

Surface Design Techniques

by Carol Hall

*"I am a lonely painter
I live in a box of paints."
- Joni Mitchell*

I have defined myself as a painter since I was 7, when my mother signed me up for an adult painting class. While the other students were unreceptive to my inclusion, the tables turned when the teacher told us to free up our lines and think less about the rules. What rules? I hadn't learned any yet.

Later, years of fine arts training taught me that creating was a solitary sport which took place in an isolated studio after deep thoughts, and then (if all the right elements were in place) you made magic. Art magic. No one was more surprised than me to learn that I could play well with others.

In 2016, I was invited to two Artist Collaboratives - Echo Lake in Bucks County, PA and Emma in Saskatchewan, Canada. At both, making art didn't wait for the right setting or supplies. I was told that after you've created something you would then pass it to another artist, who may cut it in half and or even paint it purple. Trust me, that is exactly what WILL happen, and you can't and shouldn't control it. The end result is that your work will go through its hardest testing and be pushed to its limits.

While I don't have any rules when I make art, I do have a collection of indispensable knowledge. Here are my (13) Essential Tips for Embellishing Wood:

Surface Prep – Always raise the grain if you plan to embellish your work with paint. By wetting the entire piece and then completing your final sanding, you will avoid getting a fuzzy surface. Next, shellac the piece with a 1 lb cut of flake shellac, which doesn't have wax in it like many premixes. After it dries, thoroughly de-gloss the piece with acetone on a paper towel, so that the grain is sealed but the top surface is receptive to the paint.

Paint - You will see a huge difference in your work using the correct paint. I like to work wet on wood, because I can't stand a plasticity looking surface. Golden Fluid or Liquitex Soft Body Acrylic Paints are wonderful because they immediately emulsify when thinned down, but retain strong pigment density. Another great option is to use Com-Art Colours by Medea (intensely



Dragon Vessel ~ When Fire Dries a Tear – by Michael Kehs, Dan Greer and Carol Hall

Surface Design Techniques - continued

pigmented airbrush paints) with an airbrush, paint brush or Molotow Refillable Markers. They have a lot more binder than watered down acrylics. You can always bump up your binder for greater adhesion by mixing in a drop of Minwax Polycrylic into your blend.

Brushes - Most of the time I use a 1/2" square or angled brushes. Turn it on it's side and it's a 1/4" brush - it's a twofer! When I paint large, I use a nylon Purdy 2" Angled Sash Brush. Same deal, only bigger. You can bust out those tiny three hair brushes to tickle in a tiny bit of color sometimes, but mostly it's finesse and practice with those few brushes. Get white nylon....always white nylon. My friends and I laugh over people buying expensive brushes – we all use the cheap ones sold in the hobby aisle (not the art section). I remember saving to buy a \$50 red sable brush once. I was so scared I was going to ruin it that it made me paint worse. When brushes get ratty, they are great for creating scumbled & stippled surfaces, so enjoy them for the whole curve of their lifespan. There's a metaphor in there somewhere...

Wet Water - Because I work very wet, there are always spray bottles on hand and a heat lamp to set the color quickly. Some spray bottles have tap water, others have alcohol (because the paint will run from it, not to it). But the most useful one is filled with "Wet Water". This is 100 parts tap water mixed with 1 part Dawn Dish Soap. The soap breaks the surface tension of the water, allowing your paint to have exponentially more flow. You can also add 1 part PVA (white glue) for a bit of snap. Wet water is a game changer if you want soft edges and filmy color changes. You can also purchase pre-made Wet Water (Liquitex Flow Aid or Edwards Condition Air), but we are makers, and this is about a penny's worth of material.

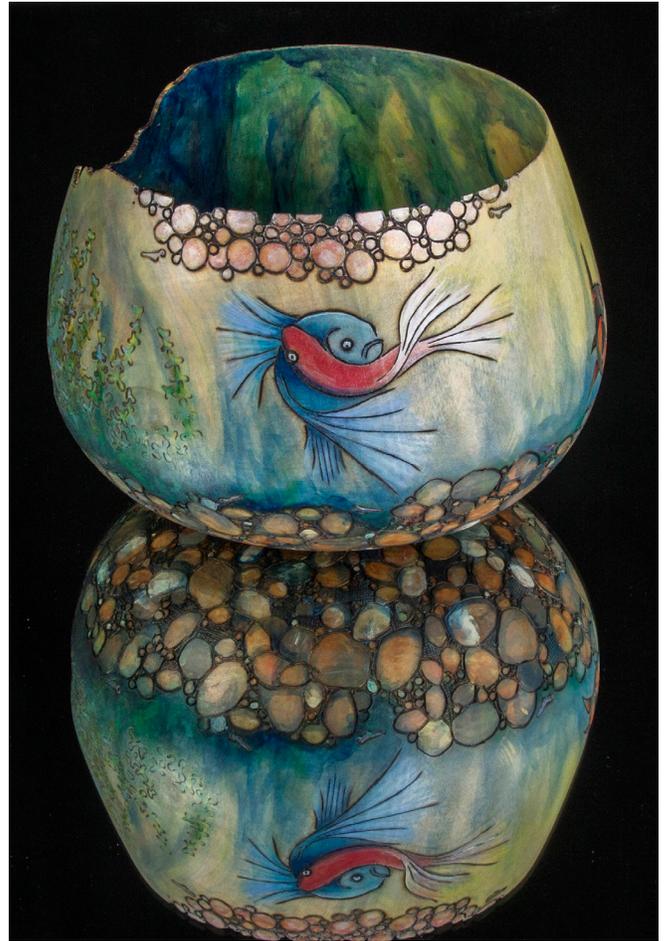
Clean H2O = Pure Color – It's never too soon to change out the water you use to clean your brushes. Keep in mind that if it is brown, it's going to impart brown to your next color.

Commit to the Mistake - I have painted with people who just couldn't bring themselves to boldly lay down a color. Better to commit and be wrong than never to have tried. If you are really stymied, paint your piece upside down. This will point out composition problems very swiftly and help you create a balanced finish product. Spinning your angle of attack (left, right or upside down) or looking at your work in the mirror will also help you discover issues. You may notice that because you use a dominant hand that all your work has a slant to it. I fixed this by learning to use both hands when I work. I had a wise teacher point out that my right hand did all its moves on autopilot, with a full bag of tricks already in place - so he made me paint left handed. Then I really had to consider my choices. That's the best advice I ever got. Now I can swap hands when I get tired or to better reach a tricky area.

Un-Painting – When your paint goes astray, un-paint it before it dries. Lift the paint with a barely damp, clean brush and wipe the paint off on a paper towel. Rinse, wipe excess water off on a paper towel, repeat. Un-painting allows you to control your edges.

Paint & Release - Almost every Saturday, I paint with my friend Mike Kuterbach. Initially, he came over for several weeks in a row with the same bowl. He isn't a slow painter, nor does he lack commitment. What he does do is practice what he calls "Paint & Release". When he isn't happy with his work, he goes home and sands it off so he can try again. No stress or castigating - just another go at it. I think that's much better than nagging a piece into submission.

Paint "Not Your Image" - Many artists spend so much time massaging & rendering the main object in their design and they never even consider the area around it. Painting your surroundings can liberate and add huge depth to your work. I am often reminded that some of my most successful paint moments are not those used for my main topic. Sometimes, painting the area around your subject can define its edges better than focusing on delineating it directly.



Fish Bowl – by Michael Kehs and Carol Hall

Surface Design Techniques - continued

Pyrography is Addictive! - Think about it...it's a fire pen! In the two years that I have been doing pyrography, I have burned out several units in my enthusiasm. Buying the best and strongest unit possible makes all the difference. I use a Burnmaster Hawk set up, because you can literally turn it up to 11 by using the secret allen wrench hole that gives you even more power. Recovery time on this pen is super fast, which accounts for the smooth, consistent burning it produces. It also allows you to make your own tips out of nichrome wire. That's when your window of possibilities really opens up and burning with pens with built in tips becomes a huge yawn. You will not outgrow (or burn out) this unit.

Flaws are Design Opportunities – When I first started collaborating, I got mostly cast-off pieces that had flaws. Cracks, blemishes and other problems can become your chance to really push the envelope. Stitch them, fill them with an unexpected material, or practice Kintsugi and bring attention to them. A flaw can be the defining quality that makes your piece dazzling.

Make Art Like It's Your Job – It can be a part time job, but the biggest stumbling block for many is just making the time to be in your studio (or workspace of any sort). Be present. Schedule your time to create, then show up.

Create, Destroy, Create - Not everything you make is a wonder. There is joy in releasing it into a bonfire. Thank it for teaching you new skills (the most important being: It is not worth keeping this one) and set it ablaze. Or let another artist cut it in half and paint it purple. Sometimes pushing things to their limits will give you new vision. Permission to fail will set you free!

*Carol Hall is an award winning painter, who has been a full-time artist for 30 years. She has designed a life that includes creating, everyday. You can email her at carol@thecarolhall.com. Links to supplies mentioned are in the *Endnotes* section of the newsletter.*



27 Animals – by Michael Kehs, Dan Greer and Carol Hall

Turnabout - Women at the Lathe

The Appalachian Craft Center located in Smithville, Tennessee put out a call for Exhibition Pro-posals for their 2017-2018 gallery seasons. We are pleased to announce that WIT's proposal for Turnabout—Women at the Lathe was accepted. We've been given the larger of the 3 gallery spaces for the exhibit, Jan.15, 2018–March 12, 2018. The range of work will be both functional and sculptural pieces by approximately 25 artists. The exhibit will provide viewers with insight into the innovative and excellent work being created by women in the field. It will expose the public and a new generation of women to the possibility of working in wood themselves. This will be a combination invitational and juried exhibit, so stay tuned for Calls of Entry.

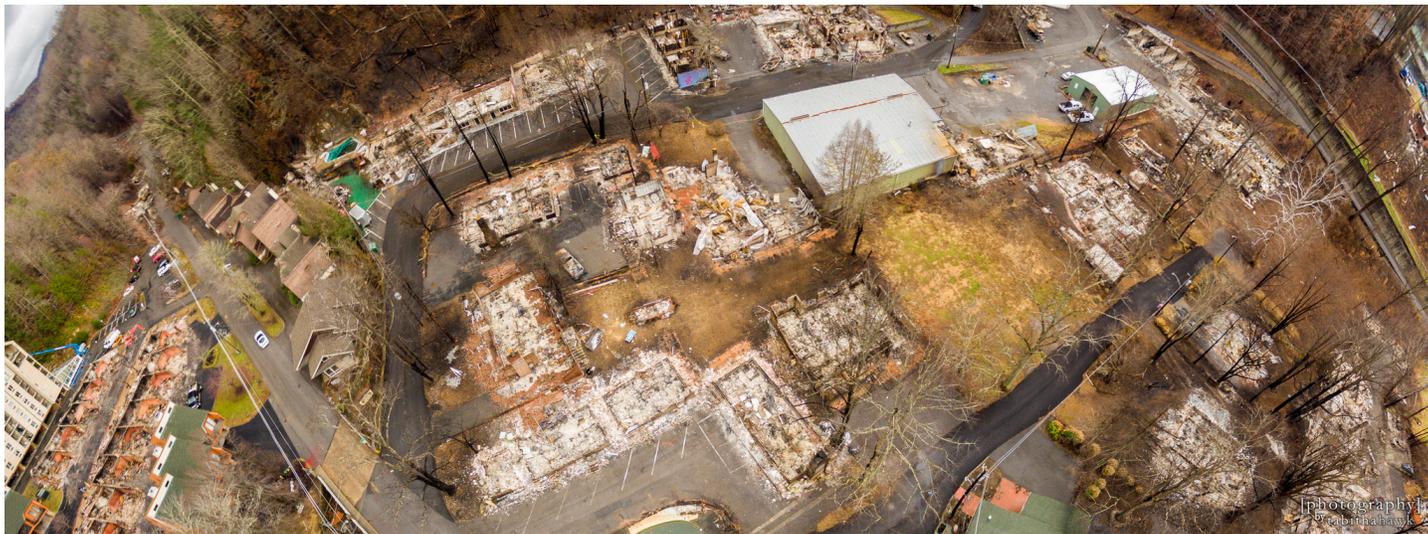
*Many thanks to **Dixie Biggs** and **Tib Shaw** for submitting the proposal for this exhibit!*

“I choose to make the rest of my life the best of my life.” - Louise Hay

How to Help Arrowmont Recover from the Fire

AAW and Arrowmont have been closely tied for many years. In fact, AAW had its beginnings when a group of woodturners met at Arrowmont in the late 1980s for a symposium, and discussed having a national organization for woodturners.

Last fall, wildfires swept through Gatlinburg destroying two dorms on the Arrowmont campus. We would like to show our support by encouraging you to donate on behalf of WIT. To make a donation, click the **Donate** button on the Arrowmont home page: <http://www.arrowmont.org/>. On the window that pops up, enter your donation and all the pertinent information. In the **Additional Note** box, indicate that your donation is on behalf of WIT by entering: **AAW Women in Turning (WIT)**. You will then be directed to a PayPal page.



Panorama of Gatlinburg, Tennessee after the 2017 fire. Photo courtesy of Tabitha Kaylee Hawk on Flickr: <https://www.flickr.com/photos/tabithahawk/30791295904/>

From the Editor:

Information needed for the newsletter calendar!

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, or any topic that is relevant to WIT, please send the information to me for inclusion in the newsletter. I'm also interested in stories about events involving women in turning, especially regional gatherings of turners for workshops or hands-on experiences. I'm interested in hearing 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.

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.

Women in Turning will have its first symposium in 2018!

Plans are underway for the first ever Women in Turning symposium, which will take place at Arrowmont from August 30 to September 1, 2018. We are in the early planning stages, so no details are yet available, but we have discussed having a combination of a regular symposium

format (demonstrations and panel discussions) combined with hands-on workshops. Space will be limited due to constraints on the number of participants that can be feasibly hosted at Arrowmont. The symposium will be open to all due to the AAW's status as a non-profit organization, but the topics will be targeted for the interests of women in turning. Stay tuned for more information! We will share the details here in the newsletter, by email, on the AAW WIT webpage, and on the WIT Facebook Group and public page.

This issue's gallery feature is on surface enhancement techniques. The next newsletter will focus on hollow form vessels. 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 May 25, 2017 by sending them to my email (link provided on the last page of this issue). Use the subject line, "WIT June Newsletter Gallery submission". Include the title of the work, size, year it was made, and relevant details in your text.

Kudos to Sally Ault, AAW member, Master Turner and WIT committee member!

by Kathy Knorr, WIT Regional Ambassador

Sally visited Albuquerque New Mexico to host a WIT day of Turning and she also presented at the New Mexico Wood Turners meeting in Albuquerque during November 2016.

Our WIT goal was to make boxes for the 2017 National Symposium to be held in Kansas City. Six turners, from total novice to recognized wood artist, gathered, prepared for the challenge! We were hosted by AAW Board Member John Ellis, in his home workshop. We began with an overview of Safety and AAW information and benefits. Everyone really enjoyed a visit we made to the WIT Facebook group to view all the lovely postings!

With Sally's guidance, we learned new skills to improve on our foundations. Sally led the way with humor, expertise and ideas as we worked on our projects. We rocked the small boxes! And, we learned new tips and shared ideas that enhanced our imaginations! Have you seen her beautiful cabochons? Local turner Ralph Watts joined us to share a few of his tips for image transfer and burning.

The results of Sally's day not only produced several turned boxes ready for embellishment, we also gained friendships and new WIT members.

Presenting for our New Mexico Woodturners Chapter Meeting, Sally spoke of her involvement in the San Diego Club and shared information about WIT. Then she focused on embellishments for turned work. There was much to learn and quite a bit of discussion and "Wows!" resulted. Sally's experience in teaching and presentation pulled the crowd in close!

For those of you unfamiliar with Sally's work, her website is sallyault.com. She lives in San Diego and is a member of the local chapter, supports Wounded Warriors, is an active presenter at symposiums, and has instructed at several well-known turning venues. Sally is often seen around the country working with other women to develop their skills in local WIT meetings.

I would encourage all the WIT Regional Representatives to put together a WIT turning day! It does not take too much effort to organize. Invite friends intrigued by your turnings and members of your local AAW Chapter. This event invitation was done by e-mail and phone calls with a first come, first gets a slot basis. Our session was filled within a day! Everyone brought along some food for a light breakfast and lunch. Encourage the attendees to bring along their own tool and wood for a pre-planned project. Having an additional helper for Sally was a great boon to productivity given the range of turner experience in the group. As the WIT Regional Ambassador, I gifted one of the women with an AAW membership.



Figure legend: 1) Joanne, Pat and Jolly; 2) Listening crowd; 3) Sally Ault, teaching Jane; 4) Sally and Ralph; 5) Carol Ellis; 6) Pat Apt; 7) Joanne; 8) Sally Ault.

Cape Cod Woodturners held its first Women in Turning (WIT) sawdust session on January 29, 2017 at Sue Beardley's home in Falmouth, MA. Five turners enjoyed the camaraderie of the day. Robin McIntyre demonstrated a turned tree with bark edged base —many options for variations of the project were discussed with everyone contributing. The group also enjoyed lunch together. Many thanks to Sue for suggesting the session and hosting it.

On March 6, 2017, Jan Casiello hosted our second CCW sawdust session. Our first session was a demonstration but we changed this one to having everyone participate, even our newest turner who had never handled a tool before. After a lovely lunch and conversation, everyone contributed to making a tea light holder project. Many thanks to Jan for hosting the session and opening her shop to us. We all learned something new.

Photos L to R: January meeting attendings, January project, and March gathering (Carol Rader, Michelle Cronin, June Silvia, Robin McIntyre, Jan Casiello).



“Take criticism seriously, but not personally. If there is truth or merit in the criticism, try to learn from it. Otherwise, let it roll right off you.” - Hillary Clinton

Make plans for the 2017 AAW Symposium

The AAW Symposium is June 22–25, 2017, in Kansas City, Missouri. The line-up of women demonstrators includes Dixie Biggs, Kailee Bosch, Janet Collins, Janice Levi, Tania Radda, Merryl Saylan, Betty Scarpino. In addition, panelists or special session leaders include Sally Ault, Judy Chernoff, Barbara Dill, Cindy Drozda, Miriam Carpenter, Kirstin LeVier, Jennifer Shirley, Andi Sullivan. There will also be a Women in Turning session during the Special Interest Night rotation. For more information: <http://www.woodturner.org/?page=2017KC>



Peggy Schmid, having fun photographing the photographer at the 2016 AAW Symposium. (Photo by Andi Wolfe).



Merryl Saylan, chatting with Jean LeGwin and Dixie Biggs at the 2015 AAW Symposium (Photo by Andi Wolfe).



Opportunities for Women in Turning

Exhibits

Small Favors: Think Inside the Box

March 3 - May 27

The Center for Art in Wood, in collaboration with The Clay Studio, presents *Small Favors: Think Inside the Box*, which will be on view on the Center's Len Scherrock Museum Store Art Wall and in the Korman Gallery at The Clay Studio. The exhibition engages new and established artists, challenging them to produce work using varied materials that fit inside a 4-inch acrylic cube. In 2006, The Clay Studio conceived the Small Favors exhibition as an effort to advance fine craft to the entry-level collector in addition to seasoned collectors. Over the past decade, thousands of artists have participated, responding to the boundaries of the contained space and the opportunity to create small scale sculpture.

Women included in this exhibit: Ally Crow, Linda Ferber, Amy Forsyth, Brooke Hine, Sarah Martin, Stephanie Osser, Lucinda Raw, Judith Rosenthal, Merryll Saylan, Kimberly Winkle.

RECEPTIONS on first Fridays, March – May 2017 | 5:30–8pm | Progressive event at The Center for Art in Wood and The Clay Studio

<https://centerforartinwood.org/exhibition/small-favors-think-inside-box/>

AAW Calendar of Events

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

“Learn from the mistakes of others. You can't live long enough to make them all yourself.” - Eleanor Roosevelt

Classes, Workshops, and Demonstrations

April 8, 2017

Betty Scarpino - Michigan Ohio Woodturners, Adrian MI.

May 15-16, 2017

Cynthia Garden Gibson: Pyrography - Mountaineer Woodturners.

May 18, 2017

Johnna Klukas: Coloring turnings with dyes and shellac - Mt. Washington Valley Woodturners, North Conway, NH.

June 22-25, 2017

AAW Symposium, Kansas City, MO

Women Demonstrators: Dixie Biggs, Kailee Bosch, Janet Collins, Janice Levi, Tania Radda, Merryl Saylan, Betty Scarpino.

Women Panelists: Sally Ault, Judy Chernoff, Barbara Dill, Cindy Drozda, Miriam Carpenter, Kirstin LeVier, Jennifer Shirley, Andi Sullivan.

June 24, 2017

Linda Van Gehuchten: Wood Turned Bottle Stoppers - Contemporary Craft, Pittsburgh, PA.

July 2 - 7, 2017

Cynthia Garden Gibson: Pyrography - John C. Campbell Folk School.

July 17 - 21, 2017

Judy Ditmer - It's in the Details - Eureka Springs School of the Arts, Eureka Springs, AR

July 20, 2017

Johnna Klukas: Coloring turnings with dyes and shellac -Seacoast Woodturners, Newington, NH.

September 13 - 15, 2017

Cynthia Garden Gibson: Pyrography - Rocky Mountain Woodturning Symposium, Loveland, CO.

Classes, etc. con't

September 15 - 17, 2017

Beth Ireland: Turning Southern Style Symposium, Dalton, GA.

October 13 - 15, 2017

Ashley Harwood - Turning 2017, West Harrison, IN

October 27 - 29, 2017

Cynthia Garden Gibson: Pyrography - Mid Atlantic Woodturning Symposium, Lancaster, PA.

November 3-4, 2017

Cynthia Garden Gibson: Pyrography - North Carolina Woodturning Symposium, Greensboro, NC.

Women in Turning RAP

RAP = the WIT Regional Ambassador Program. One way to increase participation of women in turning is to reach out to the AAW chapters. WIT RAP aims to serve as a vehicle for this kind of outreach. There are currently 16 regions designated, 11 of which are shown on this map, but we have many unfilled positions. For the USA, we hope to have an ambassador for each state. We would also like to have an ambassador in countries with AAW members.

Currently we have ambassadors in Alaska, Arizona, California, Florida, Georgia, Hawaii, Massachusetts, Michigan, Minnesota, Missouri, New Mexico, North Carolina, Oklahoma, Ohio, Pennsylvania, Tennessee, Texas, and Washington for the USA, and in Canada and Puerto Rico.

Regional Ambassadors communicate with local chapters to facilitate interaction of women in turning, and attend regional activities to promote women in turning. If you would like to find out more about the WIT Regional Ambassadors Program, contact Linda Ferber at Linda@woodturner.org

Women in Turning Gallery - Surfaces



Sally Burnett

Corvus Nero Collection

Sycamore, end grain turned green , bleached, textured, pyrography, black acrylic with iridescent highlights. Final finish matt acrylic lacquer.

Sizes from left to right:
265 x 190mm, 170 x 130mm, 230 x 230mm

The middle piece has been accepted for the 2017 AAW Exhibit, Waves of Grain, which will be on display at the symposium in June.

Women in Turning Gallery - Surfaces



Deb McLeod

Among the Thorns

2016; 4.5 X 5 inches

I turned two bowls out of birch, one for the branches around the rose and one for the base. Then I carved the branches, added pyrography, and paint. I carved the rose out of balsa wood and then painted it.



Cynthia Garden Gibson - Yoshina Doll. 2017; 5 inches tall. Turned by Dale Larson from Pacific Madrone.

Pyroengraving, ink, acrylic, texture, and gesso.

Women in Turning Gallery - Surfaces

Below:

Johnna Klukas

Where do you get your ideas?

2015; 4 X 6 inches. Curly maple, maple burl, metal powder inlay, variegated metal leaf, acrylic texture gel, shellac, and TransTint Dye. Polyurethane topcoat.

The exterior of the vessel was dyed with a custom color mix of TransTint dye, then glazed with multiple coats of similar colors of TransTint dyes mixed into shellac. Bits of metal leaf were embedded in the layers of wet shellac so the subsequent glazes would cover them, giving them depth. Acrylic texture gel, specifically one with large quartz crystals in it, was applied to the interior and the collar of the vessel, then variegated metal leaf was applied to that, pressed into the textured surface so it would catch the light at various angles. Additional variegated metal leaf was applied to the vessel surface and base to make it look as if the "ideas" were oozing out of the vessel. The base is inlaid with a mix of copper and brass metal powder to reflect the vessel.



Above:

Sandy May

Red Ash series No. 3

2016; 295 X 27 mm. Bloodwood. Surface enhancement by pyrography.

Endnotes:

Janet Sutter was recently featured in an article about her mentoring of high school students. Shop classes have disappeared from the Kansas school district where she works, due to budget cuts. Only three of nine high schools in her district still have shop classes, and there is only one lathe amongst them. Janet received an AAW Educational Opportunity Grant to use in starting a woodturning club, and received additional funds from local foundations. Here is a link to that online article: [Chester Lewis students turn wood into works of art.](#)

Betty Scarpino wrote an article about surface enhancement techniques for the April 2017 edition of *American Woodturner*. A digital copy will soon be available at: <http://www.woodturner.org/default.asp?page=CurrentIssueJournal>.

Thank you! to all the Women in Turning who contributed articles or photos for this newsletter: Carol Hall, Kathy Knorr, Robin McIntire, Sally Burnett, Deb McLeod, Cynthia Garden Gibson, Johnna Klukas, and Sandy May. The Women in Turning Committee has also contributed to content of this newsletter, working diligently behind-the-scenes.

Links to supplies mentioned in Carol Hall's article on surface enhancement techniques: [Golden Fluid Acrylics](#), [Liquitex Soft Body Acrylics](#), [Com-Art Colours by Medea](#), [Molotow Refillable Markers](#), [Minwax Polyacrylic](#), [Purdy 2" Angled Sash Brush](#), [white nylon brushes](#), [Liquitex Flow Aid](#), [Edwards Condition Air](#), [Burnmaster Hawk](#), [nichrome wire](#).

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

“You are the one that possesses the keys to your being. You carry the passport to your own happiness.”
- Diane von Furstenberg

Women in Turning (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.



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