

About the American Association of Woodturners

Mission statement:

Dedicated to providing education, information, and organization to those interested in woodturning.

An international, non-profit organization, the *American Association of Woodturners* is dedicated to the advancement of woodturning, a specialized form of woodworking using the lathe. The AAW has more than 300 local chapters in the United States, and 14,000 members around the world. The local chapters provide instruction, fellowship and networking for turners at all levels.

To find out more about the AAW, visit their website: www.woodturner.org

Members of the AAW include professionals, amateurs, gallery owners, collectors, and wood and tool suppliers. The AAW publishes *American Woodturner*, sponsors the world's largest woodturning symposium, hosts an active online member's forum, and provides educational grants, insurance and more to its members. The AAW is dedicated to providing information and support to its members and others through publications, DVDs and more.

Membership Types & Annual Fees

United States		International		Professional	
Green (digital only)	\$38	Canada	\$53	Artist	\$74
General	\$48	General	\$58	General Business	\$74
Family	\$53	Family		Supporting	\$250
Youth (under 18)	\$19	Over Seas		Benefactor	\$500
		General	\$63	Patron	\$1000
		Family	\$68		

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In 1985, thirteen individuals gathered at Arrowmont School of Arts and Crafts in Tennessee to discuss the idea of creating a woodturning organization. The field of artistic woodturning had grown dramatically in the United States during the previous decade, and the time had come to create an organization to support its communication, education, and exhibitions. This growth was largely due to a number of individuals who had taken an ancient, utilitarian craft and transformed it into a means of self-expression.

A quarter-century later, four of the individuals who had been integral to the creation of the American Association of Woodturners (AAW), formed as a nonprofit in 1986, continue to create inspiring work and are featured in the **AAW@25** exhibiton at SOFA Chicago: **Mark Lindquist**, who started the woodturning program at Arrowmont with his father Mel; **David Ellsworth**, the first Board president of the AAW; **William Hunter**; and **Al Stirt**, who served on the first the AAW Board of Directors. Four additional U.S. artists who have emerged over the last 25 years and have continued to reinvent the craft of woodturning, through leading presentations at AAW symposia and elsewhere, are featured in the exhibition as well.

Woodturners have practiced their craft for centuries and the process has always been international in scope. From ancient Egypt to the villages of Europe, woodturners created utilitarian wares and decorative details for furniture and architecture. Considering that the woodturning process has existed for so long, it is interesting to note that the use of a lathe as a means of self-expression is a relatively new phenomenon. This contemporary approach—utilizing bowl and vessel forms as nonutilitarian objects of contemplation—began mere decades before the creation of the AAW. It grew out of a revolutionary American spirit of design, and when images of the bold new work by **David Ellsworth**, **Mark Lindquist**, and others began to appear in publications, the possibilities of artistic woodturning spread quickly throughout the world. “Twenty-five years ago if you saw a piece of sculpturally turned wood, it would probably have been made by an American,” **Terry Martin**, a leading Australian woodturner, notes. “Now it is just as likely to have been produced by a New Zealander, a Frenchman, a South African, an Israeli, or any of the people across the world who have embraced this art form.”

Stephen Hogbin, an Englishman living and working in Canada, was central to expanding artistic woodturning internationally. At the 1974 World Crafts Council Conference in Toronto, an Australian initiative to have a Craftsman in Residence at Melbourne State College was announced, and Hogbin traveled to Australia in this role soon after. As a result, connections among artists from England, Canada, Australia, and the United States were made. “At this time everything was reevaluated—a result of travel and the times,” Hogbin says. “With each move, I became very aware of the differences between English-speaking countries on separate continents. Changing cultures or moving from the comfort of the familiar is really valuable for a creative person.”

Hogbin's impact on Australian woodturners was extraordinary. Australia is home to some of the most strikingly beautiful timbers, a rich history of Aboriginal art, and government-supported arts and education programs. With the freedom of expression that artistic woodturning offered, artists across the country began to produce phenomenal work, much of it finding its way into collections in the United States.

The **AAW@25** exhibition at SOFA Chicago features three leading figures from Australia who represent diverse approaches to woodturning: **Terry Martin**, **Vaughn Richmond**, and **Neil Scobie**. Terry Martin has proven the most influential, having spent decades traveling the globe to speak and demonstrate at symposia and writing articles and books on the international woodturning scene. These publications have been vital to the growth of contemporary artistic woodturning. The AAW's journal *American Woodturner* continues to be an important means of educating and providing community. “Living down under, a long way from the hub of the AAW, it is hard to keep track of trends in the wood field,” notes Neil Scobie. “With *American Woodturner*, and the websites and forums, the distance is diminished.”

During the past three decades, Canada's **Michael Hosaluk** has been a leading figure in inspiring and expanding the field internationally through his perception-challenging artwork and his time spent organizing and traveling to demonstrate at symposia. "I have always believed we should push the limits of interpretation in the field of woodturning," Hosaluk says. "I was determined from the beginning to contribute to the growth of this field through my work, and what still motivates me to contribute are the people and the fun I have associating with them."

Graeme Priddle attended a three-day conference of New Zealand's National Association of Woodturners, where Hosaluk's approach made clear the potential of the process. "I had been turning for three years, mainly knocking out bowls and simple stuff from pretty wood to keep the bills paid," Priddle recalls. "The conference featured international turners including **Al Stirt** and **Michael Hosaluk**. I spent 90 percent of the conference with Hosaluk, as his creative freedom and openness to cut, subtract, add, paint, burn, and embellish captured my imagination." Soon after, Priddle received an invitation from the AAW to show a piece in Growth Through Sharing, the first AAW exhibition, curated in conjunction with the 10th anniversary AAW symposium in Greensboro, North Carolina. "Attending the Greensboro symposium was intimidating because I had never seen so many woodturners in one place and so many whose work I had only admired in magazines," Priddle says. "Everyone went out of their way to welcome me and introduce me to the great AAW family. I was immediately overwhelmed by the generosity, the sense of openness and camaraderie. I suppose it's rather strange that I'm a member of the American Association of Woodturners, as I'm not an American, but then I guess that's what I've always liked about the AAW, it's a great big worldwide family that embraces inclusiveness."

Japanese artist **Satoshi Fujinuma** first encountered artistic woodturning in 1993 while traveling in New Zealand. Three years later, he began to teach himself the craft, unable to find information on the process in Japan. His sister, who was living in Kentucky, sent him a copy of American Woodturner. He joined the AAW and in 1998, one of his works was selected for Pathways, the AAW's second international juried exhibition, presented at the Cleveland State University Art Gallery. The same year, Fujinuma attended his first AAW symposium. "I was surprised by how large the symposium was and the work that was being created," Fujinuma says. "At the time, I was creating functional works, but I saw sculptural works that were created on the lathe, and that made a major impression on me. I realized that woodturning represented a means of creative freedom, and my eyes were opened to the potential."

Alain Mailland of France was similarly surprised by the size and diversity of the AAW symposiums. "I was really surprised to see so many people interested in woodturning," Mailland recalls of his first AAW symposium. "Like everything in the USA, it was really big. I joined the AAW and demonstrated at many symposiums. My experience with the AAW made it clear how important gathering so many people—craftsmen, artists, collectors, and curators—can be. The AAW symposiums are an important place to meet with others and share your work."

The experiences of **Graeme Priddle**, **Satoshi Fujinuma**, and **Alain Mailland** are similar to hundreds of others, making it clear that the AAW has been vital to the expansion of the field of woodturning, aesthetically and globally. The inclusive spirit of the organization has resulted in a diverse group of individuals who have a shared love of the process and material.

Many artists in the field come from backgrounds in woodworking. Germany's **Hans Weissflog** studied his craft through a traditional apprentice system. He began with a three-year apprenticeship in mechanical engineering, eventually becoming a mechanical engineering technician. With a growing interest in design, he attended Fachhochschule Hildesheim/Holzminde for several years, studying with a professor who was a well-known woodturner and responsible for woodturning apprenticeships in Germany. "It was interesting for me to see how many people are involved in the woodturning field," Weissflog says of attending his first AAW symposium. "Collectors, writers, editors, wood dealers, toolmakers, and gallery owners are all part of the woodturning community, and I'm happy to be a part of it."

Other artists who were first exposed to the field through traditional woodworking experience include **Merete Larsen** of Denmark, who began her career working as a cabinetmaker and antique furniture restorer. Ireland's **Liam Flynn** came from a family with generations of woodworkers, and **Eli Avisera** earned a degree in woodworking in Israel. Others came from assorted backgrounds, which ultimately influenced their work: **Butch Smuts**, a former wildlife ecologist from South Africa; and American **J. Paul Fennell**, a retired mission, rocket performance, and orbital mechanics analyst in the Apollo space program.

The stylistic range of work is equally expansive, from the eccentric work of French artists **Alain Mailland** and **Pascal Oudet**, who both expand the language of sculpture, to **Louise Hibbert** of Wales, who creates containers informed by aspects of the natural world that are normally overlooked or unseen by the naked eye. Nationality reveals no cohesive influences, however, as works by **Bert Marsh** and **Joey Richardson** of England make clear. Marsh, who died recently, spent his lifetime exploring elegant bowl and vessel forms, while Richardson embraces a sculptural and mixed-media approach. Similarly, artists working in the United States might share medium and process, but their visual languages are varied. **Todd Hoyer** creates vessel forms that speak of the human condition, revealing the hidden interiors through what might be viewed as flaws in the wood, while **Jacques Vesery** creates highly detailed sculptures that marry repetitive pattern and proportion.

Binh Pho learned the craft of woodturning after immigrating to the United States from Vietnam and soon after began to explore its potential as an art form, employing a process of piercing and airbrushing to vessels. Pho has been involved with the AAW from the beginning of his career, teaching at symposia and now serving on the AAW Board of Directors. "The AAW had foreign members before the Internet, even though there was not much communication among international woodturners outside of traveling to conferences," Pho says. "In the woodturning world, we are willing to share our techniques, and this is the motivation for many international woodturners to join the AAW. Continuing that mass communication through the Internet has made the world smaller for our community. The AAW's international membership is growing at a fast pace, currently at 981 members from 72 different countries."

Terry Martin also notes this growth, "There were contemporary turners before the AAW was formed, but there were never so many, so well-organized, and so committed to the single aim of promoting turning. The AAW has become the largest and most significant driver of the woodturning agenda in the world."

"Studio wood artists forever changed the lathe from a craftsmen's tool into a creative instrument," adds **William Hunter**, "but the AAW had an organizational appeal that helped create the international cross-pollination of woodturning." **Stephen Hogbin** comments, "Culture is built from the ground up, from a sense of place, and the physical environment. There is also a great tradition of the maker traveling, sharing knowledge, and learning new approaches."

This is the heart of the AAW—from a gathering of like-minded people in Tennessee to international members attending annual symposia—the sharing, learning, and connecting through self-expression keeps the woodturning world turning.

Kevin Wallace is Director of the Beatrice Wood Center for the Arts in Ojai, California, and the author of numerous books on contemporary craft art.



Shalom

Wishing Peace for the World



Year: 2011
Materials: Olive, ebony & silver
Dimensions: 7" h x 3" dia
Photo Credit: Gene Colley

Eli Avisera
Israel 

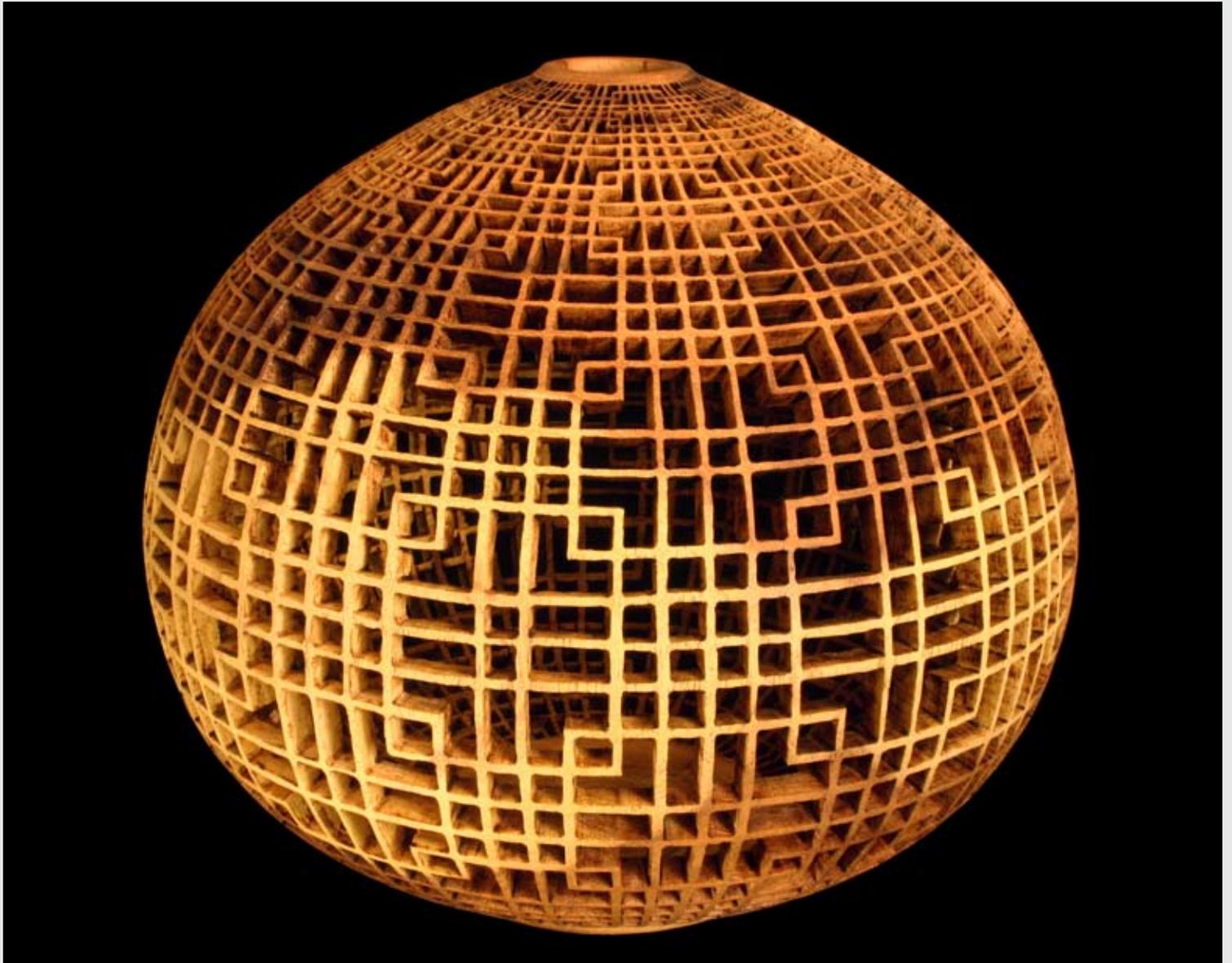
Sphere



Year: 2010
Materials: Spalted Sugar Maple
Dimensions: 11" h X 11" dia.
Photo Credit: Artist

David Ellsworth
AAW Honorary Life Member
United States 

Lattice in the Clouds



Year: 2011
Materials: Mesquite
Dimensions: 7 1/2" h X 8 1/4" dia.
Photo Credit: Artist

J. Paul Fennell 
United States

Spine Vessel



Year: 2011
Materials: Oak
Dimensions: 8" h X 11" dia.
Photo Credit: Artist

Liam Flynn 
Ireland

Biota Grouping



Satoshi Fujinuma
Japan



Year: 2010
(left to right)

Japanese clethra, 4" h x 2 4/5" w x 2 4/5" d
maple, 2 7/10" h x 7" w x 2 2/5" d
birch, 4 7/10" h x 4 7/10" w x 1" d
Photo Credit: Artist

Macrodonitia Box



Louise Hibbert
Wales



Year: 2011

Materials: English sycamore, silver, stainless steel,
resin, texture paste, emulsion paint, crackle glaze
and acrylic inks

Dimensions: 5 3/4" h X 2 1/2" w X 1 1/2" d

Photo Credit: Artist



Cornucopia Revisited



Year: 2011

Materials: Horse chestnut

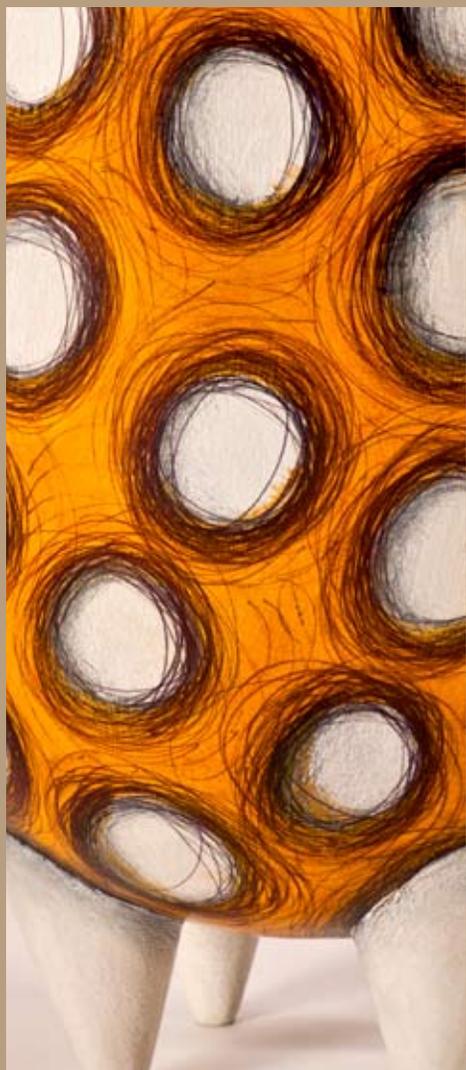
Dimensions: 8" h X 18" w X 17" d

Photo Credit: Michael McLuhan

Steven Hogbin
England, active Canada



Scribble



Year: 2011

Materials: Maple, acrylics,
charcoal and graphite

Dimensions: 17" h X 6" dia

Photo Credit: Trent Watts

Michael Hosaluk
Canada 



Untitled



Year: 2011

Materials: Grapefruit wood and steel

Dimensions: 16" h X 9" dia

Photo Credit: Artist

Todd Hoyer 
United States

Free Vessel



Year: 2003

Materials: Cocobolo

Dimensions: 12" h X 14" w X 18" d

Photo Credit: Hap Sakwa

William Hunter
United States



Untitled



Year: 2009
Materials: Beech and acrylic paint
Dimensions: 8" h X 9 1/2" dia
Photo Credit: Jacob Lerche

Merete Larsen 
Denmark

Jordan Tree, Like the River



Year: 2011
Materials: Spalted sugar maple
Dimensions: 10 1/2" h X 10 1/2" dia
Photo Credit: Artist

Mark Lindquist
AAW Honorary Life Member
United States



Touch of Zen 2



Year: 2010
Materials: Locust burl
Dimensions: 6 1/2" h X 8 1/2" dia.
Photo Credit: Artist

Alain Mailland
France 

Natural Edge Bowl



Year: 2006
Materials: Robinia
Dimensions: 6 1/4" h X 8 1/2" w X 6" d
Photo Credit: David Peters

Bert Marsh 
England

Coral Spawning



Year: 2011
Materials: Jacaranda
Dimensions: 12" h X 17" w X 3" d
Photo Credit: Artist

Terry Martin 
Australia



Dendrochronology: 2010



Year: 2011

Materials: Oak, turned, sandblasted, bleached

Dimensions: 2 1/2" h X 15" w X 12 1/2" d

Photo Credit: Artist

Pascal Oudet 
France

Sacred Journey



Binh Pho
Vietnam, active United States



Year: 2011
Materials: Boxelder, 22k gold leaf,
and acrylic paint
Dimensions: 15" h X 8" dia.
Photo Credit: Artist

Starfish Vessel



Year: 2009

Materials: Cypress burl

Dimensions: 8" h X 4" w X 3 1/2" d

Photo Credit: Artist

Graeme Priddle 
New Zealand

Six Years

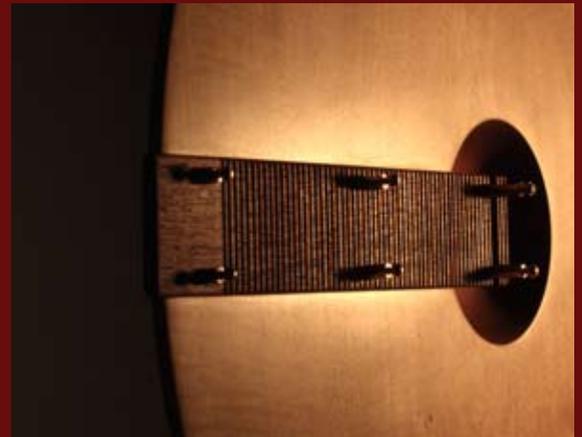


Joey Richardson
England 



Year: 2011
Materials: Sycamore and acrylic colors
Dimensions: 12" h X 8" w X 8" d
Photo Credit: Artist

Boardwalk



Year: 2011
Materials: Jacaranda, jarrah, bronze, industrial diamonds,
acrylic paints and 23k gold leaf
Dimensions: 1 1/2" h X 16" dia
Photo Credit: Artist

Vaughn Richmond 
Australia

Ebb Tide



Year: 2011
Materials: White beech and aluminum
Dimensions: 8 3/4" h X 32" w X 1 3/4" d
Photo Credit: Terry Martin

Neil Scobie 
Australia

Base Metal



Year: 2010
Materials: Jacaranda,
copper, pyrography
and stain
Dimensions:
25" h X 12" dia
Photo Credit: Artist

Butch Smuts
South Africa 

Erosion Series #1



Year: 2011
Materials: Cherry with black milk paint
Dimensions: 8" h X 7 1/2" w X 2 1/2" d
Photo Credit: Artist

Al Stirt
AAW Honorary Life Member
United States



Don't Make Waves



Year: 2010
Materials: Ash, cherry and acrylics
Dimensions: 1" h X 21" w X 3 1/2" d
Photo Credit: Artist

Jacques Vesery 
United States

Stars

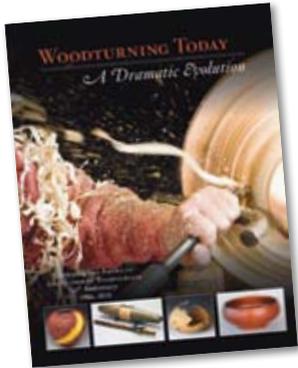


Year: 2011
Materials: Cocobolo
Dimensions: 2 1/2" h X 10 5/8" dia.
Photo Credit: Artist

Hans Weissflog 
Germany

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Art work created by J. Paul Fennell
Photo: John Slemp

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Photo: John Slemp



The World Turns: AAW@25
Encore at the AAW Gallery of Wood Art
Saint Paul, MN
November 13th - December 30th, 2011

The Gallery of Wood Art is sponsored by the American Association of Woodturners and has received additional assistance from the Saint Paul Cultural STAR program and the Minnesota State Arts Board

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www.galleryofwoodart.org
651-484-9094

Gallery Hours:
Tues - Fri 11am - 4pm
Sun: 12pm - 3pm



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