

Turning Hollow Forms: We'll Start With Miniatures

by Molly Winton

The principles and techniques of turning hollow forms are generally consistent no matter the size vessel turned. Experience has shown that learning to turn hollow forms by starting with small vessels reduces many potential anxieties that can interfere with the learning process. Anxieties may include fear of new cutting dynamics, turning/cutting blind inside a vessel, potentially ruining or wasting a valuable piece of wood, experiencing catches that could throw the piece off the lathe causing injury, and so on.

Start with wood that has straight grain, and green or air dried (kiln dried wood is very hard, and more difficult to cut). Make your first pieces out of boring, non-figured wood, so if you mess up there won't be regrets from ruining a lovely piece of wood. Give yourself permission to make an ugly piece, or ruin one or two. By giving yourself this permission (for things which may never happen), it frees up the anxiety of having to be perfect. I have learned way more from my mistakes than from not making them at all. For this article, I've used a green piece of boring and straight-grained maple, 2" square by 3" long.

Place the piece between centers, true it to a cylinder, and cut a tenon on the tailstock end (the center hole will be important for a future step). Once the tenon is turned, mount the piece in your chuck, and if it's somewhat longer than 3 inches, bring the tailstock up to provide support while you shape the exterior of the vessel.

Forming the exterior shape of the vessel is really just another form of spindle turning. Prior to turning your vessel, take a look around at various vase shapes that are appealing to you. Find one that is not too elaborate, and then do your best to duplicate it. If you've never hollowed before I recommend finding a form that is closer to a closed bowl, having a wider rim opening, so when you begin hollowing you can see the cutting edge of the hollower, and notice how the cutting edge meets and cuts the wood. As you become more experienced, you will be able to draw from this visual image when you make the openings smaller.

Forming the exterior shape:

Taper the top of the vessel by removing wood at the top, right corner (Fig. 1), setting the shoulder-to-rim profile. Follow the curve of the vessel from shoulder to the base, leaving extra width at the base for stability when hollowing. The dashed line shown at the base of the vessel indicates where the vessel will be finish-turned when you get to the parting-off phase. If you don't leave the noted bulk at the base of the vessel, as you hollow you will experience vibration and chatter. At this point, add any turned design elements desired, such as a groove, bead, or other lathe-created ornamentation.

To begin hollowing, a pilot hole should be drilled to open the interior, and set the interior depth. A drill bit attached to the tailstock can be used for the pilot hole (mark the depth of the hole with tape), or a spindle gouge that has been marked to the appropriate depth can be used. If a spindle gouge is used (Photo 1), orient the flute straight up (12 o'clock position), tip at center. Push the tip of the gouge into the center of the wood carefully at first to center your hole, and then plunge it in to drill. The shavings will climb up the flute, making it easier to clear. Clear the chips frequently, taking care when exiting and reentering the pilot hole.

Photo 1. Drilling the pilot hole with a spindle gouge.

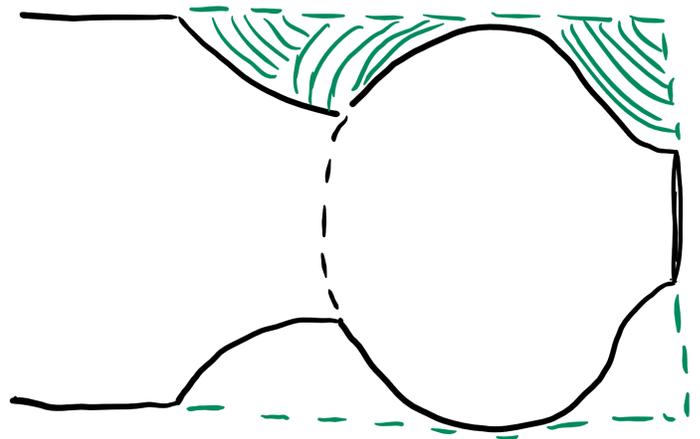


Figure 1. Shaping the exterior of the hollow form.



Figure 2 shows the interior of the vessel, with the bold red line illustrating the pilot hole, and the dashed lines indicating where to broaden out the initial pilot hole to obtain better access for hollowing tool use. Broadening out the initial pilot hole can be achieved using the spindle gouge (Photo 2). Rotate the flute towards yourself (approximate 11 o'clock position), so the left cutting edge of the gouge cuts the interior wall of the vessel. Run the gouge up and down the edge of the pilot hole, cutting away and clearing chips frequently. Be aware that when you feel the gouge bottom out at the base of the pilot hole, not to plunge or cut deeper. This will prevent making your vessel a funnel. Stop to clear the chips frequently to prevent binding the gouge on accumulated chips. Binding on chips will cause a catch, cracking your rim, or shattering the vessel.

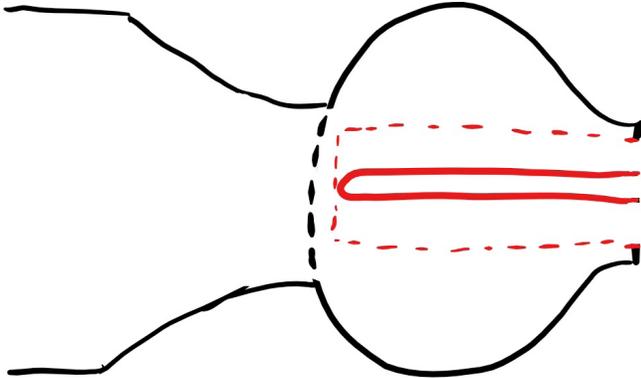


Figure 2. Interior of the vessel after pilot hole is drilled.



Photo 2. Using the spindle gouge to widen the initial pilot hole.

There are commercially made hollowing tools for turning small vessels. However, I found there weren't any small enough to use with the small openings I like to make. Commercially made tools, I have found, aren't made smaller than 1/4–3/8" diameter. If you want to make smaller openings you'll have to make your own tools as I have. Until then, make the size of your openings large enough to accommodate the diameter of commercial tools.

Two small hollowing systems, while not an exhaustive selection, are shown in Photo 3. The top set are made by Kelson Industries, and are their smallest hollowing set, measuring 5/16" diameter; while the red handled, Robert Sorby set are 3/8".



Photo 3. Commercially available hollowing systems.

Of my home-made hollowing tools (modified hex wrenches), I use the 90° tool to hollow from the rim, out to the shoulder (Photo 4). Cut the wood by pulling the cutting edge towards yourself, and then pushing away. You are able to cut the fibers in both directions. This cuts endgrain by approaching it from the side, thus cutting cross grain. Make gentle sweeps, and the wood will cut away easily. Remember to clear the chips frequently. Once I have the desired wall thickness from rim to shoulder (use calipers to measure wall thickness), switch to the 45° hollower (Photo 5), and cut from the base, just up the side wall, leaving a lump approximately 2/3 of the way down the piece. Check wall thickness with calipers at this point as well.



Photo 4. 90° hollowing tool, made from an allen wrench.



Photo 5. 45° hollowing tool, made from an allen wrench.

Figures 3–4 show the process of removing the interior wood. The red area represents the wood that is cut away. One of the issues when hollowing, that causes frustration and anxiety, is the fear of cutting through the wall, and blowing up the piece. The most frequent trouble spot where this occurs is approximately 2/3 of the way down the piece (noted by the yellow arrow in Figures 3–4). The process of hollowing from rim to shoulder, and then from base to slightly up the wall, yielding a triangular lump, is designed to avoid this potential problem.

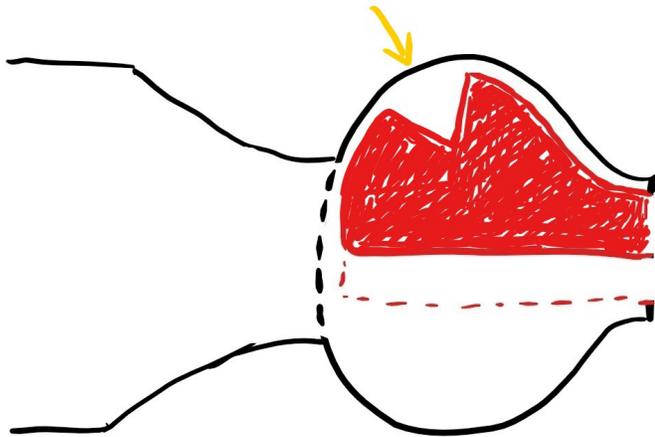


Figure 3. Red area shows the wood that is cut away.

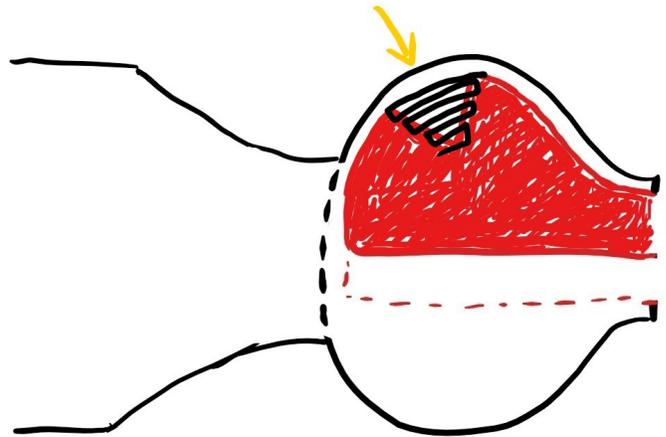


Figure 4. The black area is a triangular lump left inside.

Once you have established the desired wall thickness above and below the lump, remove the lump. As the piece is rotating, gently locate the top of the lump with your hollowing tool, to find its peak. Drop the cutting edge just below the peak and pull towards yourself, shearing off the top. When the tool drops off, move downward, and cut backwards, shearing off the next layer of the lump. Continue this back and forth cutting until your tool stops dropping down, and you make one complete pass connecting the top wall thickness to the bottom. STOP! At this point, do not make another cut until you measure the wall thickness to ensure you are consistent. If it's slightly thicker than you want, go back and make one more pass. Chances are, however, it will be spot on.

At the conclusion of hollowing, sand the exterior of your piece to your desired finish. Sand only the area that will not be surface enhanced (no need to waste time sanding areas that will be burnt or carved).

Photo 6 shows how I have continued to follow the exterior curve closer to the base, prior to parting the vessel off. The base is quite close to the chuck jaws, making it awkward to reach the bottom of the vessel. Therefore, I will turn it around and jam chuck it to reach the base more easily. This is where the tailstock's live center mark on the original tenon comes in handy (remember I mentioned this earlier?). I have mounted a waste piece of wood into my chuck (Photo 7) and turned a cone that will fit easily into the rim of my vessel, I put a scrap piece of 400 grit sandpaper between the rim and the cone to hold better (Photo 8), to prevent the piece from spinning as I remove the base. Bring up the tail stock and align the live center mark with the live center (Photo 8). Gently tighten the tail stock. Don't put too much pressure or you risk cracking the rim. Centering the rim on the cone, and aligning the live center back into its previous mark, should ensure the vessel is running true. You now have easy access to the base to maintain the established curve of the vessel from shoulder to base.

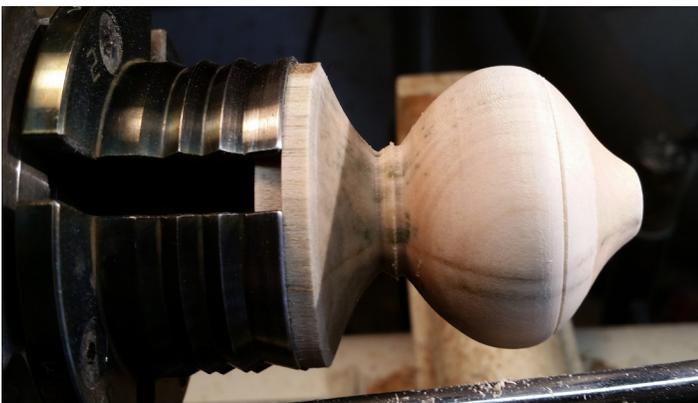


Photo 6. Shape of vessel prior to parting off.



Photo 7. Jam chuck and center mark on the tenon.

Molly Winton is currently a member of the AAW board and an internationally-recognized artist and instructor. You can see more of her beautiful embellished turnings at her website: <http://www.turningmaven.com>.

Photo 8 shows how the piece will look once mounted in reverse, ready to turn down the base. Photo 9 shows the waste wood cut away, turning down the tenon until it is slightly smaller than the desired diameter of the base you want. Finish sanding the portion you just cut away, blending in the finish to the previously-sanded area. Using a thin parting tool, cut a slight concave curve to establish the foot. My completed piece is sanded only to the groove because I will be texturing the area below the line (Photo 10). Photos 11–12 show a selection of finished pieces.

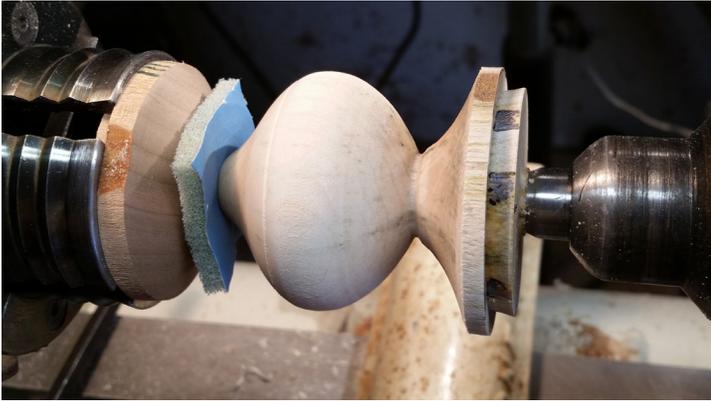


Photo 8. Vessel in the jam chuck.



Photo 9. Ready to part off.



Photo 10. The completed piece, ready for surface enhancement.



Photo 11. Molly Winton hollow forms and bowls.



Photo 12. A grouping of Molly Winton miniatures.

Women in Turning at World Wood Day 2017

by Sandy Huse

With a rumble, three semi-tractor-trailer trucks backed carefully into the loading dock at the Long Beach, CA, Convention Center, heavily loaded with magnificent (and massive) examples of wood on the hoof. Trunks, burls the size of Volkswagens, and gigantic slabs with stunning grain and texture were unloaded to provide decorative “accents” in massive Hall C where 2017 World Wood Day: Roots (Wood is Good) was celebrated from March 21 to 27.

Over the last five years, World Wood Day (WWD) has become an annual international celebration as a way to highlight wood as an eco-friendly, renewable biomaterial and to raise awareness of its role in a sustainable ecosystem. Close to 600 wood artists and musicians from 90 countries attended the five-day affair, with an emphasis on exchanging ideas, collaborating and actually creating various forms of wood art from scratch in a very short period of time.

The opening ceremonies were presided over by representatives from Native American Indian tribes indigenous to the southern California region. There was a tree planted in honor of “sowing the seeds of a greener future,” as well as the ceremonial rowing of a traditional wooden long boat across Long Beach harbor. Once back at the convention center, the Native American hosts blessed the crowd and led a circle dance with hundreds of participants weaving their way through Hall C to officially open 2017 World Wood Day.

As WWD got into full swing, musicians and bands filled the hall all week long with music made primarily on wooden instruments, some of which had their origins in antiquity. The culmination of these festivities was a Saturday evening concert to which all were invited, highlighting the idea that music and art cross all ethnic and cultural divisions.

The “maker” sections included:

The *Collaborative Project*, featuring 20 artists from 14 countries. These artists got a head start in order to design and organize their project by working at the Cerritos College wood technology facility in order to take advantage of the shop tools and machinery. The in-progress pieces were then transported to the Convention Center in Long Beach for handwork and finishing over the course of 5 days. Their theme of “Rooted” consisted of a series of 5 large sculptures which made a stylized forest and a smaller sculpture evocative of a seed pod.

The *Wood Design* Section, comprised of 15 studio artists each doing an independent project of his or her choice. These ranged from practical furniture to sculpture to fantasy coffins and even a paddleboat. The coffin shaped like a chili pepper was a particular crowd-pleaser.

The *Wood Carving Show*, perhaps the most challenging and difficult category. The 170 participants were grouped in teams of 3 or 4 and each group was tasked to create relief carvings on huge slabs up to 13’ long. They demonstrated the real heart of collaboration as they had only 5 days to design and execute their visions despite cultural and language differences...the shared passion and mission of World Wood Day was truly on exhibit here.

The *Woodturning Demonstration Area*, which provided a glimpse into the history of this art as not only modern, electric-powered lathes were on the floor; there were also several kinds of “people-powered” machines. The star of the show was definitely a Chinese foot-powered lathe with a design originating about 5,000 years ago. There was also a Chinese bow lathe, a pedal-powered lathe, and a spring-powered double lathe with 2 different mechanisms to try.

Women In Turning was particularly well-represented with members Sally Ault, Sandy Huse, Janice Levi, and Merryll Saylan all demonstrating various specialties while Kimberly Winkle made a set of her signature stools over in the Wood Design section. Local member Melissa-Ann Majkut visited with her dog Bella (who was promptly christened an honorary WIT member).

All-in-all there were 12 participating turners who brought a wide range of lathe-based skills including pure sculpture, jewelry, toys and practical items. There was an extensive display and demonstration of surface decoration as well as demonstrations in pyrography and coloring. The turners also became popular as word got out that they were willing to help with making mallets for the carvers, drumsticks for musicians, and custom dowels for the furniture makers. One artist was even recruited to help detail a small sculptural figure for a Mexican woodcarver by woodburning an ash on the figures’ cigarette.

And finally, the International *Young Adult Furniture Making Invitational* brought 20 young makers from 13 countries together to both collaborate on group projects as well as finish a furniture piece of their own personal design. They had only 30 hours to complete their selected designs, a daunting task for any wood artist but seemingly taken in stride by these young powerhouses.

In addition to the organized “maker” sections, there were many booths displaying folk art, carving, automata, block printing, mask making and a large display of wooden musical instruments from all over the world, contemporary to historical. There was even a “Temple Bus” created as a spiritual focal point. The bus was a 20-person vehicle adorned with lacy birch plywood cutouts and a 20-ft tall spire. Artists were encouraged to create a plaque with a personal message to be attached to the Bus.

For those more academically inclined during the week, the World Wood Day Foundation (WWDF) and the International Wood Culture Society (IWCS) offered an extensive group of lectures/symposia on the more educational aspects of wood science and

technology. These ranged from environmental education, sustainability, and landscape and biodiversity conservation to the art and cultural values of wood practices.

World Wood Day 2017 was certainly a monumental undertaking, with a little something for everyone interested in wood's remarkable characteristics. From the practical to the artistic to the life-giving, this celebration truly showcased how wood can bring the world together to create something much bigger than the sum of its parts.

Stay tuned for 2018!



1–WIT at WWD (back, L to R: Melissa-Anne Majkut, Sally Ault, Meryll Saylan; front, L to R: Bella, Janice Levi, Sandy Huse). 2–Meryll Saylan and Sandy Huse. 3–Sally Ault, trying a Chinese traditional lathe. 4–Kimberly Winkle with her signature work. 5–Sandy Huse relaxes on a slab of wood. 6–Chili pepper coffin. 7–The Temple Bus. 8–The collaboration team's model in the foreground and the team working in the background. 9–The Woodturning team. 10–Sally Ault & friend. 11–Hazards of turning with a badge. 12–Meryll Saylan.

Progress on the turning studio at Oregon State University with the WIT Galaxi lathe

by Seri Robinson

It's been a long couple of months! The building for the new lathe is now set (walls, door, lighting, wiring, etc). We've installed a massive dust collection system with ports for each lathe, wired for our current use (and for expansion!), and our finishing room (the shut, book matched door to the left of the drill press) is ready to go with OSHA approved filters and exhaust.

We've begun ordering and installing lathes and equipment. The starting load for the shop will be six lathes: two small Jets, two midi Jets, one Vega, and of course, the donated Galaxi that got this whole ball rolling. We have full sets of spindle and bowl-turning tools for each lathe, as well as six sets of many specialty tools, including hollowing tools, coring tools, etc. Our drill press sanding station is in progress, as is our tool sharpening station, and we still need to order our band saw.

Still a lot of minor stuff to do, like connecting the dust collection to each lathe, getting a screen and projector, and (eventually) filing to become a new AAW club! Until then, we're slogging away. Classes in woodturning at OSU start in the fall term, and our first term is already full. We'll have to teach two sections!

More updates as they come! In the meantime, here are photos of the studio.



Women in Turning - Sharing Experiences

Women in Turning Gathering in North Carolina

by Peggy Schmid

Kathy Merk and Cindy Boehrns organized a gathering of women for a wonderful weekend of turning and fellowship in Charlotte. It was three days of turning, instruction, experimentation, and in general, getting to know fellow women turners. We all enjoyed the opportunity to work with other women in an atmosphere that allowed women to learn the skills to become good turners.

Each day was a project-based experience. The first day we worked on turning a basic bowl and learned the proper cutting and tool techniques. Every person was able to complete a bowl and had a treasure to take home. The second day was a rolling pin which was a spindle exercise and the third was a fun little Tagua nut. This was the real challenge as they are very delicate and difficult to turn without a fracture. Most everyone had a tiny finished vase or vessel at the end of the day but more importantly, everyone enjoyed doing the turning.

This was one of several gatherings that have been sponsored throughout the country in an effort to establish a sense of community and connectivity among women turners. We hope that by holding these types of gatherings, we can help women better understand the principles of turning and can allow women to learn in a non-threatening and nurturing environment.

We hope that this will serve as an inspiration for other women to begin doing similar gatherings throughout the country. Women are a positive addition to the woodturning community with a fresh new aesthetic and perspective. These gatherings are a way to give women the chance to develop the skills necessary to become accomplished turners. Please consider organizing a group in your area.

Making New Friends!

by Scarlette Rouse and Sandy Olsson

Scarlette's story: Sandy Olsson (pictured at right) and I met at the 2016 National AAW Symposium in Atlanta, Ga. It seems we bumped into each other several times that weekend. It was amazing that we lived only a little over an hour from each other but there we were, meeting in GA.

We talked more while waiting to watch Sally Ault demonstrate. I invited Sandy to come to my shop so we could turn together sometime. We became Facebook friends.

Several months before the symposium, one of the clubs I belong to was really pushing for us to carry some boxes for "Beads of Courage" to the symposium. I made three boxes. Someone else from our club carried the rest of the boxes and we put all ours together. I went to take a picture of all our boxes together and one of mine was missing. I asked the lady in there what happened to it. She asked what was on it and I told her Superman. She said she had taken it out for a special little boy that she knew loved everything Superman. She told me his story and I almost became a blubbing idiot right there, but it made a huge impression on me to want to do more.

I knew there were hospitals in our state of NC that participated in the program and I also knew they didn't receive any boxes. I wanted that to change so I put it out on Facebook and my church that I would turn the boxes if others would do the decoration. I knew I didn't have time to do both. Many people responded so I've had the opportunity to teach others, mainly women and children how to carve, pierce, paint and burn designs onto wood. Not that I know nearly enough, but this is to try to make a child's day a little brighter.

Sandy saw what I was doing on Facebook and she wanted to come to my house to learn to turn these boxes. She came and we started with a section of tree and we went from rounding it on the bandsaw all the way to her hollowing the box. She grabbed every tool with gusto and I was so proud of her for not being afraid to try every tool. I let her try different tools to see which she liked best and which she would be most comfortable with. Sandy is a quick learner and she did great! I can't wait until we can get together again one day and I must say, she makes some good cookies too!

Sandy's story: My husband and I attended the AAW Symposium in Atlanta in 2016 and while he was more interested in open segmented bowls and hollowing, I gravitated to more basic turning interests. The WIT (Women in Turning) hands-on room was amazing and the ladies that were facilitating the workshops were very interested in helping us newbies. I loved the enthusiasm and energy



Making New Friends - continued

generated there. As my husband and I attended the demonstrations that interested us individually, I kept noticing there was someone else gravitating toward some of the same ones I was attending. Apparently, Scarlett and I both noticed it and as we introduced ourselves we found out we lived relatively close to each other in North Carolina. Scarlett is a much more advanced turner than I am and she was kind enough to invite me to visit her workshop sometime.

Through Facebook I kept tabs on what was happening with WIT and Scarlett. As time went by I noticed that Scarlett had become interested in the Beads of Courage project for critically ill children. As the mother of a childhood cancer survivor, this really piqued my interest. What a wonderful idea born between flamework bead creators and woodturners! Having dabbled in both, I could enjoy this! The one problem I had was that I had no idea how to turn a box. Fortunately, it was Scarlett to the rescue. She had invited me to her workshop and this was the perfect opportunity to learn from someone who was excited and passionate about what she was creating. Scarlett found a Sunday afternoon in her schedule when she could have one-on-one teaching time and off we went. She was kind enough to begin at the beginning with a section of tree and the band saw. We made it all the way to a finished box base before time ran out. I must say that Scarlett was kind, patient and gave me time to practice my new skills while making sure safety was a priority. She's interested in demonstrating and I know she'll be wonderful as she moves into this new genre. I can't wait to see her demonstrate at the NC Woodturning Symposium in November!

Meeting, turning, and sharing with other women can lead us in all kinds of directions. My hope is that we all find something we're passionate about and pursue it!

Who is that nice lady?

by Ruth Niles

Machine shops are used to doing jobs for men, larger companies and industries. Each one I went to to get a quote on producing one of my products, I could see it in their faces..... "a little old lady with a bottle stopper, great." Most said either they didn't do small orders (even before I gave them a three-month quantity) or they quoted a price so high they hoped I would leave quietly and take up knitting.

Determined to be very down-to-business, I made an appointment to talk with the owner of a local shop about making my mandrels. We sat in his office and I gave him a no-nonsense presentation and inquiry as to price. I was pleasantly surprised when he sat intently listening and keeping eye contact. I'm thinking "thank goodness, this man is taking me seriously as a business person." When I was done, he said, "Can I ask you a question? Are you Sam Niles' grandmother? Sam and my son play Varsity soccer and I think I've seen you at the games." That "intense listening" was actually him trying to figure why I looked familiar!

I laughed and told him how I was thinking I was finally being taken seriously then he asked that question. He did give me a very acceptable price quote and we are doing business.

Challenges of being a woman in the machining side of business...

The 2017 AAW Symposium is this month!

We hope to see you at the AAW Symposium June 22–25, 2017, in Kansas City, Missouri. There are a lot of great opportunities for us to meet one another. For example, we will have an information table in the registration area. We could use a few more volunteers. If you have some spare time to volunteer to help at the table, please contact [Linda Ferber](#).

Andi Wolfe will be the AAW event photographer again this year. Let's get a lot of photos of Women in Turning for the Saturday evening slide show. If you see Andi walking through the convention center or in the hotel (she's easy to spot with all the camera gear she carries), stop her and pose for a picture!

The line-up of women demonstrators includes Dixie Biggs, Kailie Bosch, Janet Collins, Janice Levi, Tania Radda, Merryll 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>



Beth Ireland and Barbara Dill at the 2016 AAW Symposium.
Photo by Andi Wolfe



Open and Shut - A Women in Turning Collaboration

This year's AAW Symposium Educational Opportunity Grant donation is a project of small boxes, contributed by 43 participants. The bidding will be online, beginning May 26, 2017, and live on Friday night, June 23, 2017. Many thanks to Dixie Biggs for designing and building the display case, and providing the photos for the auction!

Closed case is 15.5"H X 15.5"D X 14.75"L

Opened case (as pictured) is 15.5"H X 14.5"D X 50"L

Materials of case: cherry, maple, plum, fabric and plexiglas. Individual boxes from 43 contributors are made of various woods.

The auction link is: <http://www.auction2017.woodturner.org/>



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 September 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 hollow forms. A big *Thank You!* to **Molly Winton** for the excellent article that describes how to make a hollow form. The next newsletter will focus on small items for gifts, jewelry, holiday ornaments, etc. 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 August 25, 2017, by sending them to my email. Use the subject line, "WIT September Newsletter Gallery submission." Include the title of the work, size, year it was made, and relevant details in your text.

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

Opportunities for Women in Turning

Classes, Workshops, and Demonstrations

June 22-25, 2017

AAW Symposium, Kansas City, MO

Women Demonstrators: Dixie Biggs, Kailee Bosch, Janet Collins, Janice Levi, Tania Radda, Merryll 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.

June 25–July 8, 2017

Dixie Biggs/Steve Loar: Techniques for Developing Original Surfaces. Arrowmont, Gatlinburg, TN.

July 2 - 7, 2017

Cynthia Carden Gibson: Pyrography - John C. Campbell Folk School, Brasstown, NC..

July 14–19, 2017

Jennifer Shirley: Woodturning and Surface Embellishments made Easy! – Appalachian Center for Craft.

July 17 - 21, 2017

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

July 20, 2017

Martha Collins—demonstration for the Olympic Peninsula AAW Chapter. Chico, WA

July 20, 2017

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

September 13 - 15, 2017

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

September 15 - 17, 2017

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

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

Ashley Harwood - Turning 2017, West Harrison, IN

October 13–15, 2017

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

October 27–29, 2017

Ashley Harwood: Mid Atlantic Woodturning Symposium, Lancaster, PA.

October 27 - 29, 2017

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

November 3-4, 2017

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

AAW Calendar of Events

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

Exhibits

Turnabout - Women at the Lathe

The Appalachian Craft Center located in Tennessee put out a call for Exhibition Proposals 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 largest of the three 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!*

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, and we have many unfilled positions for several areas. 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, Puerto Rico, Ohio, Pennsylvania, Tennessee, Texas, and Washington for the USA, and in Canada.

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

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>.

Women in Turning Gallery - Hollow Forms

Joan Lech



Free Spirit – a Southwest pot approximately 4”x 4 1/2” maple hollow form with a natural edge. Carved, wood-burned and painted in acrylics.



The Spirit of Life a Southwest pot from a Cherry burl. Inlaid beads for the feather quills, used tiny strung shell beads for embellishment as well as turquoise rivets which I added to the diamonds. I torched the natural rim, wood-burned for design, then painted with acrylics. 9” x 6” high.

Women in Turning Gallery - Hollow Forms



Cindy Pei-Si Young

Layered Vase

Dimensions: 20cm (H), 21.5cm (D)

Material: mango



Sally Ault

Growing

Dimensions: 7.5" H X 4.5" W

Material: Hau, Blackwood, and
Fan Coral



Ellen Winnie

Untitled

L: Dimensions: 2.25" H

Material: Madrone

R: Dimensions 2.75" H

Material: Sepele

Women in Turning Gallery - Hollow Forms

Peggy Schmid



Hollow form with a hand-threaded ebony insert

Dimensions: 13" H X 4." W

Material: Bradford pear, sycamore, and ebony. Textured, dyed, painted, and sealed with a clear coat.



Untitled

Dimensions: 10" H X 4" W

Material: Bradford pear, ebony finial.
Textured with a black satin finish.

Untitled

Dimensions: 13" H X 6" W

Material: Bradford pear, ebony insert and finial.
Hand-carved spiral with texture from a
brad-point bit and rotary carver bit. Dark
blue base coat with a metal dry brush and
clear coat finish.



Endnotes:

Women in Turning symposium in 2018 - The WIT committee has been discussing the possibility of having a symposium in 2018 at Arrowmont. Unfortunately, the recent fire there has had a huge impact on the feasibility of doing a symposium at Arrowmont next year. The facilities won't be able to accommodate a large enough group to make this happen in 2018. However, we are discussing other ideas for 2018, and will keep everyone informed via email, this newsletter, and the WIT Facebook page and private group.

Thank you! to all the Women in Turning who contributed articles or photos for this newsletter: Molly Winton, Sandy Huse, Peggy Schmid, Seri Robinson, Scarlett Rouse, Sandy Olsson, Cindy Pei-Si Young, Ellen Winnie, and Ruth Niles. The Women in Turning Committee has also contributed to content of this newsletter, working diligently behind-the-scenes.

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:

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*“You can waste your lives drawing lines. Or you can live your life crossing them.”
- Shonda Rhimes*

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