most of the process. He first turned a hollow vessel out of wood, then after drying it, used it as the mold for laying the fiberglass over. He made four sections of the fiberglass so that they could be removed. Those four panels became the body of the vessel. The base is turned, as is the ring at the neck. Yes, it ended up being fiberglass, it but could not have been made without turning. This is so typical of how Giles thinks and creates!



2010

MARK LINDQUIST began turning wood at the age of ten. After graduating from New England College Mark began focusing on woodturning and his early work was groundbreaking. Natural-edge bowls, spalted wood, and vessels made from arrested decay were not being done by other artists. In 1978, the Metropolitan Museum of Art acquired two pieces from Mark and he was one of three woodturners featured in an exhibition at the Renwick Gallery of the Smithsonian. Mark work with Arrowmont School of Arts and Crafts was instrumental in the formation of a woodturning program. In 1983 he suggested to Sandy Blain (director of Arrowmont) that a

national woodturning conference be held at the school. That conference became the model for the AAW. In a letter to Mark, Sandy details Mark's influence on the woodturning movement, "Your commitment to the arts and, most significantly through your accomplishments in moving the woodturned object from a craft to an art form, are internationally significant." Mark continues to create challenging work from the Lindquist Studios in Quincy, Florida. Of the Lifetime Achievement award, Mark says, "Being recognized by the AAW feels very good."



2011

JOHN HILL, recipient of the 2011 AAW Lifetime Achievement Award, was raised in Texas, graduating from the University of Texas with a degree in business and marketing. John made his mark as a real estate investment salesman, achieving record-breaking sales in New Orleans. He retired at the age of forty-four with his wife Patti to the mountains of North Carolina and became a gentleman farmer and philanthropic volunteer. John started turning wood in 1993 after observing a turning demonstration at a craft fair. He joined a local woodturning chapter and in 1999, with seven other turners, formed a chapter in Asheville, now one of the largest in the world. John is the flamboyant auctioneer at AAW's annual symposium.

He served on the AAW Board from 2004 to 2006 where he changed the face of the AAW, conceptualizing and creating many of the member and chapter benefits and programs. His numerous contributions include: the AAW Youth Program, Chapters Best Practices subcommittee, the Professional Outreach Program, the online sales tool, AAW endowment, and the insurance programs for medical, property, and liability. John negotiated deep discounts on lathes and tools for the AAW and its chapters and secured resources for many woodturning educational establishments, both in the United States and internationally. The AAW is a vital organization today, in large part because of John's untiring and continuing contributions.