

Women in Turning Newsletter

September 2017



Embellishing with Archival Inks

by Lauren Zenreich

I love creating smaller objects like jewelry, shaving and makeup brushes, and spheres (Photo 1). Utilitarian items that I can hold in my hand speak more to me than larger objects. I consider myself a painter first and foremost, and, therefore, my turnings are my canvases.



Photo 1. Decorated spheres, shaving brush, eggs, and pendants.

There are many ways to embellish wood; airbrushing, pyrography, acrylics, carving, piercing, encaustic wax – the list goes on and on. Although I employ many media and techniques, my favorite medium is archival ink pens (Photo 2). They offer the colors, control, and intimacy that make my projects so vibrant and interesting.

The faster and easier I can turn out a wooden canvas, the better. So I find it perfectly acceptable to seek help from various pieces of equipment. For example...

The Vermec Sphere Cutting Jig helped me turn a perfect sphere for the WIT *Fruits of Our Labor* challenge in much less time, and with less stress, than turning the sphere conventionally (Photo 3). This sphere cutting jig is beautifully engineered. It uses a carbide cutter; the shaft is micro adjustable and the unit is solid and smooth. It's so easy to use, too. I just make a cut and adjust the cutter a quarter turn for the next cut.

For the WIT egg challenge a couple of years ago I used video to help me turn the egg shape. I photographed an egg from my refrigerator and used my cell phone mounted above



my lathe, held by a magic arm. The egg image was overlaid onto the live video of a maple dowel. Using a nearby monitor I was able to view exactly what I was doing (Photo 4). There is an old line, “how do you sculpt an elephant out of marble? You chip away anything that doesn’t look like an elephant”. That’s what I did with my egg. I was able to cut away anything that didn’t look like the egg. I turned four identical eggs for my canvases.

To create my pendants, I employ the Joyner Eccentric Backer Plate (see video link below). The backer plate is made of two parts – the base and the indexing plate. The base has eight holes, tapped with a 3/8” thread to fit a standard bottle stopper mandrel. The mandrel fits into the headstock and I use a draw bar to secure it. One of these holes is centered, but the others are all offset varying distances from the center. It also has four holes for thumbscrews that are used to attach the indexing plate to the base. For eccentric turning, the indexing plate has twenty-four holes around the perimeter of the plate in equal increments. These holes are threaded to accept the thumbscrews that attach it to the base.

The backer plate also has four countersunk holes on the indexing plate that allow for attaching a waste block to the plate. The wood for the pendant is attached to the waste block with cloth-backed double-sided tape. Woodcraft’s tape works best for me. This is a pressure-sensitive tape, about the thickness of masking tape, which strongly adheres the prospective pendant to the wood block, without being too difficult to remove. Since the piece is only held on by tape, gentle cuts are preferred.

You can watch excerpts from one of the remote video demonstrations Alan and I made on the use of the Joyner Eccentric Backer Plate and embellishing with archival ink pens with this link: <https://www.youtube.com/watch?v=3yTgGmT2EvE&feature=youtu.be>



Photo 2. Archival ink pen, used for decorating turnings.

My technique for using archival ink pens on a maple pendant

When my pendant is finished, it will be held, worn, and viewed up close and personal. I want to make sure it is as textured and interesting as possible. The old adage “less is more” doesn’t apply in this case. I want to think about color and design juxtaposition, shading and layers of drawing, and whether or not to use the grain as a guide for my design or ignore it completely.

There are not a lot of materials and tools necessary for this technique. I need my “canvas.” When selecting wood for my pendant, I want one that is light in color and not highly figured, but with some grain patterns. The grain should be tight enough not to impede the flow of the pen. Working with loose grain is like getting your heel stuck in a wet lawn. I especially love maple for my canvas. I have also used yellow heart, sycamore, and ash.

I need some way to hold my pendant and allow it to move and turn while working on it (Photo 5). A magnifier is a “must” to protect my eyesight since I will be working on a small object with even smaller tools. A wrist rest allows me to anchor my pinky finger as well as support my wrist. I find that anchoring in this way



Photo 3. Vermec sphere cutting jig.

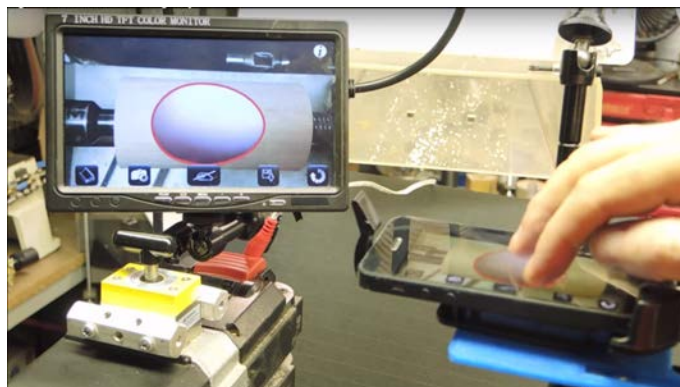


Photo 4. Using a projection system as a template for turning an egg.

helps me stabilize my hand and makes my drawing more precise. And, of course, the archival ink pens in both pen tip and brush, in multiple colors are essential.

I usually use a headband magnifier with 5x magnification. I sometimes use the camera on my iPad mini to magnify a section (Photo 6), especially when working on a specific drawing, but this takes some getting used to since the hand-eye coordination is different than when using the headband magnifier.

As you can see from the pictures (Photos 5–6), I use a rig that is set up with a light to illuminate my subject, and a photographic ball head that is modified to accept the Joyner indexing plate. I want to be able to work from all directions. The ball head allows me to easily rotate the piece. We have several indexing plates in the shop, so I can work on a number of pieces without having to remove them from the waste block after turning. This makes it easier to return the pendants to the lathe, centered precisely, to make changes or clean up errors.

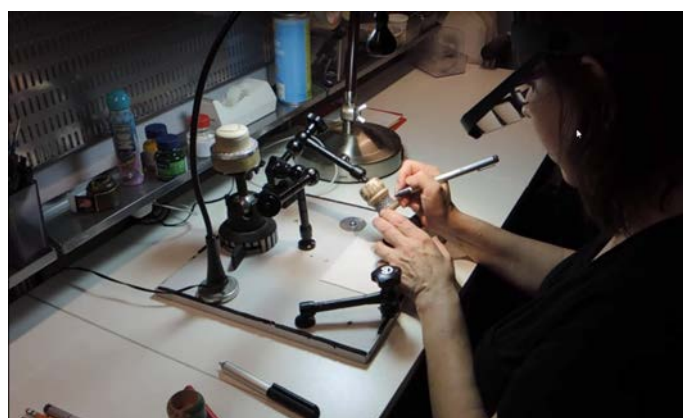


Photo 5. Work station for holding turning for embellishment.

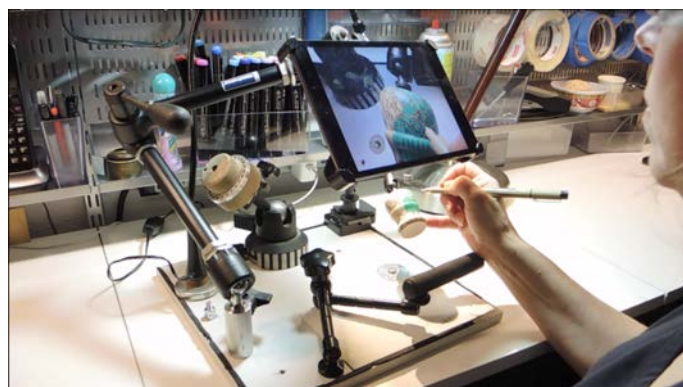


Photo 6. Using an iPad to magnify turning to facilitate embellishment.

space to play with (Photo 8). Taking a closer look at the grain patterns, I begin by tracing the grain lines with a black .05 pen tip (very small), making adjustments that suit what I have in mind (Photo 9). On this piece, there are parallel lines running down the side of the pendant. I can use these lines as is, or draw more lines to form a grid (Photo 10). Drawing the lines at contrary angles throws off the symmetry. I like to draw something “off” in each of my pendants. Different sections are created for each type of design I want to add.

Since the wood is so lightweight, the pendant has a tendency to flip while it's worn. So, I always draw on both sides. When working on the back of the pendant, I remove the double-sided tape that was holding it onto the backer plate and then clean the residue with Naptha. Then I use a small bean bag to hold the piece. Of course, the bean bag is also a good way to hold the piece from the beginning of the process.

Archival ink will be fade-resistant and purer in color than most other inks. I prefer a pen as the vehicle for the ink as opposed to a paint brush. There is just more control, especially for the “texture” lines. I am always careful not to push hard on the pen, but to let it gently glide over the surface. I go with the flow and remember to breathe.

Several brands of pen are available in the marketplace. My favorite is the Copic Multiliner SP (Photo 7). It comes in both pen tip and brush styles in different sizes and colors. The nib and ink cartridges are changeable so I only have to buy the pen body once. These pens have inks that are pigment-based.

Copic also has dye-based pens that are less rich, more translucent, and blendable than the pigment-based pens, and they come in more shades of colors. However, be aware that using a wipe-on finish might wipe off or smear your work when using dye-based pens. The other brands I recommend are Faber Castell and Pigma Micron (Photo 7). However, these pens are discarded after the ink dries up.

There is a drawing technique, called Zentangle, which uses sections called “strings” into which designs are drawn. It is a very pattern-oriented method. Designs created by zentangers can be viewed and downloaded at no cost at www.zentangle.com and www.tanglepatterns.com. There are also plenty of books available for sale, with step-by-step instructions, and all manners of patterns and designs. I look to nature and all around me for patterns, finding those that suit me, and then practice, practice, practice. And when it feels right, I create my own. I go a step further and create texture by layering more drawing elements over my designs.

Even though maple is a lightly figured wood with less prominent grain, the grain can still be used as a roadmap for my design. The maple pendant I am working on for this demonstration is domed on one side with a raised bead, and has lots of lovely

Now I have sections to fill (Photo 11). I play close attention to what the wood tells me it wants to be. Does the grain pattern look like a beach scene? Does it feel more graphic and calls for bolder, brighter colors? Is it more organic in nature and wants to be resplendent with flowers, plants and vines?

I consider the natural wood to be another color in my palette. I don't feel that I have to completely obscure the color and tone of the wood. I often use a complementary color brush pen to create shadows where sections overlap (Photo 12). This adds depth to the piece. I experiment with which colors work best with the wood color. For maple, I have found that a light warm gray, brown, or even orange work very well.



Photo 7. Pens used for decorating turnings.



Photo 8. Pendant, before decorating, mounted on a Joyner backing plate.



Photo 9. Start by tracing the grain lines.



Photo 10. Add some lines across to form a grid.



Photo 11. Color every other square to make a checkerboard pattern.



Photo 12. Shading is added to give the illusion of 3D.

Once I start drawing with the ink, it is difficult to erase, unless I get to it immediately. A kneaded eraser works best. I also have a "pencil" eraser (the lead is the eraser), which is good for getting into tight areas. New design opportunities are created if I draw something unexpected. If I really don't like what I have done I can always sand it off, or go back to the lathe, turn it off and start over, or start on another piece. If I am feeling less adventurous, or if I have a specific logo to draw, I will map out my design in pencil first, which can be erased after the design is drawn in pen. I use the raised bead as an element of my design and continue drawing through the bead. Then I continue to fill in a checkerboard pattern.

After each section, it is important to take the piece outside and lightly spray it with a workable fixative. This is not a final finish. This kind of spray is used for charcoal and pastel drawings to prevent smudging and works very well with the ink. The workable fixative dries almost instantly and I can continue with the area I was working, or go on to the next section. Drawing hash marks,

straight and curvy lines, circles, etc. with different size and color pens creates another level of texture and interest to the piece.

One of my favorite designs is different-sized circles close together (Photo 13). They all don't have to be whole circles. They can be cut off at the end of my section as if they go under the adjacent section. Coloring behind the circles with a black or dark brush tip makes them pop (Photo 14). Shading the circles with colorful half-moon swipes where the globes would be in shadow creates a 3-D effect (Photo 15). I shade where they may overlap or touch.

There are many ways to attach a chain to a pendant. Sometimes I will turn an off-center hole at the top of the pendant, using the eccentric backer plate during the turning process (Photo 16). I can insert a jump ring (if the hole is very close to the top) or, if the hole is large enough, I can insert the chain and back out through it, creating a knot.

My preferred method is to drill a very small hole in the top of the pendant using a Dremel tool on a vertical stand, using a very small carbide bur. The pendant is held in a micrometer stand, which allows for precise positioning of the drill bit, and it cushions and protects the piece. A tiny silver or gold screw eye finding is carefully inserted into the hole, and a drop of CA glue is added for extra hold.

Another way to attach a necklace chain is to use a finding with a combination pin back and a bail. A bail is a component with a loop that is attached by glue to the back of a pendant; a chain is passed through the loop so the pendant will hang from the chain. Adjustments will need to be made if beading is included on the chain. This type of finding allows the owner the flexibility of wearing a hanging necklace or a brooch. The pendant will not have the tendency to flip as much with this finding.

Of course, necklaces can be embellished with precious and semi-precious stones and all sorts of beads that complement the design. Beading is an entirely different subject and can be very addictive.

When I am satisfied with my artwork, it is time to add a final finish. The preferred finish for my pendants these days is Minwax's Polycrylic, a water-based spray in clear semi-gloss. I also like Wood Turners Finish (WTF) by General Finishes, which is a water-based polyurethane that I dilute with water and airbrush it on. WTF dries in about 5 minutes and the more coats you give it, the shinier the surface.

I hang my pendant by a wire in a box and lightly spray both sides. The wire is fastened to the finding I used to attach the necklace, making sure to mask it with tape so it is protected from the spray. The Polycrylic finish takes about a half hour before I can spray again. After the first two sprays, I gently rub the pendant with 0000 steel wool to remove any roughness. I usually spray each side a total of 3 or 4 times. When the pendant is completely dry, I use Renaissance Wax and a soft cloth to buff it to a light shine. Renaissance Wax minimizes fingerprints on the piece.

Please feel free to [contact me](#) with any questions or thoughts you may have, especially after you have had a chance to play with archival inks. I was at a donut shop recently and I happened to be wearing one of my necklaces. A young lady exclaimed "I love your necklace!" I told her that it made my day. I hope you try some of these techniques and have someone make your day.



Photos 13 – 15. Circles added, background darkened, and shading applied. Photo 16. Pendant mounted for turning attachment hole.



The Joys of Lamination

by Martha Collins

I have spent my career exploring patterns created through lamination. The primary laminated block is made with the natural colors of different species of wood and either natural veneer or maple veneer that has been dyed (Photo 1). After the primary block has been laminated together, it is sliced on the band saw, re-arranged in orientation and re-laminated (Photo 2). This secondary block can be turned into any product that is desired. This derivative process creates endless possibilities which will enhance any aspect of turning.

To begin exploring this process, an initial block must be made. It can be made using many different species of wood or all the same kind. The strips of veneer can be dyed many colors or just one, or just one species of veneer. Using whatever material that is on hand, mill it to 1.5 in x 1/4 inch x 12 or 16 in long. (It is helpful to use all hardwoods or all soft woods, because it makes the lathe turning and sanding easier.) Slice veneer, either dyed or natural, to 1.5 in. x 12 or 16 long. The block can have as few as 3 pieces of hardwood or as many as you like. Five pieces of hardwood will give a good size block for bottle stoppers. Arrange the material, alternating hardwood with veneer, until you create a block that is pleasing to your eye. Laminate it together, taking care that it is square and true. After curing, re-true the block and slice it into 1/4 inch pieces, lengthwise. Use these pieces to create a secondary block. They can be in the same orientation or they can be flipped end for end. They could have dyed veneer placed between each slice, or a combination of solid material and veneer. When the second block is pleasing to your eye, laminate it together. This new block can be turned into pens, bottle stoppers, turned medallions, bowls.

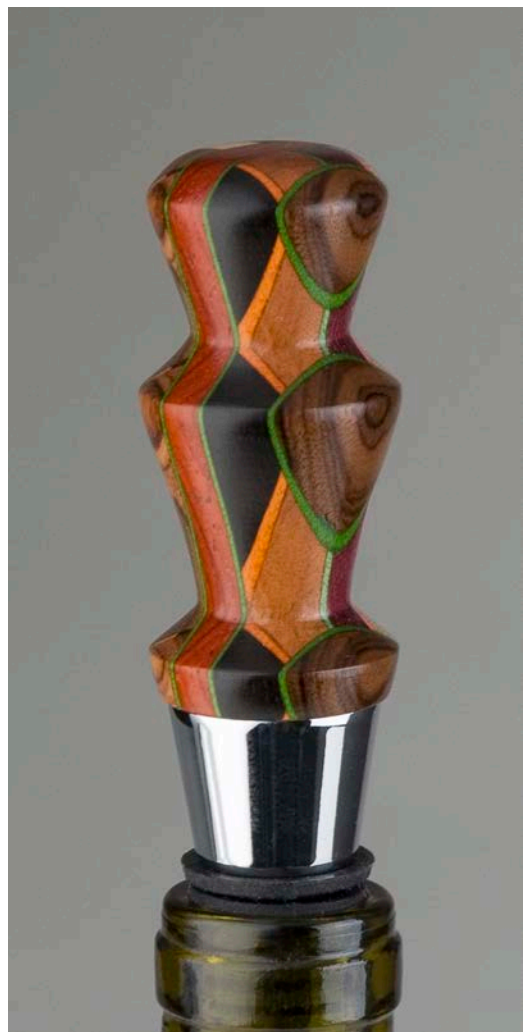
No matter what the project, or technique, lamination will bring a new dimension to the work. I am offering seminars in Lamination in my own studio, details can be found on my website: www.studiomarthacollins.com. Enjoy!

Photo 1. a) selection of veneers and wood species; b) first assembly; c) add veneers for next glue-up; d) assemble glued blocks into larger blocks, separated by veneers; e) the block is building up to final lamination.



Photo 2. Laminated blocks, ready for turning.

Gallery of laminated turnings by Martha Collins



Jewelry-making Tips

by Linda Ferber

When making small items, such as jewelry, I like to achieve elegant simplicity, imparting grace to the composition. When working on jewelry, my focus is on the person wearing the piece. I envision how will it feel, and whether it will be like a touchstone, bringing comfort, or pleasure, in handling. Simplicity does not occur without consideration. A perfectly-turned item, sanded to perfection, is a critical starting point. Attention to every detail after the turning is done is essential. Here are a few tips I hope you find useful:

- **Eye screws:** in an American Woodturner journal article (29:6) titled “Christmas from the Sea,” by Dennis Belcher, there is a side bar, “A look at eye screws.” Please take time to review the article. Spending time understanding how to install an eye screw is invaluable. Dennis gave excellent advice on how to avoid common errors, which, often, will spoil the look and function of the finished piece. Selecting the correct eye screw size and material can make or break the project. There are options for purchasing hardware besides a hardware store. As with most projects, repetition improves your skill and understanding of the process. However, understanding pitfalls can shorten the learning curve. Selection of the drill bit to the size of the eye screw improves the appearance and strength of the piece. The measurement of the total length of the eye screw is not too critical a factor, if you are using a properly-sized drill bit. Using the correct glue, E6000 (<http://eclecticproducts.com/e6000-precision-tip-adhesive.html>), will improve your success. You want the bond to be secure and long-lasting.
- **Invest in tools:** You have tons of tools, right? This is a new venture, so you need more. You will be working with small items, so being able to control, and place, the findings requires finesse. Having a set of small-sized pliers, which will not leave scratches or bends in your findings, is important.
- **Findings:** The selection is varied regarding the sizes and prices. I recommend spending time reviewing price points, and select the wood and findings accordingly. A \$50 piece of jewelry that has cheap hardware is not ideal. Examples of findings I use are shown below.
- **Chain:** Choose a chain that will best suit the wood, size, and design characteristics of the piece. Decide on the desired drop distance for the pendant. As everyone is a different size, basic guidelines are helpful. Standard chain lengths are between 16 to 20 inches, which sits just between the base of the throat and the collarbone on most people. The ideal length will also depend on the size and weight of the piece. Offer choices for any design within the 16” to 20” range, keeping relative proportions of pendant-to-chain in mind. When you are making a bowl, if the curve is off as little as 1/8”, you notice. Slight variances are magnified in a small project.

Above all, enjoy the process and pieces you create. It is always a pleasure to watch someone pick up your work for a closer inspection, only to be surprised by a small detail.



Examples of Linda Ferber's jewelry and typical findings used for pendants and pins.

Women in Turning - Sharing Experiences

WIT Region 3 Woodturning Retreat

Three Days at Arrowmont School for Arts and Crafts

by Lou Kinsey

I want to sincerely thank the people who helped make this retreat a huge success:

Bill May, Nick DeFord, and Heather Ashworth of Arrowmont provided encouragement and essential facilities support. Anyone who has taken a class at Arrowmont knows that its campus and programs are topnotch! When we return next year, I look forward to seeing the results of construction for the new dorm, rebuilding after the fire last fall.

Women in Turning (you!) provided funds from our grant program. These monies were generated from auctioning our collaborative projects at the annual AAW symposium. AAW sets aside this money specifically for our use.

Barbara Dill was our lead at the event. Thank you! Her passion for turning and inclusive teaching style set a standard that will be fun to maintain. I can't thank Barbara enough for saying yes when asked to lead. She knew just what to do by letting the group direct their own weekend of learning.

When I put out a last-minute call to the WIT Committee for help, Kathleen Duncan volunteered. Recently, I was diagnosed with Rocky Mountain spotted fever and, as I was unable to function due to fatigue, Kathleen drove me there so I could be part of the retreat. I could hardly think, much less facilitate the events – I am very grateful, Kathleen. I truly have no words, so I will simply say thank you!

Kathleen's fellow board member, AAW Board President, Greg Schramek stopped by to say hello and share information about the AAW. Thank you, Greg.

A huge shout-out and thank you to the 14 turners who signed up and paid money. You took a risk with this inaugural event, and your experience will surely have an impact on future events as we learn how to effectively execute the mission of WIT. With future activities, we will be reaching out to new turners to offer more opportunities for learning, teaching, and demonstrating. Several women gave their first demo at the retreat! Thank you. For our four novice turners, it was pure delight to see you try the new techniques, some of which were also new to the experienced turners. You were inspiring and I can't thank you enough for showing up and participating. Sharing with new turners is the focus of WIT, and you all made it soooo easy.

My last thank you is for my wife, DeBora. She only met Kathleen late the evening before we left. She trusted Kathleen, Barbara, and the other women to look after me when I crawled into the truck to head east across Tennessee. I still need daily naps, but I'm safely home, so DeBora's trust was not misplaced.

We packed so very much into our three days together! The talent among these woodturners was showcased by sharing photos and displaying turned objects and the work spoke of a group of capable women. None of us had previously met each other, but we are friends and colleagues now!

The following are letters and quotes from participants. In their own words, they speak to the retreat's success:

(From Crystal Early)

Dear AAW Board,

I write this letter after 4 hours of reflection while driving home from Arrowmont. I just spent 3.5 days with an incredibly talented group of women, and I would like to share a bit about my experience.

I feel as if I have been transformed, certainly rejuvenated, definitely inspired, and here's my story:

Somehow, some way, this past spring an emailed invitation to join the WIT Region 3 Retreat made its way to my club, which was then forwarded out to our members and me. I read it and jumped at the chance to participate. I had no idea this was an inaugural event, a toe in the water, but it was absolutely stellar and I dare say life changing!

Fourteen women gathered at Arrowmont at the leading of Lou Kinsey. Barbara Dill was our keynote artist, Kathleen Duncan was our AAW board liaison and advisor, and Kimberly Glover was a RAP from Florida. Not knowing really what I was getting in to, nor the actual caliber of women that would be in session with me, I had a bit of trepidation. Once we did a meet and greet, shared some of our own work, determined our various skill levels, defined things we wanted to learn, we then set an agenda for the next 3 days.

Our course plotted, we jumped in and took off. I learned and unlearned more things in 3 days than I ever have during my entire career as a wood turner. As we worked, various folks came 'round and shared ideas on tool placement, stance, fatigue, light, speed, angles, etc. I learned the proper techniques, and mechanics of, using a chainsaw, a band saw, a drill press. If I didn't have a tool, one was shared with me. If I wanted to learn how to use a tool, a lesson was given. Safety was not merely a lesson, it was culture.

At one point, as we attempted to recreate a multi-axis piece, I was handed a tool by Barbara Dill. I was instantly intimidated and slightly fearful. She had brought only 3 tools, what if I broke it? Her grace and gentle instruction put me instantly at ease and I proceeded to make my first ever multi-axis spindle, which really turned out beautifully. I am not sure I have ever had an instructor whose care and tutelage was so genuine.

The delightful Kathleen taught us all how to quickly make a spinning top. Mine flew off the lathe as I snapped the stem. Rather than just turn a new one, I received a lesson in reshaping, drilling, finials, thin glue / accelerants, and using a bull nose cone to align my new top to its base. I cannot begin to express ALL the invaluable lessons I learned by just screwing up a top. After we fixed mine, I did go on to win the "Top Competition," as my incredibly balanced top spun the longest.

Each of the women in the group, whether a seasoned veteran or a newbie, all brought something to this dynamic collaborative. We, each of us, learned something from every one.

Though the instruction was phenomenal, I think the greatest gift I received from this WIT Retreat was something that money simply cannot buy, and that is confidence.

Thank you to all the women who pushed for this event to happen. Thank you AAW for oversight. I have made new friends, I have learned great things. I found belief in myself.

Hoping others will be afforded this same experience, I remain incredibly blessed and grateful.

(From Kimberly Glover)

Dear AAW Board Members,

Fourteen strangers gathered at Arrowmont with virtually no idea of what the weekend would hold. There had been some communication via Facebook about meals and possible ideas for projects while there, but beyond that the slate was fairly blank.

That, I feel, was the best way to begin the weekend.

As women arrived on the first day, introductions were made, cars unloaded and stations were chosen and set up. The group gathered for a very informal meet and greet where everyone shared their passion via photos and examples of their work.

The amount of talent and imagination within our little group was astounding.

We then set out to establish just what we wanted to do for the weekend. I hesitate to call it an agenda – it was more like a list of ideas and desires – put together by everyone in the group. Tops, wands, chainsaw safety and use. Boxes, pyrography, and multi-axis turnings. Hollowing, embellishing, and bowls. Nothing was left off the list if someone mentioned it.

So how were we going to cover so many topics and who in our little group was going to teach all of those things?

Flexibility. Throughout the entire weekend, the group would break up into mini groups and come back together. You could work with someone on making tops or go and work with the group discussing pyrography. Then the whole group would gather around the main lathe to learn about multi-axis turning. If you didn't want to watch the demo on bowls, you could stay at your lathe and work on your wand.

At the times there wasn't a demo or a group huddled together, women were visiting each other and offering suggestions for design, tool handling, body mechanics, tips and tricks. The sharing of time and experience was invaluable. Everyone, no matter the level of experience, brought something to share with others and everyone walked away with something more – be it experience, knowledge, confidence – than when they arrived.

I think that was the most magical part of the weekend.

Well, maybe not.

After the day in the shop (we ended at 9:00 pm), we would gather in the common room and talk, laugh, and get to know each other beyond the scope of woodturning.

Fourteen strangers gathered on Thursday. Fourteen friends left on Sunday.

That was the most magical part of the weekend.

I hope that other Regions will be able to coordinate and participate in an event such as this. It was so much more than I thought it would be.

(From Wendy Cummins) Here is my "review" of the retreat if you'd like to use it:

About five years ago, I purchased a used lathe and related equipment to do wood turning. Neither of us had worked with a lathe previously. My husband and I joined a local wood turning group, but the group is 1-1.5 hours away. They are always happy to help and share knowledge, but we have not attended a meeting in quite some time.

Although I have made a few small projects with assistance (a pen, a small bowl), I haven't felt comfortable using the tools on my own. When I saw the invitation to this women-only retreat, I felt that this would be the perfect opportunity for me to gain the confidence that I needed to start using my tools.

I was so impressed with the collaboration and free-flowing structure of our shop days. I never felt that I was alone, rushed, or ignored. I learned so much - not only from the "experts," but also from my fellow attendees. All of the attendees were so friendly and helpful.

After participating in this event, I now feel more confident with choosing the right tools, sharpening them, using a chainsaw properly, and safely operating the lathe. More importantly, I now have 12 resources that I can reach out to when I have a question, or an idea, or to share photos of my finished projects.

Most of the attendees started as strangers or acquaintances, but after living together for 4 days I think we all now consider each other friends.

I look forward to the next WIT regional retreat and plan to attend the next Florida-based symposium where I hope to reunite with my new WIT friends.



Photos from the WIT Region 3 retreat at Arrowmont

My name is Jodi Bennett and I am the lone female turner and pyrographer in the Worland Wyoming Woodturners Club in Worland, Wyoming. On June 17th, I had the privilege of demonstrating our craft for the Wyoming Homemakers Association State Convention. This was an amazing opportunity to show a large group of women something most had never seen before! My demonstration took them from start to finish on turning a bowl. My thanks to the AAW for sending magazines and membership applications for me to give out! The women really enjoyed being immersed and inspired to try something new. At the end of my presentation, a name was drawn and the winner received the demonstration piece and got to choose what she'd like burned into it; her choice was a yellow lab.



"I didn't get there by wishing for it or hoping for it, but by working for it." - Estée Lauder

WIT Grant Benefits More Than Turners

by Janet Sutter

The third Thursday of each month, Brenda Keech opens up her home to area women who come to learn turning, work on projects, and enjoy sharing the love of woodturning. However, during its inception in late 2015, and throughout 2016, there were challenges. The women's group had doubled from the initial five ladies and the lathes and tools had to be brought in each time from an area high school. As the group expanded and time wore on, the women progressed to doing a nightly project at each of the gatherings, with the more experienced turners helping the less.

In late 2016, Brenda applied for both an EOG grant and a WIT grant to help meet the needs of the growing group. She figured if she was lucky she might get at least one of the grants. By March, she learned that WIT had granted her money toward consumables. She chose to spend it on wood and supplies for the women to make Beads of Courage Bowls. The women's meeting dates in June, July, and August were then set aside for making the bowls and they will accompany members headed to SWAT.

She was also notified this past Spring she won an EOG lathe package which allows her to open up her home for the women one-on-one at times other than the third Thursday. The lathe adds another opportunity for the growing group of South Kansas Women.

Big thanks to WIT and AAW!



Women's Woodshop – 2017 AAW Women in Turning Grant Recipient

by Jess Hirsch

Women's Woodshop was awarded the WIT grant to purchase equipment to expand turning classes for women and gender non-conforming makers. We purchased a lathe stand, a Oneway Talon Chuck and adaptor, live center, a roughing gouge, and parting tool which allowed a third lathe (donated by a woman from the WIT group on Facebook) to become operational in the shop. Additionally we received a generous donation of tools from the AAW Tool Bank, making more classes possible in the future. Our first class of three students took place on August 5th with great success.

Women's Woodshop is a brand-new shared workspace that empowers women through woodworking. We offer classes and studio rental. Once a woman completes the class, she can return to use the equipment and access assistance from Jess Hirsch, who runs the shop and has been turning professionally for 2 years. The goal of Women's Woodshop is to make woodworking more accessible. Turning can be a very expensive endeavor and we hope to assist women with the financial hurdle of getting into turning as well as the technical learning curve. Additionally we hope to make turning more inviting to women since it's a male-dominated field. We provide a supportive, nurturing learning environment to accommodate different learning styles.

With the new equipment we will continue to offer monthly bowl-turning classes for beginners and now have a third lathe to rent time on. The women were incredibly happy with their bowls and the student that "broke in" the new lathe says she took the class because she wanted to be familiar with turning and has access to her brother's lathe. Ultimately we hope these introductory courses will spur long-term interest in the craft and we hope to support that interest by providing space and equipment to develop skills. ***Thank you so much for supporting Women's Woodshop.***



Opportunities for Women in Turning

Classes, Workshops, and Demonstrations

September 15–17, 2017

Turning Southern Style, Dalton, GA
Beth Ireland: Turning With Your Mind, Sculptural Stringed Instruments, Turning Outside the Box. (WIT Meeting: Friday evening, 6:39 pm; Hilton Garden Inn Lobby).

September 23, 2017

Sally Ault – All-day Workshop at Cascade Woodturners, Portland, OR.

September 24–30, 2017

Dixie Biggs: Week-long class at John C. Campbell Folk School, Brasstown, NC.

September 28–October 4, 2017

Jennifer Shirley: Turn What You Like–Like What you Turn – Arrowmont, Gatlinburg, TN.

October 13 - 15, 2017

Turning 2017

Ashley Harwood; West Harrison, IN

October 13–15, 2017

Dixie Biggs: Bayou Woodturners, Demonstration and Hands-on Class. Ponchatoula, LA.

October 19–21, 2017

WIT Event; Piedmont Woodturners

Three-day hands-on; Charlotte, NC. Contact Kathy Merk or Cindy Boehrs (kathryn.merk@gmail.com; Caboehr@aol.com).

October 21, 2017 – March 11, 2018

Gender Bend: Women in Wood, Men at the Loom. Fuller Craft Museum, 455 Oak Street, Brockton, MA.

October 27–29, 2017

Mid Atlantic Woodturning Symposium

Ashley Harwood; Cynthia Carden Gibson; Lancaster, PA.

November 3–5, 2017

North Carolina Woodturning Symposium

Beth Ireland, Cynthia Carden Gibson, Scarlett Rouse; Greensboro, NC.

November 12–December 12, 2017

Exhibit

Diana Friend; The Kirsten Gallery, Seattle, WA. www.kirstengallery.com

AAW Calendar of Events

Check out: http://www.woodturner.org/events/event_list.asp

Call For Entry

Turnabout - Women at the Lathe

An exhibition showcasing the excellent work being done by women turners today, Turnabout – Women at the Lathe, will be a blended invitational and juried exhibition, celebrating both known and new voices in our field.

The show will premiere at the Appalachian Center for Craft in Smithville, Tennessee, where it will run from January 15, 2018, to March 12, 2018, and will then travel to the AAW Gallery in St. Paul June 3 to July 29, 2018; other venues are being explored.

The Center is part of the University of Tennessee, which has an extensive crafts program, making it a perfect environment for reaching out to the next generation of makers.

The online application period for Turnabout is October 1 to November 15, 2017. The application fee is \$25 for up to three submissions. All applicants will be notified by December 1st. Because of budget constraints for shipping, only a limited number of larger pieces will be accepted.

You can learn more by visiting <http://tinyurl.com/2018turnabout>. The exhibition is being co-curated by Dixie Biggs, Sharon Doughtie, and Tib Shaw. Juried selections will be made by Dixie Biggs and Sharon Doughtie.

If you have questions, please email Dixie, dixie@dixiebiggs.com; Sharon, leaf@hawaii.rr.com; or Tib, tibshaw@gmail.com.

AAW Educational Opportunity Grant

AAW's Educational Opportunity Grant (EOG) program offers grants to selected applicants for woodturning education (\$1000 for individuals, \$1500 for chapters). The EOG fund continues to be strong, thanks to the wonderful generosity of donors and buyers at our Annual Symposium auction. Funds or lathes are available for worthy proposals. The AAW Board encourages you to take advantage of this educational benefit. To be eligible for a 2018 grant, applications must be received by **December 31, 2017**.

How to apply

You can complete the application form and review the guidelines at <http://www.woodturner.org/?page=GrantsEOG>. The committee will not consider applications that are incomplete or vague, so please take care when applying. Include details on how you will use the funds or lathes. Specific needs should be itemized. Explain your educational goal or experience desired.

If you have questions, please contact Molly Winton, EOG Committee Chair, at molly@woodturner.org or the AAW office.

WIT Grant Opportunities

WIT is dedicated to encouraging and assisting women in their pursuit of turning, to sharing ideas and processes to further members' skills and creativity, and to increasing participation of women in the field of woodturning. For that purpose, WIT has established grant opportunities to help defray the costs to individuals, groups, schools, and local AAW chapters in sponsoring events that support AAW's WIT Committee goals. Grant applications will be evaluated and funds distributed quarterly. For more information and the online application, please see <http://www.woodturner.org/?page=WITGRANTS>.

The fourth quarter application date is

2017 AAW Symposium Highlights

The Thursday night special interest group session for Women in Turning yielded a lot of discussion about how to engage more women in turning. Some of the ideas and experiences presented by members of the audience included: 1) open shops for women to offer hands-on experiences, either by individuals, or sponsored by AAW local chapters; 2) social gatherings of women to include turning; 3) participating in adult learning opportunities through public schools and community centers to offer turning classes for women; 4) encouraging clubs to invite more women as demonstrators and hands-on instructors; 5) encouraging women to participate in club leadership roles; and 6) involve women from other areas of art (weavers, quilters, painters, spinners, etc.) to engage them in what turning has to offer them for artistic expression. The session was well attended, and most of the AAW board was in attendance to observe and interact with us.

The WIT EOG auction donation, Open and Shut, which involved 43 women, was purchased for \$9500. Dixie Biggs and Tib Shaw are working on the project catalogue, and will let us know when it is ready for purchase. Next year's EOG auction project will have a theme of spinning tops. The title will be "Topsy Turvy," and Tania Radda will be the project coordinator. Watch for a call for entries in the near future.



2017 AAW Symposium photos by Andi Wolfe – L to R, top to bottom: Special Interest Night meet and greet; Special Interest Night - Molly Winton and Kathleen Duncan, from the AAW board; Turning with the Blind session: Sally Ault and Jean Douphrate; Women in Turning having a great time; Instant Gallery Excellence Award recipients Jean Douphrate and Kristen LeVier.



2017 AAW Symposium photos by Andi Wolfe – L to R, top to bottom: Tania Radda, amongst her EOG project display in the instant gallery; Ashley Harwood, demonstrating in the trade show; Youth Turning - Curt Theobald's daughter, Merina, decorating a spin top she made during the session; Our youngest WIT recruit - 10-day old Sage Hegarty, introduced by her mother, Julie.

From the Editor:

Information needed for the newsletter! The WIT newsletter needs calendar items to help women turners know about upcoming opportunities and events. If you have information about exhibit opportunities, club demos, hands-on gatherings in the works, gallery shows, or any topic that is relevant to WIT, please send the information to me by email for inclusion in the newsletter. Use the subject line, "WIT December Newsletter information." I'm particularly interested in stories about events involving women in turning, especially regional gatherings of turners for workshops or hands-on experiences. If you enjoyed reading the "Sharing Experiences" section of the newsletter, please contribute your own stories for inspiring other women in turning. I would like to hear from the WIT Regional Ambassadors - tell us what is happening in your area. Reviews and reports about women who demonstrate at club, regional, national, and international events are also welcomed. These kinds of reports are often put out on online forums - mostly about male demonstrators. Let's spread the word about women demonstrators as well. You don't have to be an experienced writer - I am happy to edit contributions for readability.

This issue's gallery feature is on small projects and gift items. A big **Thank You! to Lauren Zenreich and Martha Collins** for the excellent articles that describe their processes for making beautiful pieces of jewelry or small projects. The next newsletter will focus on holiday traditions. I will issue a call for photos on the private Facebook group a couple of weeks before the next newsletter is scheduled to be published. If you are not on Facebook, you can submit photos to me any time before November 25, 2017, by sending them to my email. Use the subject line, "WIT December Newsletter Gallery submission." Include the title of the work, size, year it was made, and relevant details in your text.

Thank you! to all the Women in Turning who contributed articles or photos for this newsletter: Crystal Early, Deb McLeod, Ellen Winnie, Gretchen Erlingson, Janet Sutter, Jess Hirsch, Jodi Bennett, Kay Liggett, Kimberly Glover, Lauren Zenreich, Linda Ferber, Lou Kinsey, Martha Collins, Nancy Rourke, Sandra May, Suzanne Kahn, and Wendy Cummins. The Women in Turning Committee has also contributed to content of this newsletter, working diligently behind the scenes.

WIT Newsletter Editor: Andi Wolfe - andiwolfe@yahoo.com

Women in Turning Gallery - Small Projects

Gretchen Erlinson



Ponytail holder: multi-axis turning, made from Cherry.

Women in Turning Gallery - Small Projects



Deb McLeod

Little Vases

Material: Various woods



Kay Liggett

Hedgehogs

Material: Pine cones and cherry



Ellen Winnie

Sewing Kits: Pin Cushion, Iron, and Seam Ripper

Material: Purple heart, pauduk, blackwood



Sandra May

Commemorative Baby Rattle

Material: Cocobolo

Note: Cocobolo is a wood known to have toxicity. This is not for use by an infant; it is for remembering a birth, or in honor of a child who has died.

Women in Turning Gallery - Small Projects



Susan McCoy

Birdhouse ornament

Material: Madrone and cocobolo



Nancy Rourke

Pendants

Material: Bloodwood and bone



Suzanne Kahn

Necklace

Material: Cherry and Sterling Silverplate



Suzanne Kahn

Earrings

Material: Walnut and Sterling
Split turning

Endnotes:

Women in Turning gathering in 2018: Save the Dates! The Women in Turning committee will soon be announcing an event at Arrowmont that is tentatively scheduled for September 5 - 8, 2018. This will take place at Arrowmont, and will involve a gathering of women to participate in hands-on sessions for woodturning and surface enhancement techniques, plus an art collaborative. Stay tuned for news, but be prepared to register quickly, as there will be very limited space available for this event.

Encourage WIT. The mission of WIT is to encourage and retain women in woodturning. Here are some suggestions of how you can help: 1) Introduce a friend or neighbor to woodturning by bringing her to a chapter meeting, 2) accompany her to an open shop session, 3) teach her in your own shop, and/or 4) offer to be her mentor for a year.

If there is a new member in your chapter who is not yet a member of AAW, tell her about AAW's 60-day guest membership: <http://www.woodturner.org/page/GuestMemberLanding>

Pay it forward. Instead of telling a new member about the guest membership, buy her a membership. In return, she can pay it forward by bringing another new member into the AAW. This generous gift may be the beginning of a lifetime of enjoyment for many new woodturners.

Did you know? There are many benefits of AAW membership, including a world-class journal, publications on techniques, videos, a directory of learning opportunities, and other online tools. Check out all the opportunities for members at <http://www.woodturner.org/?page=MemberBenefits>. If you've not had an opportunity to explore the AAW website, take a few minutes to look around at: <http://www.woodturner.org>. The Women in Turning website is hosted by the AAW site at <http://www.woodturner.org/?page=WIT>. You'll find all our newsletters, committee meeting minutes, information about WIT outreach grants, and many other goodies there.

Women in Turning Committee Contact Information:

Linda Ferber (AAW Liaison)	Email: Linda@woodturner.org
Kathleen Duncan (Chair)	Email: woodspinner@gmail.com
Sally Ault	Email: sallyault@cox.net
Dixie Biggs	Email: dixie@dixiebiggs.com
Jean LeGwin	Email: jlegwin@ec.rr.com
Elizabeth Amigo	Email: efamigo@msn.com
Andi Wolfe (Newsletter Editor)	Email: andiwolfe@yahoo.com

*"I hope the fathers
and mothers of little
girls will look at
them and say 'yes,
women can.'"
- Dilma Rousseff*

