

Next Meeting: January 11, 2018

9th Annual Show & Tell with Panel Critiques

If you are bringing a piece to be discussed, please be sure to read the important instructions below.

The Show & Tell Panel Critique event has been a big hit for eight years, and we are happy to continue this MCW January tradition. Instead of a demonstration, we will have an extended Show & Tell period with a critique of each piece by a panel of three selected craft, art, and turning experts. Our goal is to get fresh perspectives, from the outside looking in, at what we're doing, how our forms relate to those of other media, and how we may be able to improve them. As a group, you responded to Steve Haddix's Survey with strong support for "Design". Well, that's one of our keys here.

Our panelists this year will have turning experience as well as long and serious expertise in graphic arts, painting, photography, and pottery. Our panel this year will be:

1. Professional woodturner - Joe Dickey
2. Graphic and pastel artist and photographer -- Elroy Williams
3. Ceramics professor, teacher, and maker -- Denise Joyal

More information on each of them is provided, for your interest, at the end of this email.

Participants (that's you) may bring *one* piece that you have made, to have it reviewed.

We encourage *all* of our members to *attend* this meeting and to join us for a great learning opportunity, whether you bring a piece to be evaluated or not. Some comments from the audience will be welcomed, as time permits. We intend to keep it informal and to just have fun with it, as we always do. As in our normal, monthly S&T sessions, finished pieces are encouraged, but the idea is not necessarily to submit a 'perfect' piece, or even necessarily a finished piece – rather, the goal is for us all to learn about design, turning, and finishing techniques from the things each of us is making or has made. This is an ideal way to discover how to improve what we are doing in a friendly but knowledgeable and informative environment.

For those who wish to enter a piece:

1. You must reserve a spot in advance. Your desire to enter a piece, *must be pre-registered* with Gary Guenther at gary.c.guenther@gmail.com. Simple. Please do not apply unless you are committed to bringing a piece to show. What you bring is totally up to you -- I have no need to know. This will be a first-come, first-listed process. I will accept the first 16 and reply to you with confirmation. I will put any remaining entrants on a wait list and so inform you. This is your big chance to get some real, meaningful feedback. Come one, come all. Remember, as always, this is just for fun.

2. On the 11th, it is *very important* that you bring your item and *have it on the table no later than 6:30 p.m.* When you arrive, please do the usual things: put a numbered dot on your piece, place it on the table, and sign it in on the sheet with type, size, wood(s), and any other important features. Two things have to happen between 6:30 and 7:00: 1) the Panelists need the time to look over all the works and collect their thoughts, and 2) Mike Colella has to photograph all of them before the Business Meeting begins at 7:00 p.m. Time at these events is precious and fleeting, so if you are bringing work to show, please be there at 6:30.

3. When your piece is presented to the Panel, you, as the maker, will have *60 seconds* to say why you brought it and what you hope to learn about it. Plan ahead -- this is important because it gives the Panelists a reference point on which to base their discussion, for your benefit. The panelists will then each have a chance to say something about it, over a period of about five minutes.

If you are *not* bringing a piece to be reviewed, but coming to watch the show, the meeting will begin for you, as usual, at or before 7:00 p.m., as you like.

We have an excellent Panel who will provide lots of feedback from their varied perspectives. This is guaranteed to be another fun and instructive time. One way or the other, don't miss it! ...GG

Panelist Information:

Joe Dickey is a good friend of MCW, having demonstrated for us twice and participated as a Panelist in a previous Critique. We welcome him back. Joe was a Founding Member of Chesapeake Woodturners in Annapolis in 1992. He has taught woodturning at the John C. Campbell School and, for many years, at Maryland Hall for the Creative Arts in Annapolis and was twice President of the Maryland Federation of Art. He is currently a Director in AAW and holds the office of Treasurer. He had a rewarding career as a much-published physicist who specialized in acoustics (in several very different venues) and plays a mean banjo (yes, that's acoustics) in the band Shenandoah Run -- but that just shows his wide range of interests and talents. Early on, he was a Congressional Science Fellow and was active in the governance of the Acoustical Society of America. As a turner, Joe has shown his works in a wide range of exhibit spaces, including recent shows at the Watergate Gallery, where he achieved a Best in Show. His designs can be amazing and mind bending, and his turning is highly technical and can include more air (and glue and Styrofoam...) than you could have believed.

Elroy Williams has a degree in Visual Arts and specialized in graphic design. As a career commercial artist, he received design and concept awards. He served in roles of Art Director and Marketing Designer at several firms in New York and Maryland. At the same time, he continued his personal development as a fine artist, studying with established New-York-based art teachers, as well as expanding into still photography, where he received commissions for portraits and other projects. He has exhibited his drawing and painting widely, including a solo show in Manhattan, has spent a year as a member of a traveling art-exhibition group, and has earned places and awards in both local and national venues, with a number of juried exhibits and shows to his credit. Most recently, Elroy has been working in pastels, and is a member of the Maryland Pastel Society.

Denise Joyal is the Adjunct Professor of Ceramics at Wilson College in Chambersburg, PA, where she won a prestigious teaching award. Denise has a BA in Art and an MFA in Ceramic Arts. She has also worked as a Ceramics Instructor at the Frederick Clay Studio. Her work focuses on functional stoneware and porcelain forms inspired by the interplay of light and shadow in landscapes, and the use of illustrated surface design. She currently soda-fires the majority of her work in a propane-fueled kiln but also participates in several anagama firings per year. (Anagama is a historic Asian firing chamber fueled by wood, in which the pieces are literally painted by fire.) Denise exhibits widely, and in 2017 alone, showed work in Nevada, Missouri, Georgia, North Carolina, Pennsylvania, Maryland, Virginia, and DC. She is a member of a number of professional organizations and also does service