

POP  
Fellowships  
recognize

# Professional Achievements

The Professional Outreach Program (POP) Committee is pleased to announce Giles Gilson, Stephen Hogbin, and Mark Lindquist as winners of the first POP Fellowship Awards.

This new award recognizes the lifetime careers of professionals and the influence their work has had on other artists in the field of woodturning. The eight POP committee members selected the fellowship winners.

The award winners have been invited to attend the Portland symposium. A special exhibit of pieces by POP Fellowship Award winners will be on display at the symposium and later travel to the AAW Gallery in St. Paul.

—David Ellsworth,  
POP chair

“Cammy-Oh-9-Highlights  
From the Muse” (2002).  
Walnut, blue interior;  
16×63½”.



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American Association of Woodturners

POP Fellowship  
**Giles Gilson**  
Schenectady, New York

Giles’ answering machine message used to say: “Hi. This is Giles. Leave your credit card number and expiration date and I’ll get back to you real quick!”

Undaunted, Giles has provided a level of personal humor to our field that is both rare and often much needed. He also brings an artist’s eye to his work, plus a level of skill in craftsmanship that is unsurpassed. Combine the two and you have someone who is affectionately known as “the madman of woodturning.” Did he really cover that walnut vase with wood glue and then sprinkle on the shavings from the floor when someone from the workshop asked how he intended to “finish” it? Yup! And was it he who flocked the interior surfaces of his vases so that when woodturners put their fingers inside they got a soft surprise? Yup again—I own one.

Seriously, Giles was the first contemporary artist to break the mold of traditional woodturning by introducing color into his work,



“Lighting the Way” (2001). Lacquered basswood; approximately 30" tall.



“Sunset Piece” (1987). Lacquered wood; 24" diameter.



“Figurines in Color and Light” (2006). Lacquered basswood; 7½x13".

more specifically automotive lacquers. It began in the mid-1970s when he recognized that the colors in the woods he had been using—particularly padauk and purpleheart—were unstable. The answer, of course, was to use paint. And with his background interests including fast airplanes, fast cars, and hot licks on his clarinet, it was a natural fit. The only problem was that traditional woodworkers of the time didn't appreciate someone "covering the beauty of the wood."

What they hadn't considered was that a new definition of the term *beauty* was emerging, and that Giles' approach was simply a new way of looking at objects that



Detail from “Figurines in Color and Light.”

emerged from the lathe.

Giles is obviously not the first artist to use color with wood. But he is the first person in woodturning brave enough to push the concept to a level that almost defies imagination. His

use of color both magnifies and clarifies his forms, including when we walk around them and discover that the colors often change! Moreover, he is integrating the oldest of traditions with the most modern of technologies through free expression in some of the most labor-intensive work possible.

Come closer. There is magic here.

To view more of Giles' work, see [gilesgilson.com](http://gilesgilson.com).

—David Ellsworth



"Bird Table" (1976). Yellow walnut; 30½x10⅝".

POP Fellowship

## Stephen Hogbin

Warton, Ontario

Stephen Hogbin's approach to turning began in the early 1970s and is particularly unique because of his emphasis on manipulating the material as a means of achieving the overall design. The results draw the viewer's attention to the cross section of the work as an integral part of the whole. Many turners certainly used to draw the cross section of the piece they were trying to achieve, but the drawing would only show the maker's intent. Stephen celebrates the cross section by emphasizing the wall thickness variation and then showing it to the viewer as part of the finished form.

There are also the gymnastics that he has achieved by cutting things up and reassembling them. This produces a result that on the one hand seems like it must be turned, but on the other hand has a way of totally confusing the viewer as to how the object was made. This technique was the first

use of intentional design illusion in woodturning. Stephen's "Egg Cup" is one of those confounding pieces. Stephen made this piece as a study for his laminated chair that was featured in the exhibition and book, *Woodturning in North America Since 1930*.

Stephen's one-year artist-in-residency at Melbourne State College in Australia in 1975 is documented in his 1980 book, *Woodturning: The Purpose of the Object*. His subsequent influence as a designer in woodturning has had a major affect on many Australian turners, most notably Vic Wood, plus a host of others throughout the Western world, including Michael Brolly, Michael Hosaluk, and myself. The book was clearly 20 years ahead of its time when written, and it's still 20 years ahead of its time today. By 2020, I'll probably have to give it yet another 20-year extension.

To view more of Stephen's work, see [makersgallery.com/hogbin](http://makersgallery.com/hogbin).

—Mark Sfirri

"Fragments" (2005). Wood, glass, and paint; 35x18".



"Walking Bowl" (1978). Zebrawood, 11x8x11".





**“Inside-Out Newel Post and Railings” (2003). Ebonized ash. Private collection.**



**“Side Table” (2004). Ash. Private collection.**

POP Fellowship

## Mark Lindquist

Quincy, Florida

The first exposure of Mark Lindquist's turned objects dates back to the early 1970s. And while much of his work focuses on the bowl form, his approach to the medium of wood has always been from a sculptor's perspective with a heavy emphasis on surface, form, and scale.

Mark and his father, Melvin, were the first contemporary turners to fully explore the use of burls, spalted wood, and wood with deformities such as bark inclusions and natural edges within their bowl and vase forms. Mark then began altering his traditional two-dimensional sanded and polished "beauty of the wood surface" pieces by using both standard turning tools and chainsaw techniques. He thus developed surfaces that provided the three-dimensional motif that became integral to his work.

Mark was the first to explore making totems and to develop the use of robotics in making his work. Along with his wife, Kathy, Mark was also the first to refine techniques in photographing his work, which have now become the standard methods we all use today. Equally important, he had an extraordinary impact on developing the marketing techniques that opened doors



"Rockin' Magnum Sawtooth Opus #1" (1997-2000). Maple burl; 15½×13½×9".

into the permanent collections of museums like the Smithsonian and the Metropolitan Museum of Art. In addition, he was foremost in establishing a pricing structure for his own work that woke up the woodturning world by saying, "Look, this work is art and it has a value."

In the early 1980s, Mark helped create the turning program at Arrowmont and then worked directly with Sandy Blain, then-director of Arrowmont, and me in organizing the Vision and Concept Conference in 1985, which was the start of the AAW.

To view more of Mark's work, visit [lindquiststudios.com](http://lindquiststudios.com).

—David Ellsworth



"Analog #1" (1993). Spalted pecan; 30½×38½×19½".





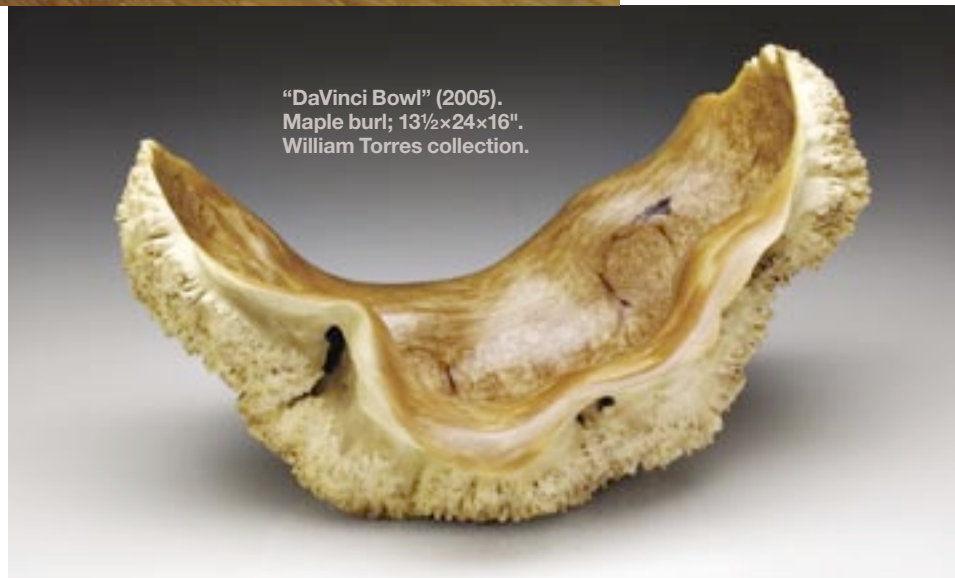
"Ichiboku Sculptures" (late 1980s). Cherry; each about 6' tall.  
On loan to Gadsen Arts Center, Quincy, Florida.



"Tranquil Form #1" (2005).  
Black ash burl; 8½x18½x16".



"Chambered Captive" (1992).  
Spalted yellow birch burl;  
14¼x30x15".



"DaVinci Bowl" (2005).  
Maple burl; 13½x24x16".  
William Torres collection.