



### Wood Turning Center

501 Vine Street | Philadelphia, PA 19106

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[www.woodturningcenter.org](http://www.woodturningcenter.org)

### VISION

The Wood Turning Center will become the preeminent global organization advancing art that is designed and created from wood and wood in combination with other materials (the Art).

### MISSION

The Wood Turning Center is an arts and educational institution whose mission is leading the growth, awareness, appreciation and promotion of artists and their creation and design of art in wood and wood in combination with other materials.

Planning and implementation for the Center's move to a new space in the Old City Arts District, Philadelphia

Presenting five major exhibitions, five collections exhibitions and creating one major publication funded by the Fleur Bresler Publication Fund

Celebrating the 15th year of the International Turning Exchange Residency Program

Engaging a part-time Education Programs Coordinator and developing educational programming

Meeting and exceeding two challenge grants

Developing and implementing a new Strategic Business Plan (2010–2012)

Preparing to celebrate the Center's 25/35th Anniversary in 2011



FROM THE TOP  
**Michael Mode**  
*Fan topped vessel*, 1998  
Ebony, holly-ex  
Donated by Neil & Susan Kaye  
2010.08.06.006.06G

**Michael Peterson**  
*Coastal Stack V*, 2008  
Madrone burl, carved, sandblasted, bleached and pigmented.  
Photo: Rex Rystedt

Exhibited in the exhibition *Michael Peterson: Evolution | Revolution* organized by Bellevue Arts Museum and acquired by the Philadelphia Museum of Art's permanent collection.

## Co-Founder and Executive Director's Annual Message

ALBERT LECOFF

On behalf of the Board of Trustees and the Staff, I am pleased to report that 2010 was a momentous year for the Wood Turning Center. It is also my pleasure to be able to share the Center's 2010 Annual Report. As the Center's 25th anniversary in 2011 approaches, we realized that proactive planning and increased fundraising were crucial to sustaining our goals as an institution.

So, Plan—with a capital “P”—, we did. In collaboration with facilitator Carolyn Picciotti, a volunteer from the Philadelphia Arts & Business Council, a professional committee developed an internal strategic business plan to guide the Board of Trustees, Staff and the Center to reach sustainable programming by 2012. The Trustees are checking and updating the milestones quarterly with Staff and advisors.

As you will see from our Annual Report, 2010 was a momentum-building year for the Center which included renewed strategic planning through 2012, ongoing exhibitions and programming, the 15th year of the International Turning Exchange (ITE), preparations for moving to the center of the Old City Arts District in 2011, focused and successful fundraising efforts and hosting Michael Peterson's retrospective—*Michael Peterson Evolution | Revolution*.—the Center was the only east coast venue for this amazing exhibition.

We look forward to celebrating our 25/35th Anniversary in 2011 with our friends, members and supporters. The Center will officially turn 25 years old and 35 years represents my journey in the field of wood turning and wood art. For your support, participation, input and sweat equity, the Board of Trustees and staff thank our members, committee members, volunteers, funders, program participants, students, teachers and new audiences.

### Updated Vision and Mission Statement

The Center's proactive planning resulted in the recognition that the Center has expanded exponentially beyond its initial mission to promote the specific art of wood turning. Our revised mission and vision statements reflect the breadth and aspirations of the Center's current and future programming.



**Dale Chase**  
*Lidded Bowl*  
African Blackwood, boxwood  
Donated by Walter Balliet  
2010.08.07.001.090G  
Photo: John Carlano

### Fresh Planning Led to Renewed Programming

In 2010 the Center expanded its outreach through exhibitions, publications, conferences, demonstrations and local, national and international collaborations. Our programs resulted in new memberships and audiences who discovered art inspired by wood through our traveling exhibitions. The Friends of the Center, funders and Board of Trustees contributed generously through memberships, donations to challenge grants, annual tax-deductible campaign gifts, and 230 diverse objects to the museum collection. With your ongoing participation, input and support, we will continue in 2011 to explore, perfect and expand awareness and appreciation of contemporary art in wood designed and created by artists from throughout the world.

We selected Jack Larimore, local artist and educator, as the Center's Education Programs Coordinator, to guide development of internal and external events.

We also launched our Visiting Scholar Fellowship and selected Gerard Brown, Foundation Chair and Assistant Professor at Tyler School of Art, as the 2011 Visiting Scholar Fellow. In 2011 Brown will curate an exhibition and write an extensive essay for the publication that will document the Wood Turning Center's evolution and its relationship to the broad field of art incorporating wood. Future Fellows will accelerate the Center's objective to provide scholarly insight and analysis relating to the wood medium in published work and, ideally, through an exhibition.

### Programming resulted in Increased Funding

The last several years of recession-based cuts in public funding were challenging and disheartening, just as decreased sales adversely affected artists and galleries. The Center's members, at all levels, are our heroes. Many are long-time independent funders, who stepped up to the plate in 2010, and gave generously to keep Center exhibitions, publications, the web site, and public events viable.

Two challenge grants in succession were matched, and then exceeded through individual giving. Friends of the Center donated over \$70,000 and we received commitments for three years of grants to sustain programming. Due to the economic times and increasing competition for grants, the Center now, more than ever, depends on the support and commitment of the Friends of the Wood Turning Center. We cannot work without you and, with you, we work our damndest to bring you exhibitions and programming that you will not see anywhere else. You may not like all you see, but with your contributions and your participation in programs, we will challenge you to learn and grow along with us during our 25th year in 2011. Thank you from all of us who comprise the Center.

Support of programs, facility projects, initiatives and operations were accomplished with expert guidance from the Trustees and the staff's talents, daily dedication and hard work. I am deeply grateful to all of them for the skills and talents they provide in order to help the Center refine and augment its educational programs and services.



#### Karl Seifert

Jay Heryet, 2010 ITE  
Pigment print on hahnemühle  
paper  
Donated by the Artist  
2010.08.06.004G  
Demonstration by Jay Heryet at  
the 2010 ITE Open Studio Day

We approach 2011 with optimism and excitement and invite our friends, members, donors and constituents to share in the infinite possibilities the upcoming year promises.

## Letter from the President—John Grass update

RICHARD R. GOLDBERG,  
PRESIDENT BOARD OF TRUSTEES

This is an update on the John Grass initiative in which the Wood Turning Center was involved. Although the Center unfortunately was unable to acquire the John Grass Building, one of the oldest and finest examples of an historic building containing commercial wood turning equipment dating from the Industrial Revolution, we were indeed completely successful in saving the building and equipment for future use.

The Philadelphia Chapter of the United Carpenters and Joiners of American, one of the earliest supporters of the Center's John Grass efforts, purchased the building and

all of its equipment from the descendants of John Grass who owned the facility. Through the efforts of Walter Palmer, Jr., former Board Member of the Center and officers of the Center, The Carpenters Union, upon hearing of the difficulty that the Center was experiencing, immediately entered into an agreement to acquire the existing machinery, tools and all other contents. Having secured the machinery, the Carpenters Union entered into negotiations with the owners and successfully acquired the building. The Center was instrumental in putting the parties together and saving this important part of the wood turning craft's history.

The Center thanks Lou and Marcia Bower, the former owners of the John Grass building, Edward Coryell, Executive Secretary, Treasurer and Business Manager of the Carpenters Union and Walter Palmer, Jr. for their efforts and foresight in accomplishing the preservation of the John Grass building and its original machinery.

## Exhibitions

### **Steve Madsen: A World in Wood**

OCT 9–JAN 23, 2010

Organized by *Grounds For Sculpture* in Hamilton, NJ, this exhibition presented three decades of evolving work by playful wood artist Steve Madsen. The exhibition displays pure wood boxes created like fine furniture as well as large colorful contemporary sculptures fit to separate rooms and vitalize whole buildings. Madsen is a self-taught woodworker who has received national acclaim for both his furniture and sculpture work. Best known for his meticulous multi-media inlay boxes with lidded compartments and drawers made in the 1970's and early 1980's, Madsen's work has evolved into colorful sculptural and functional furniture pieces—inspired by Art Deco design and Surrealist influences.

### **Wood Turning Center Museum Collection & Library Gallery:**

OCT 9–JAN 23, 2010

Objects and books from the Center's Museum Collection and Archives representing artists who showed with and inspired Steve Madsen in early craft shows. Included are: Hap Sakwa, Michael Graham, Mark Lindquist, David Ellsworth, Giles Gilson and Mel Lindquist.



### **Contemporary Wood Art: Collectors' Selections**

FEB 5–MAR 20, 2010

This exhibition highlights 87 works from the museum collection of the Wood Turning Center, curated by four preeminent mid-career art collectors. Mr. Stephen Keeble and Ms. Karen Depew (Chevy Chase, MD) and Dr. Jeffrey Bernstein and Dr. Judith Chernoff (Laurel, MD) shaped the exhibition along three focused themes: Wood, Decoration, and Sculpture. The variety of objects reflects the evolution of each couple's collaborative collecting—from unadorned functional forms to decorated surfaces to complex sculptural work.



### **Wood Turning Center Museum Collection & Library Gallery:**

FEB 5–MAR 20, 2010

This exhibit featured objects and books donated by Neil and Susan Kaye, Wilmington, DE.

### **Magic Realism: Material Illusions**

APR 2–JUL 17, 2010

Curated by Robin Rice, Philadelphia, PA, this exhibition showcased 18 artists who create three-dimensional illusions characterized by ambiguity and often playfulness. Each artist displays their individual technical mastery of wood, ceramic, clay, metal or glass as they combine a multitude of small truthful details creating

realities that are simultaneously believable and strange—impossible and valid. The eye dazzling magic is explored in representations of the artifacts of daily life, objects simultaneously mundane and filled with explicit and hidden meanings. The artists in the exhibition include: Ruth Borgenicht, John Cederquist, Tom Eckert, Susan Glasgow, Michelle Holzapfel, Ron Isaacs, Janel Jacobson, Ani Kasten, Greg Nangle, Randall Rosenthal, Dan Saal, Lincoln Seitzman, Eric Serritella, Richard Shaw, Brent Skidmore, Paul Stankard, David Wiseman and Xuti. The exhibit was documented in a unique publication designed by Dan Saal and funded by the Fleur Bresler Publication Fund.



**Wood Turning Center Museum Collection & Library Gallery:**

APR 2–JUL 17, 2010

The object and books selected and on view from the Museum Collection highlights themes behind *Magic Realism: Material Illusions*.

**allTURNatives: Form + Spirit 2010**

AUG 6–OCT 16, 2010

This exhibition present the “before and after” works of the 2010 International Turning Exchange (ITE) Resident Fellows. The ITE artists, photojournalists and scholar lived, worked and traveled— independently and collaboratively—from June through July at the University of the Arts in Philadelphia. The *allTURNatives: Form & Spirit* exhibit is the 15th anniversary

of the program and the grand finale to their personal and collective journeys through the ITE program. Included are multi-disciplinary objects, photographs and videos. The 2010 residents included: Stefano Catalani, US and Italy (Scholar) – Luc De Roo, Belgium (Artist) – Dave Huntley, US (Photojournalist) – Jay Heryet, United Kingdom (Artist) – Wonjoo Park, South Korea (Artist) – Derek Weidman, US (Artist) – Karl Seifert, US (Photojournalist).

**Wood Turning Center Museum Collection & Library Gallery:**

AUG 6–OCT 16, 2010

The 2010 ITE Fellows selected items from the Center’s Museum Collection and Library which inspired them.

**Michael Peterson: EVOLUTION | REVOLUTION**

NOV 5, 2010–FEB 19 2011

Organized by the Bellevue Arts Museum, this exhibition focused on the artist’s oeuvre over the past twenty years tracing his unique trajectory. This retrospective presented the evolution from the early vessels, heavily influenced by lathe-turning—to current, revolutionary, large scale stack sculptures, completed with chain saws and carving tools.

**Wood Turning Center Museum Collection & Library Gallery:**

NOV 5, 2010–FEB 19 2011

The selections from the Center’s Museum Collection highlight works by Michael Peterson, to complement *Michael Peterson: EVOLUTION | REVOLUTION*. Also featured are artists in the collection who participated in the 2010 Philadelphia Museum of Art Craft Show.



*Challenge VII: dysFUNctional: Traveling Exhibition*

Lehigh University Art Galleries, Zoellner Art Center, Bethlehem, PA  
DEC 2, 2009–MAR 14, 2010

Montgomery County Community College, Fine Arts Center, Blue Bell, PA  
JUN 2, 2010–JUL 24, 2010

Southern Alleghenies Museum of Art, Loretto, PA  
AUG 13, 2010–NOV 7, 2010

Bucks County Community College, Newtown, PA  
DEC 1, 2010–MAR 15, 2011

FROM THE TOP  
Gallery Tour at the Center during *allTURNatives: Form + Spirit 2010* exhibition.

Installation image of *Contemporary Wood Art: Collectors’ Selections* exhibition.

Special Event with the Clay Studio at the Center on July 15, 2010.

## The Center— An Overview

During 2010, the Center's board, staff and constituents celebrated its 10th year at 501 Vine Street in Old City, Philadelphia, Pennsylvania. During this period, the Center featured 5 major exhibitions and 5 corresponding "selections from the collections" exhibitions. Exhibitions were enhanced with lectures, gallery talks, a traveling exhibition and publications including the *Magic Realism: Material Illusion* catalogue. The Museum Collection & Library Gallery continued to showcase work from the Center's permanent collection of object, books and artists' files. This gallery changes with each new exhibit in the main gallery to reflect how our collections relate to these exhibits. The Museum Store was redesigned by museum store designer Joan Doyle of Doyle Associates, to display one of a kind art works and affordable gift items. On a similar note, the Center successfully developed, approved and implemented a new Strategic Business Plan (2010–2012). The many initiatives arising for this Plan are detailed within this report. Perhaps the most significant initiative to arise from the Plan is the commitment by the Board and staff to achieving financial programming stability by 2012.

## Programs

Throughout 2010, the Center continued to provide ground breaking exhibitions, thought provoking publications, lectures, gallery talks, traveling exhibitions and opportunities for artists.

In addition, 2010 marked the 15th year of the International Turning Exchange ("ITE") residency program. ITE allows artists, scholars and photojournalists from throughout the world the rare opportunity of intensely focusing on their art for an 8 week period which, in turn, enables them to create works which are not bound by the constraints of commerciality or saleability. This year's ITE residents included individuals from the United States, Belgium, the United Kingdom and South Korea.

## Museum Collection

The Center's Museum Collection, which contains approximately 850 wood and lathe-turned objects, continues to grow in size and scope through donations from artists, collectors, and purchases made by the Center. This international collection consists of objects which represent the development of historical forms for function and decoration, and the evolution of decades of modern wood and lathe-art items. The objects are used in Center exhibitions to highlight the development of particular artists, styles, and techniques. The collection is available by appointment to the general public, students, teachers, scholars and institutions for research purposes. Items are also available for loan to museums and other professional organizations.

Wood Turning Center's Museum Collection in 2010 included: the Walter Balliet Collection of over 200 ornamental turned objects; works from the 2010 ITE Resident Fellows; and 15 objects from the Neil & Susan Kaye Collection. To view a detailed list of the 2010 donations see page 17.

## Museum Store

Established to support Center programming and provide a venue for artists to sell their work, the Museum Store inventory includes fine art, kitchen ware, furniture, jewelry, desk items and special gifts which demonstrate the many talents of wood artists from throughout the world. The Museum Store also features a diverse collection of books, catalogues, videos and DVDs showcasing the world of wood turning and wood art.

## Collection and Library Gallery

The library space serves as a unique repository of publications, artist files, slides and photographs all dedicated to wood and other related arts. Objects from the Museum Collection are showcased according to changing exhibitions at the Center. During 2010, the library was used by scholars, curators, educators, students and artists for publications, videos and inspiration.

The most exciting initiative for the Museum Collection, library and archives is the development of a web-based database which will showcase each item contained within the Museum Collection, artist files and library. The redesigned database and website will be accessible to the public and are expected to launch by early 2012. A more detailed description of the project is contained on the following page.



Wood Turning Center Museum Store. Photo: Karl Seifert.

As the Center continues to grow, the Board and staff are acutely aware of the need to remain relevant while providing quality programming and access to constituents from throughout the world. All programming developed and carried forward at the Center has core goals—providing accessibility, connecting communities and engaging audiences. In this endeavor, the following initiatives have been developed in concert with the new Strategic Business Plan:

## Accessibility Project

### Connecting, Accessing, and Engaging

In direct fulfillment of the Center's educational initiatives, the Website/ Database Project reflects the Center's commitment to accessibility, connecting communities and engaging audiences on a world wide scale. Through the Center's redesigned website, constituents will have "one-stop" access to the Center's resources including access to the database which includes over 25,000 documents and 850 art objects contained in the Center's Museum Collections, Library, Artist Files and Museum Store's objects and books. This goal will be achieved through a complete redesign of the Center's website and creation of an integrated database containing the Center's extensive resources. The redesigned website will create a seamless inter-face which will allow more accessible interaction with the Center's constituents and, in so doing, enable scholars, educators, artists, students and art lovers throughout the Center's collections and library for their own research and institutional planning of exhibits and collections.

## Educational Outreach Programming

### Informed and Inspired

In direct fulfillment of the Center's educational initiatives, Informed and Inspired, is an education program designed to introduce disadvantaged 4th through 6th grade students to an integrated project involving research, writing, making of objects and collaborating on an exhibition. Students will view the collections/libraries of the Center, they will then choose an object that inspires them, write about the object and then, under the guidance of Professional Artists, they will create a new object that expresses their inspiration. The students' objects, their writings and an image of the inspirational object will be included in an exhibition to be designed and mounted collaboratively by the students in their corresponding schools and subsequently at the Center. In addition to fostering creativity, the program serves to build competency in writing, collaboration and management of a complete process.

### Interact-Create-Curate

Interact-Create-Curate, is an education outreach program designed to introduce university art students to an integrated project involving research, writing, making of objects and collaborating on an exhibition. Students will view the collections and research libraries of the Wood Turning Center, they will then choose an object that inspires them, write about the object and then they will create a new object that expresses their inspiration. The students' objects, their writings and the inspirational object will be included in an

exhibition at the Wood Turning Center to be designed, interpreted and mounted collaboratively by the students. In addition to fostering creativity, the program serves to provide an intimate experience of work by established wood artists, as well as to build competency in writing, collaboration and the management of a complete curatorial process.

### Artswarm

Artswarm is an educational outreach program of the Center that is dedicated to organizing and administrating collaborative educational residencies for students in the Delaware Valley. The program offers students and faculty from



FROM THE TOP  
Beth Gordon conducting educational turning class for children.



Phillip Hauser demonstrates for school class.

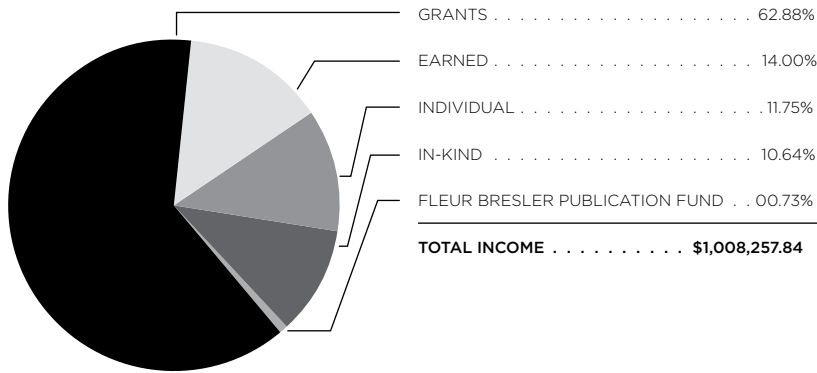
area schools, colleges and universities the opportunity to engage in the practice of cross disciplinary collaborative art making. Artswarm includes events that vary in scale and complexity, intending to serve a diverse audience with a variety of experiences. The Artswarm Collaborative Residencies offer an unparalleled opportunity for students to address the issues of authorship, responsibility, leadership, competition, trust and community while working across the boundaries of disciplines and institutions. These experiences will make them better artists and expansive individuals capable of creative interactions in their world.

## Move to New Space

In 2010, the Center formalized plans to a move to a busier location in the heart of the Old City Arts District. The move, anticipated to become completed by mid-2011, will provide the Center with much increased foot traffic and closer proximity to other galleries, shops and restaurants.

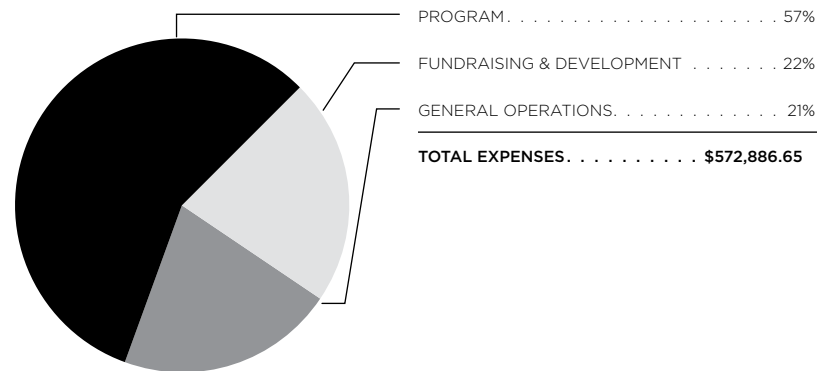
**Income**

JANUARY THROUGH DECEMBER 2010



**Expenses**

JANUARY THROUGH DECEMBER 2010



The 2010 difference between income & expenses is \$435,371.19. Of that, \$200,000 is restricted for programming and operations for 2011 and \$200,000 is restricted for 2012. The \$55,371.19 balance is Board restricted for programming in 2011.

Figures as detailed are on an accrual basis and unaudited as of publication date.

A copy of Form 990 may be requested from the Center.

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Every attempt has been made to include our generous donors in this report. We apologize for inadvertent omissions.

## 230 Additions to the Collections

Donated by Walter Balliet, 203 works: **Fred Armbruster** 1; **Walter Balliet** 85; **Gorst duPlessis** 1; **Dale Chase** 83; **GB Cillcosky** 1; **Paul Cler** 4; **Will Coxin** 2; **Dave Hardy** 2; **Bonnie Klein** 2; **Frank Knox** 6; **Kenneth Molitor** 3; **Alfred Schwarz** 1; **Lou Wachler** 1; **Steve White** and **David Lindow** 2; **Fred Yaxley** 1; **Unknown Artist** 8.



### Ray Allen

*Segmented Turning*, 1993  
 Unknown wood  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.01G  
 (Image shown above)

### Untitled, 1995

Poison sumac  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.02G

### Eli Avisera

*Dreidel Box*, 2003 ITE  
 Donated by the Artist  
 2010.08.06.008.08G

### Pair of Candlesticks, 2001

Donated by the Artist  
 2010.08.06.008.02abG

### Galen Carpenter

*Untitled*, 1995  
 Chipboard, Belize rosewood, zircote  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.03G

### Untitled, 1995

Black palm, zircote, antler  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.04G

### Rod Cronkite

*Untitled*, 1991  
 Red maple burl  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.05G

### Luc De Roo

*Nid De Fourmi*, 2010 ITE  
 Honey locust  
 Gift of the Artist  
 2010.08.06.001G

### Virginia Dotson

*Satinwood Vessel*  
 Satinwood, ebony, wenge  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.09G

### Jay Heryet

*The Shedding Skin of Evelyn Mind*,  
 2010 ITE  
 Maple, gesso  
 Gift of the Artist  
 2010.08.06.002G

### David Huntley

*Shavings*, 2010 ITE  
 DVD  
 Donated by the Artist  
 2010.08.06.009G

### Melvyn Firmager

*Eucalyptus Vessel*  
 Eucalyptus gunnli  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.10G

### Bud Latven

*Tulipwood Vessel*, 1998  
 Tulipwood, holly, eboony  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.11G

### Barry MacDonald

*Ewer Forms*, 1996  
 Lignum vitae  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.12abG

### Stephen Madsen

*Grapefruit to the Moon*, 1976  
 Donated by the Artist  
 2010.08.06.007G

### Bruce Mitchell

*Hovercraft for Gnomes #4*, 1996  
 Spalted tan oak burl  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.13G

### Michael Mode

*Fan Topped Vessel*, 1998  
 Ebony, holly-ex,  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.06G

### Wonjoo Park

*Smoothing - Turning* 03, 2010 ITE  
 Slumped glass, wood  
 Gift of the Artist  
 2010.08.06.003G

### Karl Seifert

*ITE 2010 Pennsylvania Avenue*  
 Washington DC, 2010 ITE  
 Hahnemühle print  
 Gift of the Artist  
 2010.08.06.004.01G

*Derek Weidman*, 2010 ITE  
 Hahnemühle print  
 Gift of the Artist  
 2010.08.06.004.02G

*Luc De Roo*, 2010 ITE  
 Hahnemühle print  
 Gift of the Artist  
 2010.08.06.004.03G

*David Huntley*, 2010 ITE  
 Hahnemühle print  
 Gift of the Artist  
 2010.08.06.004.06G

*Wonjoo Park*, 2010 ITE  
 Hahnemühle print  
 Gift of the Artist  
 2010.08.06.004.07G

*ITE Book*, 2010 ITE  
 DVD  
 2010.08.06.004.08G

*Jay Heryet*, 2010 ITE  
 Hahnemühle print  
 Gift of the Artist  
 2010.08.06.004.05G

### Karl Seifert/Heidi West

*Karl Seifert*, 2010 ITE  
 Hahnemühle print  
 Gift of the Artists  
 2010.08.06.004G  
 Karl Seifert

### Bob Stocksdale

*Redwood Burl from California*, 1970  
 Redwood burl  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.14G

### Derek Weidman

*Mandrill*, 2010 ITE  
 Box elder  
 Gift of the Artist  
 2010.08.06.005G

### Gary Stevens

*Emerging Flowers Series, #83*, 2000  
 Maple  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.07G

### Unknown Artist

*Sequoia National Park Vessel*  
*Untitled*, c. 1930  
 Donated by Neil & Susan Kaye  
 2010.08.06.006.08G

## History

Established in 1986, the Wood Turning Center is a unique non-profit arts organization and museum. Devoted to the education, preservation and promotion of wood and lathe turned art, the Center houses over 850 permanent collection objects, 25,000 artist files, and annually mounts 4–5 exhibitions of new work and from the permanent collection, and stages an 8-week annual International Turning Exchange (ITE) residency program for artists, scholars and photojournalists, and has in depth education and outreach programs.

The Wood Turning Center grew out of a series of symposia and exhibitions held between 1976 and 1986. The organizers of these events were the LeCoff brothers who are credited with helping to spur the “field” of wood turning. Today, the Wood Turning Center in Philadelphia stands as an invaluable resource for study by scholars, educators, artists, students, museums, collectors and the general public of finely crafted and conceived wood objects.



## Planned Giving Legacy Program

One of the most valuable gifts a donor can give to an organization and themselves is a gift of planned giving. The Wood Turning Center is pleased to announce its Legacy Program which allows our friends, members, donors and constituents the opportunity to give a gift that will continue throughout the years. The Center’s Legacy Program provides donors with a unique connection that can honor the wishes and life of the donor and, in turn, provides vital sustenance to the organization. Benefits of a planned giving gift include:

- Tax benefits for the donor
- Donor designates how their funds will be used
- Donors support a cause without affecting the donor’s current financial situation
- Gives Center additional fundraising options
- Can be larger than annual or capital gifts
- Examples of donations can include gifts of stock, art objects, money, property or estate assets

We would be delighted to discuss the Legacy Program in more detail with you. Please contact Michael Lane at 215-923-8000 or [michael@woodturningcenter.org](mailto:michael@woodturningcenter.org).

### Michael Shuler

*Mixed Wood Bowl, 1994*  
Brazilian tulipwood, holly, cocobolo  
Promised gift by Neil & Susan Kaye

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COVER IMAGE  
**Derek Weidman**  
*Mandril, 2010 ITE*  
Box elder  
Gift of the Artist  
2010.08.06.005G  
Photo: Karl Seifert

BACK COVER IMAGE  
**Walter Balliet**  
*Three Teir Decorative Piece, 1998*  
Boxwood  
Gift of the Artist  
2010.08.07.001.053G  
Photo: John Carlan