

Celebrating our Founders: Albert & Alan LeCoff

SATURDAY, NOVEMBER 9TH, 2013



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FOR ART
IN WOOD®

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Albert LeCoff, Co-Founder & Executive Director

The Board of Directors and the
Committee of Current and Past Presidents
are pleased to recognize Albert and
Alan LeCoff for their contributions to the
field of wood art and for the creation
of the Center for Art in Wood.



Mission: The Center for Art in Wood will continue to be the preeminent arts and education organization advancing the growth, awareness, appreciation and promotion of artists and the creation and design of art in wood and wood in combination with other materials.

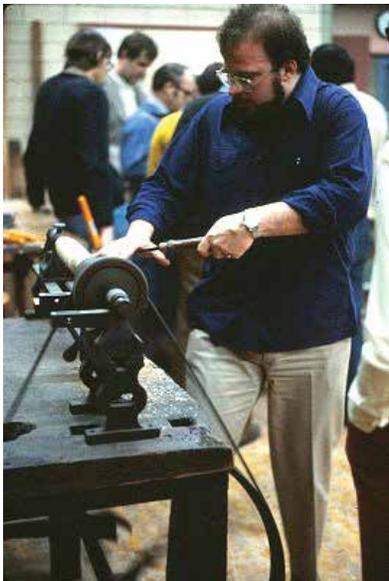


Celebrating Our Founders:
Albert & Alan LeCoff

Saturday, November 9, 2013

6:00–8:00 PM

Master of Ceremonies | Richard R. Goldberg



ALBERT (TOP) AND ALAN (ABOVE)
AT GEORGE SCHOOL SYMPOSIUM,
MARCH 1978.

PRESENTATIONS BY

Charles F. Hummel

Curator Emeritus & Adjunct Professor,
Winterthur Museum & Garden

Michelle and David Holzapfel

Artists

John Kelsey

Journalist and Artist

To all of our Sponsors, Contributors and Attendees:

The idea to honor our founders, Albert and Alan LeCoff, not only received unanimous Board support but the enthusiasm of the Center leadership was extraordinary. Indeed Albert is the heart and soul of our efforts and very much responsible for creating appreciation of contemporary wood art throughout the world.

Albert converted his personal interest in wood turning and wood art into a series of symposia which studied the field and helped greatly to give it credibility. Ultimately the exhibition with Yale “Wood Turning in North America Since 1930” allowed the discipline to stand on equal footing with the other emerging art forms generally known as craft.

Alan has always been an avid supporter of both the art form and especially his brother Albert. Alan stood shoulder to shoulder with Albert in helping to develop the many activities that the Center has engaged in since its formation and the activities in connection with wood art before the Center came on the scene.

Both brothers conceived of the idea to form a non-profit corporation first called the Wood Turning Center and later The Center for Art in Wood. The development of the formal entity provided an extraordinary platform for growth of contemporary wood art.

The Center was originally housed in Albert’s home but was moved twice: once to 5th and Vine and then to its present location in the heart of the Old City Arts District. On top of their foresight, both men have provided significant financial support to the Center’s efforts over the years.

Needless to say we are grateful to Albert and Alan for all of their efforts as we celebrate their founding of the Center. They are the essence of our work and we salute their persistence, thoughtfulness and inspiration.

Richard R. Goldberg

PRESIDENT, THE CENTER FOR ART IN WOOD, INC.

Looking Back, Looking Forward

As the Board Presidents honor Alan and me as Co-Founders of The (Wood Turning Center) Center for Art in Wood, I also honor them for twenty-seven years of presiding over policy, finances, working with their fellow trustees and volunteer committees, and a series of dedicated staff. The diverse, skilled Presidents enabled and facilitated my creation and staging of ambitious programs and other institutional resources we share today at the Center in Old City Philadelphia. I’ve challenged them...and they worked, they yelled, they supported, they got it done. I remember them with admiration, trust and gratitude...And the same and more to my brother Alan.

In a brother, I got the balance only a twin can provide: Close male friend; comrade; ally; supporter; fellow member; advocate; patron.

From the beginning, Alan excelled at the details: the finances; the wording; logistics; the notes—the lists—the filing; the Being Prepared; while I got the jock, the verbal, and the creative side.

Alan has been with me through thick and thin since college, when we separated and got closer. And through our early symposia and the incorporation of the Center, Alan became the expert who covered all the details I hate. Together we might be one perfect worker...each of us balancing the other. If we were one person, he’d be berserk.

The Center’s work could only have happened with the help of thousands of Artists who participated in events, exhibitions and publications over my thirty-seven years promoting the Wood field. Thanks for the memories and friendships. I admire your fortitude and your dedication to your work. It’s tremendously exciting to review your work, and watch for the new work and directions. I hope the Center’s work will always be as engaging and as interesting as yours !

Finally, ever since I met my wife Tina, 24 years ago, she has been a crucial, enthusiastic, supportive, and loving partner in everything I do. With her by my side, I have been able to maintain my enthusiasm and dedication to my life’s work.

Albert LeCoff

CO-FOUNDER AND EXECUTIVE DIRECTOR

We Are Honored But...

Since 1975, I have been involved with my brother Albert LeCoff, in the development and promotion of wood turning within the field of craft. As time rolled on, we broadened our focus to the woodworking field in general and what started as a series of wood turning symposia at the George School in Newtown, PA, has developed into nearly 40 years of work in the field.

The countless educational events, shows, conferences, publications, and promotions have led us to The Center for Art in Wood, located in the heart of Old City, Philadelphia. The Center now occupies a tremendous physical plant, which includes galleries, a museum collection, a research library, a museum store and a full-time staff.

Consistently throughout the years there have been three important components: artists, programs and the public. Showing that the true structure of the nonprofit Center is not the shell of the building, it is the dedication and contributions over time of an evolving group of people—Trustees, Staff, Artists, Sponsors and Donors.

Albert and I are tremendously indebted and grateful for your ongoing input, participation and support. Without people like you, there would be no Center and no programs. Although we are flattered and honored by your recognition, it would amount to nothing whatsoever, without your dedication and involvement. With this in mind, we honor YOU—our loyal Members, Staff, and Trustees.

Alan LeCoff

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Every attempt has been made to include all donors in this listing. We apologize for any omissions.

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Proceeds from Celebrating Our Founders event support the exhibitions, programs and publications by The Center for Art In Wood. Please check our website at centerforartinwood.org for more information on these upcoming programs, or call 215-923-8000 to register.



Workshops

**Binh Pho Inspired
Narrative Vessel Workshop**
Sat, November 2, Noon-4 PM
\$35 | Members \$30

Turned Ornaments & Dreidels
Sat, December 7, Noon-4 PM
\$35 | Members \$30

Upcoming Exhibitions

***Shadow of the Turning:
The Art of Binh Pho***
October 25, 2013-January 4, 2014

David Stephens: Auguries of Idolatry
February 7-April 19, 2014

***Roy Superior: Patent Models
For a Good Life***
February 7-April 19, 2014

Bartram's Boxes Remix
May 2-July 19, 2014

2014 Publications

Bartram's Boxes Remix
YOUR PERSONAL HANG-UPS,
Curated by Gail M. Brown
Robin Wood's CORES Recycled

Like Us on Facebook to get the latest information on what's happening at the Center.



FOCUS

CELEBRATING
OUR FOUNDERS

The objects exhibited in the Focus Area have been generously donated as a fundraiser by Artists and Collectors. All sales will support the Center's exhibitions, publications and general operations.



1. Dale Chase

Untitled, 1995

Pink Ivory, 1.75 in. H x 3 in. Diam.
\$3,500

Donated by Neil and Susan Kaye

2. Hans Weissflog

Rocking Bowl (#47), 2012

Figured cocobolo
5 x 6.625 x 5 in.
\$1,780

Donated by Hans Weissflog

3. Jakob Weissflog

3 Short Points, 2011

African blackwood burl
2.5 x 3.33 x 2.33 in.
\$720

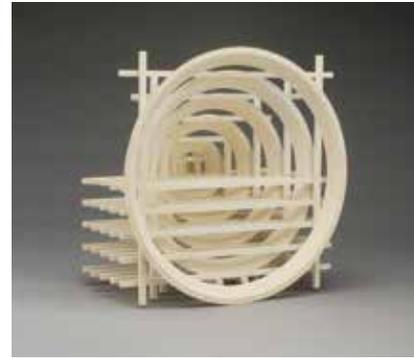
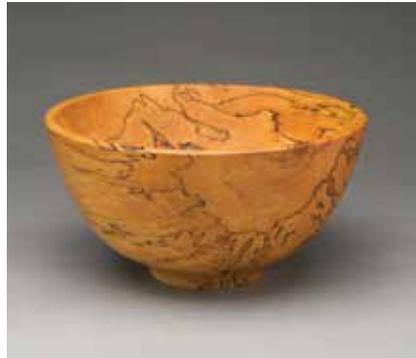
Donated by Jakob Weissflog

4. Dan Kvitka

#33, 1995

Ebony, 4.5 in. H x 8 in. Diam.
\$1,500

Donated by Neil and Susan Kaye

**5. Hunt Clark**

cs312, 2012
Cherry, 18 x 5 x 10 in.
\$3,200
Donated by Hunt Clark

6. Alan Stirt

Untitled, 1991
Birdseye Maple,
2 in. H x 13 in. Diam.
\$750
Donated by Robert Kohler

7. Alan Stirt

Untitled, 1979
Yellow Birch from Vermont,
4.5 in. H x 9 in. Diam.
\$750
Donated by Robert Kohler

8. Jacques Vesery

Untitled, 1999
4.5 in. H x 3.75 in. Diam.
\$1,200
Donated by Neil and Susan Kaye

9. Jacques Vesery

Untitled, 2000
2.5 in. H x 5.25 in. Diam.
\$1,200
Donated by Robert Kohler

10. Dewey Garrett

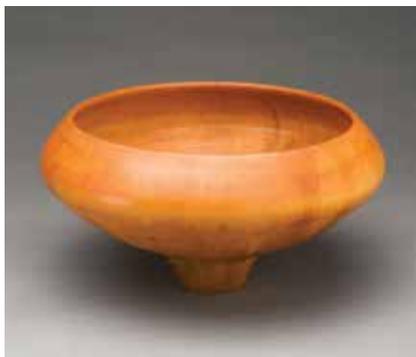
Gridded Bowl, 2000
Oak (bleached),
10.5 x 10.5 x 5.5 in.
\$1,200
Donated by Dewey Garrett

11. Liam Flynn

Untitled, 1999
Ebonized ash, 5 in. H x 7 in. Diam.
\$2,000
Donated by Neil and Susan Kaye

12. John Jordan

Untitled, 1995
Red Maple, 10 in. H x 7 in. Diam.
\$3,000
Donated by Neil and Susan Kaye



13. Ron Kent

Untitled
Norfolk Pine, 6 in. H x 10 in. Diam.
\$1,500
Donated by Neil and Susan Kaye

14. Jim Partridge

Untitled (Blood Vessel Series)
Scorched burr oak,
11.5 x 3 x 8.25 in.
\$2,200
Donated by Albert and Tina LeCoff

15. Merryll Saylan

Untitled
California Padouk,
2 in. H x 15.5 in. Diam.
\$2,200
Donated by Neil and Susan Kaye

16. Philippe Chacqueneau

Spinning Tops, 2003
Boxwood, 7 x 4 x 4 in.
\$125
Donated by Albert and Tina LeCoff

Thank you to the Artists
and Collectors who donated these
pieces to support the Center.



Photo: John Kelsey

Tributes

SPONSORS AND ARTISTS

“Our Boys”



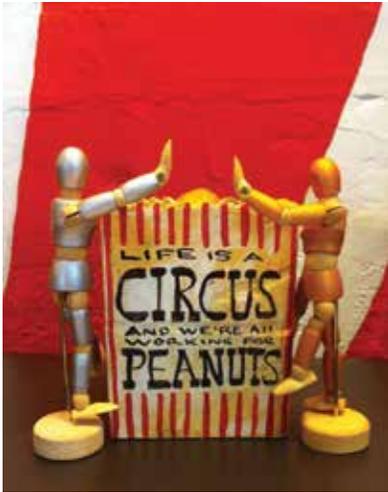
Congratulations
and Best Wishes
to Alan and Albert.

FLEUR S. BRESLER

On the ice covered evening of December 29, 1950, Jesse, an engineer and son of a coppersmith, and Ruth, a daughter of one of Philadelphia's original street vendors of fresh cut flowers, welcomed into the world their twin boys Albert and Alan LeCoff. From that moment on, the twins engaged, fought, entertained and combated. Throughout the years of trials, tribulations, challenges, successes, failures and yes, in sickness and in health, the LeCoff brothers endured. In the mid 1970's the twins embarked on a journey that has taken them through the fields of woodworking, crafts, education, promotion, research, development and now, nonprofit arts.

As they enter their 63rd year, this may only be the beginning!

A View From the Box Seats



Twenty-three years ago this very weekend, Albert LeCoff and I married on November 10, 1990. We picked Veterans Day weekend, figuring we'd always have a 3-day weekend to celebrate our anniversary....

Instead—now The Center for Art in Wood's big parties and events all fall on this weekend, coinciding with the Center's 2nd anniversary in its busy Old City location and the Philadelphia Museum of Art Craft Show. This year records the celebration of the Founders—My Albert and my accomplished brother-in-law, Alan.

The Center's Veterans' Day weekend festivities always feel like a huge celebration of Albert's and my anniversary. David Ellsworth tried to warn me, but I unknowingly married the Center when I married Albert.

Our wedding fell a quick four years after Albert and Alan established the Center. The Center moved with Albert and me into our first house, and lived with us from 1990 to 2000. It became very personal. I woke with it and slept with it. Alan phoned, and sourced and delivered all those years through three sentence phone calls—grunts, nods, oks. Rarely were Hi or Bye needed between twins, collaborators, friends.

The assistants, the crates, the mail, the props—they came, they worked, and went their own ways, while Albert lived and breathed the next exhibit, the next book. As each Board president brought their skills and resources to the table, I enjoyed and learned from each of them. The same with a long string of Staff, artist participants and members. I personally thank each of them for persevering and helping the Center blossom over 27 years.

It's special to share a life with a man who lives his passion. It's special that Albert shared his passion with me, no matter how much extra work it became. It's special that Albert and Alan get to celebrate together—in 2013—what they started in 1986—Ring Leader and Silent Partner.

Please join me as we continue with exhilarating gallops around the 3-ring circus!

I have fond memories of Albert walking down the halls of Chestnut Hill Academy with a different turned cane every week.

Each one was always fascinating.

The first art in wood exhibition that I went to was at Independence Seaport Museum, and I was captivated. I've been hooked on turned wood ever since.

Thank you, Albert.

And congratulations, Albert and Alan!

ANDREW BENDER

Tribute to Albert LeCoff

It was in the summer of 1995 when Albert LeCoff entered my life in a significant way. Earlier that year, Albert had invited me to be the photo-journalist for the inaugural session of International Turning Exchange—the storied annual residency program for wood-turning artists that continues today. But more about that later.

My first introduction to Albert came about 1990 when I signed up for a shop teachers' symposium in the George School shop. I, a newspaper editor at the time, was an interloper but Albert had graciously allowed me to attend. Coincidentally, I had been a student at the Newtown, Pa., school in the 1950s, and my shop teacher then was Palmer Sharpless, who was one of the symposium presenters.

When the symposium ended, Albert—ever the organizer—had all two dozen of us form a circle on the lawn outside the shop. Then, he had us turn back-to-front and squat slightly so that each participant could sit, trustingly, on the knees of the person behind him. Albert, as was his wont, was again building a team of connected wood turners.

Having joined the then Wood Turning Center in 1991 or so, I read in *Turning Points* that Albert was looking for an editor of the periodic four-fold newsletter. I sent him a letter, offering my services. Silence.

About a year later, he called, telling me that he had just discovered my letter—and offer—in a pile of papers on his desk. That, alone, says something about his processes: With Albert, you don't go from point A to point B to C to D to E. Rather, you go from point C to A to E to B to D, discovering startlingly imaginative strokes along the way.

He accepted my offer and for a half-dozen years I edited *Turning Points*, which we turned into a full-fledged magazine. After that, Albert asked me to edit the Center's exhibition books. We have worked together over the years on these publications, each one challenging and with each, Albert provided guidance and his inspired form of chaos that led to great books serving artists, collectors, museums and galleries.

But back to July and August 1995: The six of us ITE residents—Todd Hoyer (USA), Hayley Smith (Wales), the now late Bo Schmitt (Australia), Tim Stokes (Wales), Rick Hooper (England) and I—spent two months working in the George School shop. We, including Todd's daughter, Cody, lived in a suburban

three-bedroom and traveled each day—sometimes night—to the shop. Albert visited frequently, like a doting den mother checking up on our spirits and progress.

For the first two weeks, to the consternation of the artists, Albert directed us on a regional tour of artists, collectors and museums from Quakertown, Pa., through Delaware to Washington, D.C., and back. The artists were, to put it mildly, itching to get to their lathes and their creations. But, as Albert intended, we were all introduced to people and places that would have a significant impact later on.

Over the last two decades, I've watched as the Center and its committees—but always with Albert at the helm—has created scores of opportunities and challenges for artists, collectors, museums, galleries and the general art community.

Today, The Center for Art in Wood is a testament to Albert LeCoff's vision, energy, creativity, dedication and spirit.



GROUP SHOT OF THE 1995 ITE RESIDENTS. FROM LEFT, STANDING, ARE TIM STOKES, RICK HOOPER, TODD HOYER, TODD'S DAUGHTER CODY, HAYLEY SMITH AND BO SCHMITT. SEATED ARE JUDSON RANDALL AND ALBERT LECOFF.

Congratulations to Albert and Alan
for their imagination, creativity
and persistence in the creation
of The Center for Art in Wood.
Their leadership in the field has
been extremely significant in the
development of wood art.

RITA AND DICK GOLDBERG

KIMBERLY WINKLE



ITE Resident Fellow, 2011

The LeCoff brothers are unsurpassed in their efforts, dedication and impact on the field of woodturning and art from wood. Their combined efforts have played a major role in how the field has developed from hobby craft to a serious artistic and critical artform. This is clearly displayed in their creation of programs such as the International Turning Exchange (ITE) and the proliferation of critical and intelligent texts on the field of wood art and its makers. I was fortunate to be a part of the ITE program in summer 2011. For me the program was incredible; it provided me with the opportunity to dive into my work with new focus, intensity and perspective. Along the way, I made lasting connections and relationships with other makers and scholars within the field, which has been highly rewarding. I am thankful to Albert and Alan for making this opportunity and so many others possible. They deserve much recognition and honor for their pursuits and I am more than thankful for their work and its positive impact on my career as an artist working in wood. I hope that the “LeCoff Dynamic Duo” will continue in their wondrous ways.

MICHAEL & JEAN PETERSON

Chicago has its blues brothers and Philadelphia has the bowl brothers, Albert and Alan.

I’ve had the good fortune to enjoy the hard work and momentum that these two brothers created in the field of woodturning. I’ve received the benefit of their talent for making one feel pretty special in this ever growing wood art field through their unique encouragement and support and the opportunities they have provided us all.

In 2010, Jean and I had the honor of having an exhibition Evolution/Revolution that travelled to the now Center for Art in Wood where we were treated with exceptional kindness and warmth.

Fondly looking back over the past thirty years of my involvement, I am very thankful for the determination, sincerity and opportunities these two brothers continue to offer.

We wish them all the best and continued success in the future.

TIM & SHERYL KOCHMAN

When we first heard that there would be an event honoring the founders of The Center for Art in Wood, we knew immediately that this was an event we would not miss. When asked if we could help support the event, there was no question that the answer would be “yes”.

We first became aware of the Center in the late 1980s, when it was known as the Wood Turning Center and before it had a permanent home. After attending just a few Center events, we knew we wanted to be more involved and Tim became a Board Member. That was it. We were committed. We learned more and more about Albert and Alan. And we got more and more involved, particularly with the International Turning Exchange. Through Tim's term as a Board Member, we learned about Albert's knowledge of the history of the field and his passion for it. Always enthusiastic, Albert kept drawing us in. When Tim's term on the board expired, Sheryl stepped up to the plate. The trips between the Washington Metropolitan Area and Philadelphia were sometimes horrendous, but Albert's passion and vision would quell our frustrations. And Albert has always continued to draw people in; artists, teachers, collectors, supporters, journalists, and historians. And our immersion in the field has continued as we meet our fellow enthusiasts.

And we know we have not been alone on this journey. We have proudly watched as the Center has grown in size, scope and influence affecting not only the lives of individual wood turners and artists but the entire wood art field. This would not have been possible without the perseverance of Albert and Alan.

“The struggle of maturity
is to recover the seriousness
of a child at play.”

—Friedrich Nietzsche

Congratulations to Albert & Alan on
their tremendous accomplishments!

SUZANNE & JEFF KAHN

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MARK SFIRRI



I started teaching at Bucks County Community College in the fall of 1981. It was only several weeks into the semester when I was told that there was to be a turning conference staged there and that many international turners would be there. Additionally, there was going to be an exhibition of their work in our gallery. It was there that I first met Stephen Hogbin, David Ellsworth, Giles Gilson and a whole host of others as well as Albert and Alan LeCoff. The turning world has been greatly enhanced by programs initiated by the Wood Turning Center

(now The Center for Art in Wood) for the decades that have passed since then. My career has been furthered by many of these events as well. It was a rocky road at first but with the growth of the organization, funding, and a board that guides it, the vision of Albert and Alan continues to grow.

MIM AND BILL MADDEN

Alan and Albert bravely took the actions necessary to make their passion, The Center for Art in Wood, a successful reality. Their achievements have allowed this community and beyond to experience craft and creativity using wood as the medium. Congratulations, adulations, and best wishes for the continued success of your honorable endeavor.

We send best wishes to Albert and Alan LeCoff as they are honored by The Center for Art in Wood for their contributions in raising awareness of the field of wood art.

Albert has mentored artists and collectors, and we consider ourselves among the fortunate collective who have benefited from his gracious time through the years.

Thank you Albert.

MIRIAM KARASH AND TED BUNIN



Photo: John Kelsey

October in the year Two Thousand and Something: a rainy evening outside the exit to the Philadelphia Convention Center. Two men are somehow contriving to get several large sculptures, the longest around six-foot tall, into a VW Beetle. I had met Albert for the first time a couple of days ago, when he visited the annual Craft Fair to which we'd been invited through the UK Crafts Council. He's now personally taking our work from the Fair to the Center, to show it and maybe sell some. I seem to remember he's also got some of our work to drop off at another gallery too, because he's like that. 'You know' he says, 'you should really do the ITE sometime...'

Cut to August 2013: Gaynor and I have just spent the day setting up our work for the ITE show at the new Center. The experience has already changed our work and our lives, and the Residency hasn't even finished yet. Albert walks slowly into the middle of the exhibit, looks around, and smiles. That smile is what we'll take home with us. Thanks Albert.

Best wishes to Albert and Alan LeCoff
who provided exhibition opportunities
over the years that launched many
careers, enhancing the wood art field
immeasurably. The Center for Art
in Wood is a culmination
of their ceaseless efforts.

JOHN AND ROBYN HORN

Best wishes to Albert and
Alan LeCoff for their support
of wood turning
and woodturners.

BUCKS WOODTURNERS
www.bucksturners.com

GORDON PETERAN A.O.C.A., R.C.A.

I'm afraid I do not know Alan, but the other one, . . . Albert, is my conduit to Philadelphia, . . . and the artistic abyss.

I first met Albert at EMMA Lake, 15 years ago.
I now regard him as a friend.
He treats people well.
He's fair.
He's fearless.
A sorcerer.
The devil.

A tireless supporter of what I came to realize was a vast and diverse group of manically creative, opinionated individuals, all with cross motives, directions and aspirations. It's into that pot that he throws each of us, mixing the brew to see the bubbles rise to the top and the cuts drain and then encourages us to "make nice", that we should all play well together, . . . that is until he adds the next ingredient.

A nucleus.
Gravity, around which, this vast consortium of revolving chaos could not other wise sustain.
He's dangerous.
If it weren't for this stoic sentinel of strange and unwavering faith, I would not have taken all the stupid risks that I have.
He locates merit in any suggestion.
The hunger, the artist's muse.
He is searching for something, he's obviously chased, . . . he chases.
It becomes our dream.
Our target.
Our guide.
Conscious or unconscious, we embark upon ridiculous experiments that would have no point, . . . if Albert were not standing at the center.

Congratulations,
Gord

Thanks for the Memories
and the Art

RON & ANITA WORNICK

The expanding international field of wood artists and collectors is a reflection of Albert's and Alan's vision of, planning for and commitment to this art form for over 30 years. As Executive Director for The Center for Art in Wood, Albert continues to provide leadership and creative ideas which involve current and prospective artists, students and institutions in wood art. My appreciation is added to that of others for the opportunity to work with and learn from Albert.

BRUCE A. KAISER

Congratulations Albert & Alan LeCoff.
Your new location has brightened
up 3rd Street. Best wishes for
continued success.

SEYMORE & MARK RUBIN



I first met Albert in the late 70's. The first meeting was at a turning weekend in Provo, UT. It was my first ever event and I had no idea there was anything like this going on. I had been enrolled in the Art Department at college majoring in wood. The lathe was just one of the machines. I had made a series of sculptures and decided to bring to Provo a bowl held together with clear acrylic butterflies open on top and bottom or in other words a bowl with no bottom. The other piece was a 14 inch ring; aka: Jelly doughnut.

No one at this event quite knew what to think about this strange stuff, no less that I was the person who brought them. A ring with a plastic section—and a bowl with no bottom. But Albert, whom I had not met before, was intrigued and encouraging and told me to apply to an exhibition he was having. I can still remember his expression and his words. I've loved him ever since!!

In the late 70's and early 80's, At UC Berkeley, there were annual woodworking conferences which Albert attended. One day was lectures and panels; the second day was demonstrations of woodworking, turning; all at the same time in a large gymnasium. At this same conference, I met John Kelsey and Stephen Hogbin. At this time, I had also been participating at ACC craft shows where I would see Albert as well. I can't remember exactly when—but sometime during this time frame—Albert asked me if we could have a meeting at my house; gather local California turners where he wanted to present his ideas and his dream about woodturning. Then, see what we thought and drum up support.

At the meeting, Albert showed us sketches of a turning center—a round building—where he could hold exhibitions, have classes and conferences. Some of the turners I remember attending were Gene Pozzesi & Jon Sauer, there were others. To be honest, Albert's dream, this concept, seemed a bit far-fetched to us. After all, this was just "woodturning." A center for woodturning—what kind of an idea was this. Little did we know that 30+ years later, this center exists. The center has changed the field from my initial contact with it where it was all about concentrating and focusing on which tools a person used. The Center changed it dramatically, and was a force that helped move the field to something way more than that.

ITE. I did the ITE in 1997. My husband wanted to join me for part of it. I really was not that enthusiastic about that idea but it was decided that he would help Albert in the office—as a volunteer—help organize and do whatever else the Center needed. And keep him out of my hair. One day, I kept getting telephone calls all day—from Albert and from Ed reporting in to me. It sounded like they were having a great deal of fun but also happy to annoy me. One call, Albert called to tell me he could actually see the floor in his office. Another was about Ed trying to teach Albert the value of having a place for everything. Another was that progress was slow. My husband loved ITE—he became part of the boy's camp as I started calling it. And having fun with Albert.

SEPTEMBER 2013

ROBERT F. LYON

The 2009 ITE and Lee's Hoagie House

When I arrived at the 2009 ITE, I remember telling Albert LeCoff about my time as a graduate student at the Tyler School of Art in Philadelphia, and how we would often go to Lee's Hoagie House for sustenance. For my money, Lee's makes the best hoagies in Philadelphia. Albert smiled...

Toward the end of the summer, Albert rounded up all of the residents he could find and told us he was taking us "someplace special". We piled into his car and headed out of town toward Elkins Park. When we made the turn onto Cheltenham Avenue, I knew where we were going, Lee's...!



On that day, Albert not only feed us a great lunch, he also gave me a memory that will last a lifetime.

It just doesn't get any better than this...

FROM LEFT TO RIGHT: ALBERT LECOFF,
DEREK BENCOMO, ROBERT LYON, LEAH WOODS
PHOTO: DAVID BENDER

GREG & REGINA RHOA

We met Albert at the 1997 World Turning Conference: Turning Towards the 21st Century at Ursinus College. Albert's excitement for the wood field drew us into finding out more. His passion kept us coming back. We have been supporters of the Center for more than 15 years and we are still amazed at Albert's contagious excitement. Albert took the Center from his house, to Vine Street, and then finally to its current location on 3rd Street. It is amazing what he has accomplished when a lot of people thought it wasn't possible. The wood field would not be what it is today if not for Albert and Alan.

We've loved seeing the Wood
Turning Center and Center
for Art in Wood grow from a
seedling to a beautiful tree.

Thank you, Albert and Alan,
for your vision.

**LEE BENDER, CAROL SCHILLING, ANDREW
BENDER, AND DAVID BENDER**

The Man in the Bolo Tie



About three years ago, a dear, art-savvy friend of mine suggested that I stop wasting time fixing chairs and refinishing dining tables and start making art. I followed her advice and, inspired by the beauty of the Japanese art I had grown up around, began spending my days at the lathe and researching ancient lacquer ware finishes. In the summer of 2011, I began entering fine craft shows, and in November of that year found myself standing in a booth at the Philadelphia Museum of Art Craft Show.

Toward the end of the first evening in Philly, a nattily dressed, silver-haired gent (not gray-haired, silver) walked into my booth, looked around silently for a bit, then said, "this is all so different." He picked up a couple of pieces and rubbed the finish lovingly. After we had chatted for a few minutes, he dialed his cell phone and said, "Tina, come to booth 104." Soon, an equally attractive and nattily dressed woman arrived. After they had conferred on a few pieces, the gentleman turned to me and said, "We'd like to take this." They had chosen a ceremonial dipper....and I had sold my first piece of art. As they were leaving, the gentlemen said, "It will be interesting to see how you develop."

A few minutes later a fellow wood artist from down the aisle came in and said, "Did you see Albert LeCoff??" I said I wasn't sure and asked what he was wearing. My new colleague responded, "He's wearing a Cowboy tie." I countered, "It's a bolo tie. But, neckware nomenclature aside, yes, I have apparently just met Albert LeCoff."

In the time since that first meeting, Albert has proven to be an unceasing source of guidance and a champion of my work. He put my piece, Akai Maru, into the CORES exhibition, has gone to bat for me with editors, suggested ITE, and has given me guidance on choosing gallery representation. I spent 25 years in the world of professional music, but the world of art, and wood art specifically, have been uncharted waters for me. Albert has been an indispensable compass in navigating them; he's steered me away from rocky shoals and kept me out of shark-infested waters.

For all of this, I say, "Thank you, Albert!"

Thanks for turning the world
on to art in wood.

JOHN DZIEDZINA AND DR. ROBIN PUTZRATH



To Albert and Alan LeCoff:
Thank you for your contribution to and
support of wood art.

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For Their Contribution To
The Art World in Wood

A sincere thank you, Alan, for being a great mentor to me through the years.

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Best wishes to Albert and Alan!**

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The management and staff at Penn State Industries is honored to participate in celebrating Albert and Alan Lecoff's 36 years of valuable contributions to Woodturning as a craft, hobby & artform. We appreciate everything you have done for our industry and the many people it touches.

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Dan Saal

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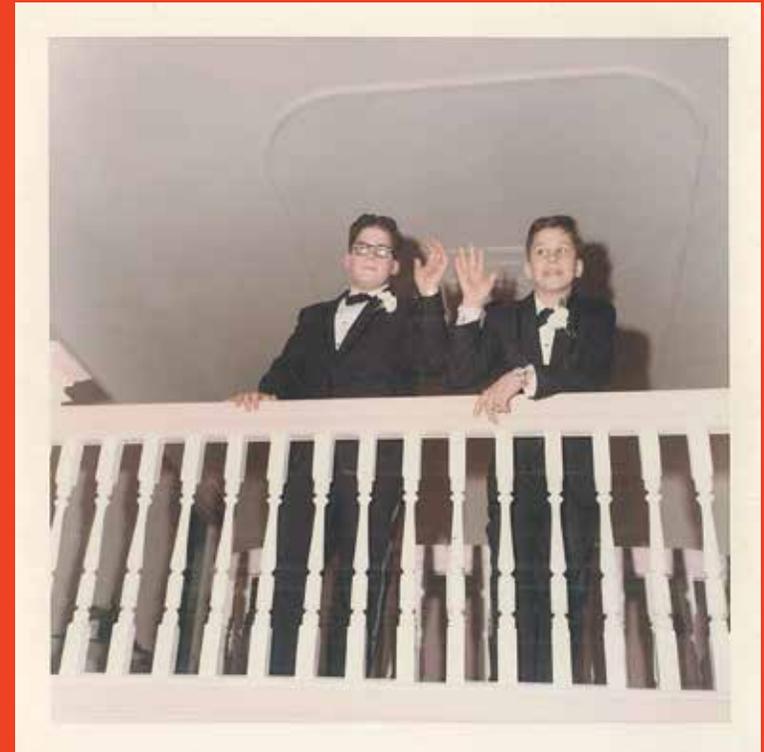
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Delivery Doors—AT THE CENTER (detail). **Gord Peteran**, Artist/Designer
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