



### Meeting Info

The February meeting was cancelled due to weather issues. The next meeting is on March 13.

See you there!

### Web Site and Amazon Smile

Since you are reading this, you are likely aware that we now have a web site! [www.pvwa.club](http://www.pvwa.club)

If you shop at Amazon.com, there is a link on the web site to Amazon Smile. If you follow this link, a small percentage of your Amazon purchases will go to the PVWA.

### Club Challenge

The club challenge for February has rolled into March as we didn't hold the February meeting. So, you have extra time to get your lidded box done for the March meeting!

We will have our usual drawing for a \$10 Craft Supplies gift certificate so bring your challenge pieces each month for the monthly drawing and a chance at the annual drawing at the end of the year.

### Finances

Our income since the last newsletter was \$158.76 (Turning Lessons - \$100, Donation - \$50, Amazon Smile - \$8.76). We had \$133.34 in expenses for the web site set-up (domain registration and 1<sup>st</sup> year of hosting). This leaves a balance of \$1858.57

### **Southwest Airlines Tickets Auction**

Thanks to Jared Smith's donated time, Southwest Airlines donated two round trip tickets to the PVWA. Since we didn't have anyone interested in using them to go to a symposium, etc. we decided to auction them off via e-mail bids. We received 5 bids and the high bidder was Kelly Crompton.

Thanks to everyone who participated and made this a significant fund raising event for the PVWA.

### **Burl Donation**

Larry Bonn has donated a large burl to the club (via Tracy Casselman). We have decided to have a separate raffle for the burl at the March meeting. Tickets will be \$5 each. If you cannot attend and wish to be in the raffle, contact Bob Smith prior to the meeting to purchase tickets. You do not have to be present to win.



## President's Message

### INTRODUCTION TO DESIGN AND CRITIQUES

#### An Overview of Woodturning

Our club challenge program has produced very interesting woodturnings. I am very impressed with the ideas and imagination our club members have presented in their response to the woodturning challenges. The quality of work is outstanding.

Woodturning begins with an idea, then progressing through design development, production, marketing, feed-back (critique) and refinement. I have often heard someone say; "I don't have the imagination, the talent, the ability to draw or sketch, or I can't do that". If you think you can't do something, then you probably never will do it. Why do we have such a fatalistic opinion? We all have the ability to overcome these thoughts if we take the positive approach that we can do it, even though it may not rise to the level of our expectations or what others can do. Forward progress is made in art and woodturning, because people 'think outside the box'.

I can classify woodturners into three (3) groups:

1. The hobbyist who wants to use a lathe to make fun woodturnings that are given away to family members, friends and as gifts,
2. The craft sale turner who produces so much 'woodturning stuff' that he/she uses craft sales to off-load and make a small amount of money to help support his/her woodturning obsession, and
3. The educator and artist who wants woodturning to provide a viable living and wants to create high-level artistic and sculptural pieces for gallery display and/or sales.

What category describes where you want to go as a woodturner in the future? Any are worthwhile to satisfy the individual's needs?

Various media (paper, glass, metal, clay, wood, etc.) are used to produce art and within each are a multitude of styles, forms, designs and personal expressions. Personally, I like art in many media and have attended many art shows, visited galleries, participated in craft sales and had my woodturnings in several galleries. With that as a preamble I will present my thoughts on the current controversies of woodturning as craft vs. art. In subsequent issues I will go into elements of design, and on woodturning critiques.

One of the past Wood Central web-site posts the writer stated;

"Wooden art is lumped in with pottery, sculpture, and other three-dimensional work which it should be, but is hardly given the same weight as those in other media."

I agree and my sculptural and art books and art magazines supports this observation. The various art magazines cover a wide variety of paintings, works in glass, stone, pottery, and metal sculptures, but seldom do any of these art magazines feature anything on woodworking or woodturning. The upshot of this to me then is; where is wood "art" in the public's eye and what can woodworkers (woodturners) do to promote a wider public audience (**market**) in wood as an art form?

Is it possible that wood works are too young to have achieved broad public acceptance as a legitimate art form and is generally considered a craft; or, that woodworkers have not adequately promoted their work as art; or, that there is not a sufficient amount of quality work (in other words too much low quality craft work and cheap imports) to stimulate a higher level of public respect and interest; or is there another reason why wood works are not being featured in general art publications, but are more or less limited to woodworking specific publications?

## President's Message (continued)

Although wood 'art' is not widely recognized by the public, efforts are being made to promote wood art as indicated in one Wood Central post:

"...we must continue to build a reputation for wood as a viable ART medium. Within the last 10-15 years woodturning has begun to be recognized, and in part that recognition is due to entities like Collectors of Wood Art, AAW, the Woodturning Center, and the individual collectors who champion the cause thru their high-profile efforts."

So, what additional efforts can be done by woodturners to promote wood as a true art form?

There are many issues and questions to be explored in group discussions as was done during the 2007 AAW Symposium. Those discussions were very worthwhile, but only scratched the surface and reached a small audience. Examples of issues and questions include:

- Is the current effort to promote wood art being hindered by a division between craft and art within the woodturning ranks?
- Do we really understand what traditional and contemporary woodturning has been and is becoming?
- Is a lack of understanding of the history of woodworking adversely influencing our critiques and juried selections?
- Craftsmanship once was a highly respected and revered term. Now the term craft seems to denote a lower quality of workmanship causing some organizations to remove the term from their title. Should this be a concern to the artist who strives for high quality in his/her work?

Craft vs Art: Another notable Wood Central posting stated:

"...many in the wood turning field criticize the art turners who, in their opinion, are ruining the craft. The simple fact is the art turners are the ones who are elevating our craft to the higher levels, and are the driving force behind the wood art movement. The art turners are an important part of the turning community."

Here we go again --- the differences between the proponents of craft and proponents of art. Or is it the difference between those who want to produce inexpensive craft sale work vs. those that want to achieve the upper end gallery/museum market sales? Some artisans want to make their livelihood through their woodworking by producing high quality art forms (Binh Pho, Nick Agar, Betty Scarpino, and many others), which requires many hours of dedicated work; whereas craft sale work is generally of a lesser quality and price and is produced much faster. I don't know of anyone making a living solely through craft work production.

Have we lost or forgotten the meaning of craftsmanship? Years ago, 'craftsman' was a very respected title indicating years spent in an apprenticeship program to develop skills needed for the specific trade. Names like Stradivari, Steinway, Maloof, Batty are a few that met the high standards to be recognized as craftsmen in their trade (profession).

It would appear that much inexpensive "craft work" is being produced by non-craftsmen for local craft sales, thus redefining craft as a lower level of quality from that originally associated with craftsmanship.

Woodturning has not received its due public recognition, although it is becoming more recognized throughout recent years. I hope we can promote that recognition further by having our members works made available in galleries, local display settings, shows, and various art and woodturning publications. We have the talent --- let's put it to use to promote woodturning as both functional and artistic works.

## **American Association of Woodturners**

By Dick Anderson

Many changes have taken place in woodturning during the last 30 years since David Ellsworth and a few others created the American Association of Woodturners (AAW) in 1986, and subsequently Dale Nish started the first Utah Woodturning Symposium in 1989.

Since those early years woodturning has undergone some dramatic changes from basically a hobby/craft endeavor, with some master turners making a living with spindle turnings and tureen ware and a few like David Ellsworth beginning to pursue a career as an artist; to the current greater focus on artistic gallery quality turnings that include more emphasis on design enhancements as art.

The growth of AAW became the forum that brought many of the top name professional woodturners to public prominence within the woodturning community. This was the real start of woodturning education (classes), symposiums featuring the top woodturners demonstrating the correct turning techniques, how to make various projects, the development of new and better cutting tools, development of the self-centering 4-jaw chuck and other means of mounting the wood on the lathe. We learned from the masters; David Ellsworth, Ray Key, Alan Batty, Binh Pho, Wally Dickerman, Bonnie Kline, Dale Nish, Phil Brennon, and others. Too many of the original masters are no longer with us. My regret is that by the loss of these great masters we no longer have their history of past woodturning industry and their skills and innovations.

We are fortunate that many newer woodturners within the past 30-years have developed top level turning skills and are providing classes and demonstrations at symposiums and various AAW club meetings. Also, some have written informative woodturning books and produced videos on project turnings and related topics. These numerous new professional woodturners, coming into prominence within the past 20 to 30 years, have developed, through hours of dedicated woodturning, high skill levels and innovative projects, and are a pleasure to have as instructors, demonstrators and friends.

An incredible amount of information on woodturning history, fundamentals, techniques, and sources of information is available through AAW. So! Why aren't you a member? A general membership is a mere \$60. per year and provides you a monthly publication, an opportunity to attend an annual symposium featuring more than 2-dozen professional woodturning demonstrators from throughout the world, and insurance coverage for the affiliated clubs. Also, the AAW web site provides information on the AAW affiliated clubs located across the country and in other nations, access to books, videos, and specialty articles. Not to be overlooked are the advertisements where members can find specialty (exotic) wood suppliers, other turning supplies, classes and tools. The best benefit I have found as a 20+ year member of AAW are the many woodturners that I now count as personal friends. Many times, we have shared ideas, common interests, and have exchanged woodturnings. I am very pleased with the beautiful turnings I have received in an exchange with other turners.

Don't waste an opportunity to belong to the best woodturning organization available that is guaranteed to improve your fun and pleasure in woodturning.

Since we did not have a February meeting, Dick agreed to supply some photos of works from Symposiums and fellow woodturners.











Photos from a Utah Symposium, the 2018 AAW Symposium and the bottom two in the center and right from a good friend in Canada. A good reason to attend symposiums; inspiration and new friends.

