

Women in Turning Newsletter

August 2023



The Average Turner by Christy Caliendo

AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

I have been enjoying woodturning for about five years. While many turners seem to gravitate towards specific types of projects, I like to turn everything from small projects, like pens and bottle stoppers, to large projects, such as bowls and hollow forms, and everything in between. It really depends on my mood, what is on the shelf, requests, and available free time I might have in front of my lathe. I am somewhat self-taught and as a hands-on learner I am not afraid to try and fail, or to try and succeed, or to reach out to trusted and patient turners that I know for advice when I am stuck. I understand, though, that everyone does not learn the way I learn.

I consider myself an average turner, but this is not meant to describe my skills. Rather that I enjoy woodturning as a hobby. We find satisfaction and relaxation in the outlet of this creative hobby, whether it be making something for ourselves and our home, or gifts for family members and friends. Like most average turners, I do not turn projects as my primary income or do commissioned workpieces, create gallery worthy workpieces, perform large stage demonstrations, or aspire to celebrity status in woodturning. I simply enjoy the hobby and the community aspect of interacting with my fellow enthusiasts and improving my skills and creativity with each piece I put on the lathe. This is the life of the average woodturner.

Through my full-time job as an owner of a tool company I have the pleasure of interacting with turners every day. They come in many forms: the pre-beginner who knows they want to start, the beginner just starting out, or those at the expert level. Walking amongst us is also what I like to call "the turners who don't know they want to be turners yet." These people are on the edge of making that decision. We see them observing demonstrations, following social media and interest groups on turning, asking about and admiring our projects, and even commenting how they would like to do it, too, but are not sure they have the skills.

I have asked people what keeps them from starting or stops them from continuing. The most common answer, after limited funds, is that in some way they got discouraged by the words or treatment from someone else.



The average turner con't

Most adults have found that everyone learns differently, and that, generally, people do not want to be told they are doing something wrong or using the wrong tools and equipment, especially when they are just starting out. As a woodturning community we owe it to beginners and pre-beginners, and really everyone else, to nurture this great craft. What is important is to get them interested and started in a way they can relate to, and then let them make their own decisions along the way.

How do we do this? By making average turners available to demonstrate and teach. Outside of teaching safe turning, we need to teach how the student wants to be taught not how the teacher wants to teach. Ask questions before starting to determine if students are hands-on learners, material or visual learners, or a mixture of both, and what types of tools and equipment they are interested in using. Teach to their level and interests and make it about them. Avoid using the phrase "you need" or "you should" unless it is safety related. When asked for an opinion, state your opinion and use phrases such as "I like...", "I do...", or "I use..." as opposed to telling them that what they have been doing or using is wrong. Encourage them to join a club and when they do join or stop by, each club member should try to ensure their experience is inclusive, positive, and welcoming. When we encourage, instead of discourage, we will keep this wonderfully fulfilling hobby alive for generations to come.



[AAW Woodturning Fundamentals Learning Portal](#)

[\(sign in as a member to access\)](#)

Useful links for Women In Turning

[AAW Website](#)

[WIT website](#)

[Newsletter archive](#)

[WIT Liaison](#)

[WIT events archive](#)

Would you like to support the programs and activities sponsored by the AAW Women In Turning Committee? It's easy to donate to the program online. Your gift will help strengthen communities and enrich lives through its investment in a variety of activities. [Click here to donate](#). Thanks!

Women in Turning

Guest editor Mark Palma engages with former AAW frontwoman Linda Ferber

Within the US, Linda Ferber is a recognisable name in the woodturning community. Prior to joining the AAW staff in 2007, Linda worked in the corporate world overseeing customer service. She definitely deployed those skills with individual turners and turning clubs she interacted with during her 13 years with AAW. She got bitten by the turning bug prior to working at AAW, so it was a dream job.

Linda has always been a thoughtful listener and her quietly outgoing personality caused her to learn what turners around the country were doing in their shops and for the community. One extraordinary trait of Linda is her ability to connect people to each other within the woodturning community. I analogise Linda's skill to the telephone operator who used to pull a cord off of one panel and plug it into a socket in another panel to make the necessary connection so that people could talk to each other.

Linda is one of the people who has worked tirelessly to introduce many to the joy of turning. Beyond the individual connections, she has worked with others to create the collaborative organisation Women in Turning, to allow talented and creative women who turn across the globe to connect with each other, bringing depth and innovative ideas to the entire woodturning community.

You have an interesting background. When you started at AAW you had never turned anything, is that correct?

I got my first lathe in 1999 and started turning in 2000. I took a turning class at the local Woodcraft store and was advised to join the local chapter and the AAW. The Minnesota Woodturners chapter and the AAW are in the same metro area, and because of that proximity, I became a volunteer in the AAW Gallery of Wood Art prior to my employment. I had been turning about seven years before I started working at AAW.

1 John and Vicki Jordan's Beloved Tree project. Photo by Tib Shaw.
Size: 4.75in H x 5in diameter. Materials: maple, cherry, walnut, oak and birch **2** Lids

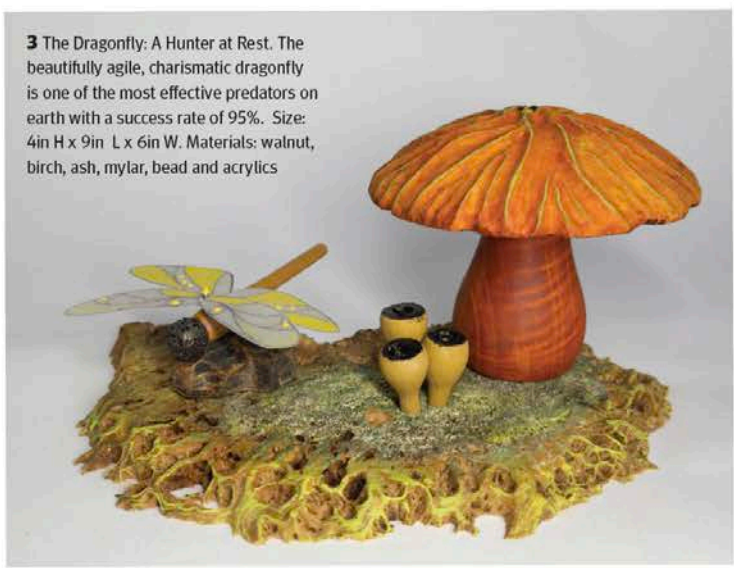


PHOTOGRAPHS BY LINDA FERBER UNLESS STATED OTHERWISE



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*The women share
their skills and
document their
experience so others
can also be inspired*
”

3 The Dragonfly: A Hunter at Rest. The beautifully agile, charismatic dragonfly is one of the most effective predators on earth with a success rate of 95%. Size: 4in H x 9in L x 6in W. Materials: walnut, birch, ash, mylar, bead and acrylics



Was there a particular individual who twisted your arm and caused you to turn the corner and start turning?

My father built furniture and, like a lot of woodworkers, loved buying tools and equipment. Dad had bought my uncle's lathe and work bench and his turning set up, so when it came time for my dad to sell his equipment, I bought that lathe at his auction. I had been my dad's shop gopher for a while and thought this lathe purchase would enable me to continue to enjoy woodworking in my own shop.

You were possibly AAW's most visible staff person during your tenure – how many club meetings, demonstrations and symposia do you think you attended? Were there any highlights that stood out to you during that incredible journey with woodturners?

My role meant being an ambassador for AAW to the woodturning community to assist the general members and chapter leaders with their common desire for education and connection to others who shared their passion for turning. I listened, learned, shared, and appreciated their passions. From this feedback, I was able to advise and assist them in making connections within our woodturning community to enhance their enjoyment and fulfillment of making. It was exciting to inspire and direct a person in their quest with actions such as: joining a chapter, serving veterans, teaching youth, outreach for building solutions. As AAW programme director I was able to put into action programmes to serve the members' needs requests: Woodturning FUNdamentals, Tool Bank, Youth Turning, Discover Woodturning section of the website; download books, charity work and, of course, the personal connections at the symposium. Serving members working at AAW gave me a great sense of accomplishment and lasting friendships.

When you retired from AAW the woodturning community gave you an interesting retirement gift. Can you elaborate for our readers?

A secret message went out to our members prior to my retirement, inviting them to send a top to me. To keep the collection manageable, they were asked that the tops be under 2.75in tall. This collection is from makers around the world, with many expressing that this is their first and possibly last top. There are a total of around 200 tops representing turners from seven countries.

As packages started arriving at my house, I quickly caught on. The expression of appreciation and friendships was overwhelming. The materials range from historic 12th-century wood, glass, polymer clay, resin and of course a wide variety of woods. Each top's story represents a friendship and the maker's unique style.

Many turners are hermits who work alone, you seem to enjoy and foster collaborative work. What led you to that effort and what has that brought to your body of work?

Collaborations stimulate creativity, facilitate self-confidence and foster relationship-building while sharing and learning from other makers. Working with others gives new perspective, therefore stretching and enriching that piece as well as future work.

The past three years have brought several opportunities for intensive learning and experimenting with my skills and understanding of the creative process. I have worked on several art collaboration projects completed by multiple artists, all making a contribution to the work.

This collaborative process can take many shapes the one most visible is the AAW Women in Turning EXchange. Women of different backgrounds who are willing to take a risk, jump into the unknown, and step outside of their comfort zone to participate. They are paired in teams of three women they do not know. Each team is comprised of advanced,

intermediate and beginner maker. The women share their skills and document their experience so others can be inspired. The focus of the EXchange is the process rather than the end results. Collaboration is uncomfortable, working on a team can be extremely stressful.

I have a group of friends from different US states that I nudged into collaborating during Covid. For three years we have had weekly Zoom meetings, during which we discuss all parts of the project to arrive at a concession for direction and form, plus a bit of small talk and laughter. To date, we have completed six collaborations and have no intentions of stopping any time soon. Our trio has developed a unique style of its own.

My brother, Al Garber, works in metal and it has been wonderful to have the opportunity to work with him. Our collaborations have a different style of process and flow, but also a unique whimsy to the completed pieces. We have accomplished four projects and I look forward to the combining of our skills and media. We live a two-hour drive apart so it gives us an excellent excuse to meet for collaboration lunches. This is an opportunity to learn from each other, share common perspectives, and a great bonding experience.

There is something rather wonderful about contributing to something a bit bigger, being part of a community.

How does designing a collaborative piece differ from designing one of your individual works?

The design and inspiration process is what I enjoy, all the possibilities can be exciting and challenging. The collaborative process is enjoyable, you can listen and learn from the others in the group. Ideas are enriched and enhanced because of the group dynamics. Experiencing the creativity of others, brainstorming, then problem-solving to mesh the concepts to completion affects your work in ways you can't predict and enriches the learning curve.

6 Fly Away Home. To aid us in our journey to understanding the spreading social anxiety, this woodland scene leads us to appreciation of the ladybug's spirit and protection until they fly away, fly away home. Size: 4.25in diameter x 3.75" H. Materials: birch, walnut, maple, salt crystals and acrylics

7 Honeyed Navigation (WIT EXchange collab with Dima Tawakkol, Mary Arp and Linda Ferber). The flower represents the remarkable women in our community, the women who are building legacies. Let's be like bees and fly and prevail no matter the size of our wings. Size: 18in H x 20in L x 12in W. Materials: birch, burli, maple, poplar, canary, oak, purple heart, black walnut, brass, mylar and beads

4A



4B



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4 Story Box Floriography: Portray a story about human relationships of friendships and gratitude. The story is revealed by flipping the lid (**A** Iris **B** Sunflower). Size: 5in diameter x 1in H. Materials: madrone, maple burl, and acrylics

5 Song of Hope (collab with Al Garber and Linda Ferber). 'Hope is the thing with feathers – that perches in the soul – and sings the tune without the words – and never stops – at all', Emily Dickinson. Size 9in H x 9in wide x 5in diameter. Materials: birch, rebar, beads, jute, yarn and acrylics

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7





8 Let It Bee. We are connected to the inhabitants of the woodland forest as a source of enjoyment, wonder, creativity, and peace that generate many positive emotions. This small woodland nature scene carries a message, Let it Bee. Size: 4in H x 1in" width x 5in dia. Materials: birch, walnut, ash, acrylics and salt crystals **10** Ash Platter. The key attributes of our ash tree are depicted on this ash platter; the diamond shape bark ridges, compound leaf structure, and the growth rings in the centre. Size: 12.25in dia. x 1.25in H. Materials: Ash, acrylics and salt crystals **11** Joyful Passages (WIT EXchange collab with Rebecca DeGroot, Janice Levi and Linda Ferber) Photo by Rebecca DeGroot. Throughout our lifetime, we are often blessed, often disappointed, often overjoyed, sometimes overwhelmed, but every thing that happens shapes us, moulds us into the person we become. All of those experiences, all of what we are becomes rolled into a gift we long to pass on to the next generation. We hope that at least some of what we are who hit the mark, find the centre, and leave a positive imprint on those who will follow us. Size: 6.5in W x 13in H x 8in L. Materials: cherry, maple and paints **12** Some Assembly Required (collab with Janice Levi, Sally Ault and Linda Ferber) Photo by Tib Shaw. Does a toy challenge the child within us all? Just as all people, child or adult, are different, so are the elements of this piece. Just as people interact with others in different ways, the rings of this 'toy' can be rearranged in many ways – using the various elements to create new looks, new directions, and new results. Size 12in x 25in x 25in. Materials: walnut, poplar, maple, elm, pear, spectra ply, ash, birch, cherry, mahogany, paper, plastic, brass, cactus, cork, oak, sycamore, bamboo, buckeye burl, copper, stone, screws, leather, fun foam and paints

You are now an incredible, accomplished turner and demonstrator. Tell us about where you get inspiration for your fascinating work? Combined with where do you get your ideas and inspiration?

I have early memories of working on craft projects, mostly revolving around spending time with family. The creative process of being a wood artist is my passion. Engaging all my senses being present and emerged and challenged by the process.

I love to create items that tell a story, capture a moment or emotion. The beginning of the process is the material and form, selecting the wood, turning the shape. The completion adding the embellishment, the patterns, textures and colour.

My inspiration is drawn from nature and my surroundings as well as memories and dreams. It is making a connection to these experiences and attempting to interpret them through the form, movement, and colour of a piece. The joy of making a sculpture that invites interaction from the viewer to experience the energy through touch and discovery of the details.

Do you have favourite woods or materials that you like to use?

I love to use native woods such as birch, maple, cherry, ash and box elder for their beauty and durability. Additionally, using locally sourced materials supports sustainable forestry and encourages appreciation for urban woods. Because I enjoy embellishments, the lighter-coloured, less-figured woods are often my first choice.

You are one of the main catalysts in the Women In Turning (WIT) movement. Can you tell us how that started?

At the AAW Phoenix symposium in 2014, a small group of about 20 women met to discuss women's issues within AAW. There was a consensus that something was needed to make women feel more welcome within the woodturning community and AAW. Some of the ideas that came out of that meeting were a symposium for women, a virtual women's chapter, a newsletter, committee within AAW, weekend retreat, and an active social media presence.

Kathleen Duncan was elected to the AAW BoD beginning in January 2015. Once on the BoD, several women asked her to work on the women's behalf and ask the AAW BoD to establish a committee to address women's issues. It was agreed to add a committee to focus on women's issues to AAW's other committees and Kathleen was appointed to be the first chair in September.

The first order of business for the new committee was to write a mission statement. It is as follows:

"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."

The WIT committee has been an innovator of many initiatives: WIT EXchange, WIT Presents, WIT chapter liaisons, newsletter, funding grants for under-served population and, most recently, Wig Stand programmes for cancer charity.

I understand WIT has grown not only in numbers, but encompasses women working in many countries, several of which were not affiliated with any turning organisation or group. It seems WIT has become a huge success and developed friendships and working relationships all over the world. Can you tell us more?

The WIT committee envisioned the EXchange events with the goal of empowering all attendees through a creative journey. The women share their skills and document their experience so others can also be inspired. Each woman dedicated themselves to spending the eight weeks of the event to enrich their lives through this exchange process. They learned new skills. They learned about themselves and their teammates. They pushed at boundaries. They came together to create not just the work you can see in the presentations but lasting friendships and gaining a support foundation for the future.

Past participants have also organised their own exchange events modelled after the WIT EXchange. And still others have used the confidence they gained to step up to a leadership role in their local chapter or community. The community we've built encourages all to take that next step, even if it is scary.

Joining the WIT Virtual EXchange might be scary, but I encourage you to take that leap.

Stats: Total women reached is over 250. Total number of countries that had women participate – 12.

How can someone get involved with the group?

Watch the AAW website for details, if you are not already a member, join the free 90-day trial membership to receive email notifications. You can reach out to me or any member of the WIT Committee via email www.woodturner.org/Woodturner/WIT/WIT-Home-Page.aspx and www.woodturner.org/Woodturner/Join-Pages/Affiliate-Membership.aspx

Beyond turning, what are your other interests?

I love sharing ideas about what I am passionate about. I started a book club 23 years ago and the people and friendships are treasured. I love gardening, my next-door neighbour and I created a shared garden to encompass both of our back yards. This secret garden is on a steep slope, but it is delightful, looking at the plants and remembering the gardeners who shared plants or cuttings. I have joined a local Artist Connect group, we meet monthly and work on enrichment and community projects. Making and sharing experiences with the two grandkids is priceless.

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9 Fluid Solution: 'Ob-La-Di, Ob-La-Da' Life Goes On.
 (WIT EXchange collab with Cindy Pei-Si Young, Alexa Calliguri and Linda Ferber)
 Size 5 x 16 x 24.5in (H/W/L). Materials: ash, cherry, eucalyptus,
 birch, zebra wood, walnut, padauk, plywood, leather,
 wire, goatskin and acrylic paints



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12



Left-handed Woodturning

by Kay Liggett

A typical wood lathe is oriented for right-handed turners with the headstock on the left and the tailstock on the right. Many of us left-handed turners pick up the tool with the left hand, as we would for a pencil or a paintbrush, knife, or tennis racquet. We may think that turning is a matter of fine hand-eye coordination, particularly if we start by making pens, when handedness is less of a challenge.

For making bowls and hollow forms, however, turning is a whole-body sport like swimming. Balance is a key to success, along with firmly anchoring the handle end of the tool to the body for balance and leverage. We swim ambidextrously, and that is good goal for woodturning technique: making the best move at the right time.

It's rare that cuts with the left hand guiding the tool are better. Generally, if you are working near the headstock with a parting tool, spindle gouge, or skew, the small hand dexterity of the lefty is an advantage. It is still much better to learn to use both hands, however, in order to be able to make spindle cuts from a large diameter to a smaller one, regardless of where the cut is needed.

Sometimes, even when picking up the tool with the right hand, we lefties try to steer it with the left hand on the tool rest by pushing or steering it from the front. This will never produce the best cut. Tools have handles for leverage and control, and the hand on the tool handle should always steer the cut. The front hand is there for downward pressure, that's all.

Working inside a bowl or gaining access for hollowing requires a change of position for both left-handed and right-handed turners. You can move around to the end of a short-bed lathe, or slide your movable headstock closer to the tailstock end. This gets your body in position to cut inside the form. However, even if you can reach inside, you will not have the correct pivoting motion to cut a smooth curve with the left hand. This is the time to use your right hand to extend the handle away from you across the ways of the bed and then pull back toward your body. It is like the feel of pulling an oar. With practice, the motion will become as pleasant as it is successful.

What about walking around to the back of the lathe to use the left hand on the tool? For a bowl, it is still not the correct kind of pivot for a smooth curve. And, if you reverse your lathe rotation, there is a danger of unscrewing the chuck, or causing a very dangerous event if you forget to switch it back to 'forward.' And many lathes are set close to a back wall because of space limitations.

Thanks to everyone who responded to my request for comments on the Women in Turning Facebook page! We agree: Turning is like rowing, or dancing, or volleyball — it starts with your balance and engages your whole body. Give it everything you've got!

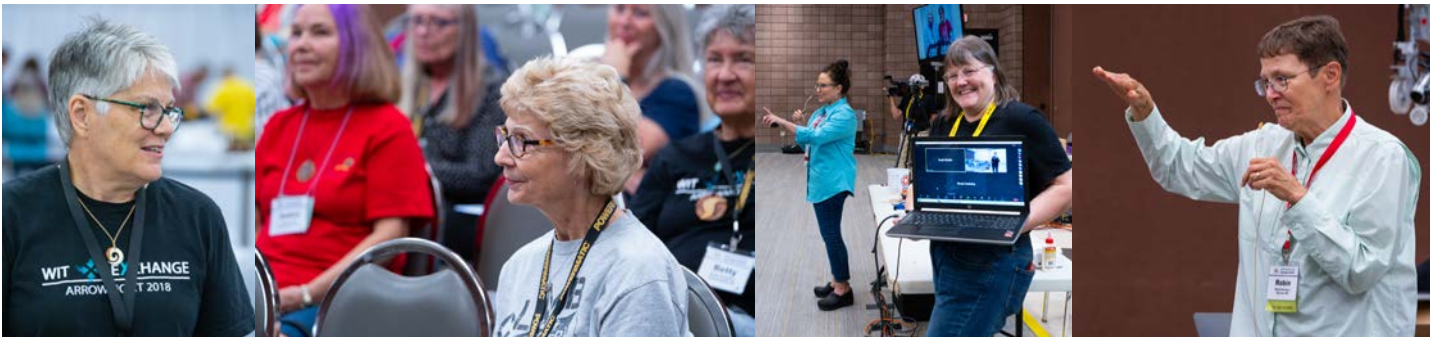
Women in Turning at the 2023 AAW Symposium

by Andi Wolfe

Women were well represented at the 2023 AAW Symposium in Louisville, Kentucky, which was held June 1–4 at the Kentucky Exposition Center. We had a fun Special Interest Night session where Robin McIntyre made a presentation on the WIT Wig Stand initiative. We had two women, Nicole MacDonald and Elizabeth Weber, featured in the POP Artist Showcase. Nicole and Elizabeth also gave demonstrations and discussed their work in a panel discussion. Andi Sullivan Miller, Cindy Drozda, Helen Bailey, Kailee Bosch, Kimberly Winkle, Kristen LeVier, Lynne Hull, Melissa Engler, Sally Ault, Andi Wolfe, and Sally Burnett demonstrated, served as panelists or moderators, and/or taught classes in the youth room.

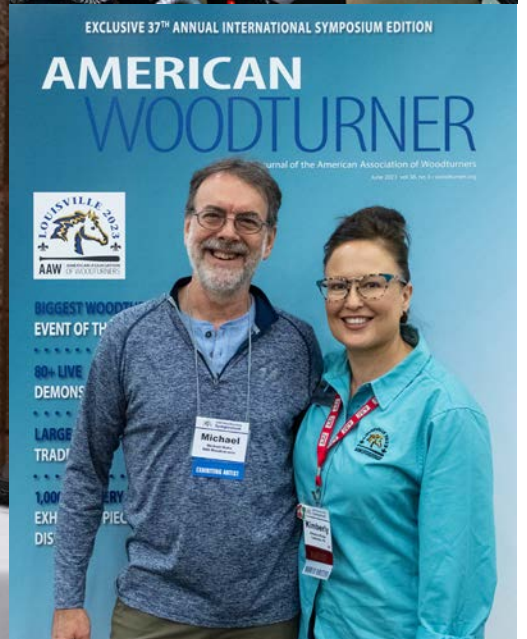
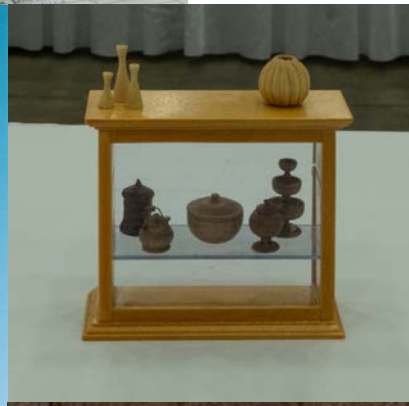
Check out some of the reels on Instagram from the symposium that feature women participants (see the "Instagram Videos from the 2023 AAW Symposium" on page 28). Tina Chou did a fantastic job of bringing the symposium to a broad audience via her videography. The following pages highlight women attendees and their work in the instant gallery.















“Real change, enduring change, happens one step at a time.” – Ruth Bader Ginsberg

AAW WIT Wig Stand Initiative at the 2023 Symposium in Louisville, KY by Robin McIntyre

Our WIT wig stand initiative which launched in March was highlighted at the Special Interest Group (SIG) WIT meeting and in the Instant Gallery at the Symposium. During the SIG meeting, a display was available with the information from the AAW WIT website—an introductory letter describing the what and why of the project, three sets of directions on how to make the wig stand, and a resource directory for distribution. All of this information is available on a public page at [WIT Home Page - Calls, Projects & Grants \(woodturner.org\)](https://www.woodturner.org/WIT-Home-Page-Calls-Projects-Grants). Windy City Woodturners WIT (thanks, Marie Anderson) and Cape Cod Woodturners WIT groups displayed two completed wig stands and three wig stands in various stages of completion. Robin McIntyre made a short presentation about the initiative.



The Instant Gallery featured five wig stands from Central Florida Woodturners (thanks, Pam Bozkurt and your turners) and Cape Cod Woodturners. An information card was available for attendees to take with them containing information about the project and including our web site information (thanks, Linda Britt).

From the Editor:

It was great to see so many of our Women in Turning participants at the AAW Symposium in Louisville. I hope you all had as good of time as I did. The symposium was a challenge for me, having to do all my usual activities with my dominant arm immobilized in a sling. The good news is that my recovery is ahead of schedule. My bone, tendon, and rotator cuff repairs are all healed, and my rehabilitation via physical therapy is going well. I've already been back on the lathe, and had no issues with the motions needed for turning.

Many thanks to the contributors for this edition of the newsletter: Joan Busby, Christy Caliendo, Jeanette Cheeks, Noel DeSafey, Linda Ferber, Tracey Lee, Kay Liggett, Robin McIntyre, Karen Raybould, Tib Shaw, Louise Wilde, and Andi Wolfe. A special thank you to Jean LeGwin for help with copy editing, and to members of the WIT committee for proofreading.

I'm always looking for articles to put into the newsletter. If you have news to share about your local WIT group, a story about your journey in woodturning, tips to share, or projects to share, please send them to me. The newsletter is only interesting if we share our activities with one another.

SO.....Please do send me information from your WIT groups and stories about your events and successes. I'd also like schedules for demonstrations and classes you teach.

Women in Turning - Sharing Experiences

Cape Cod Woodturners WIT by Robin McIntyre

On May 10 we made a drop-off of our second delivery of wig stands to our partnering group, the cosmetology program at a local vocational school, which is an American Cancer Society wig distribution site. We are working to strengthen the school's connections with the oncology resources in our area to boost their recipient numbers.

During three weeks in May nine members participated in an exhibit at a local library. The goal of our exhibit was to highlight the variety of projects that can be turned. We had an article in the Bourne Enterprise newspaper and had nice feedback from those who enjoyed the exhibit.



Monthly Demos for NorCal Woodturners WIT by Noel DeSafey

We have been doing a small demo for the WIT members of our club each month and have been very fortunate to have a lot of support from our regular club members. Our first demo was done by Phil Sargent who is known for, among other things, his mushrooms with delicate stems and extravagant wood-burning embellishments. He did a turning demo for us, led a hands-on session for members, and even provided each of us with a pre-drilled blank to take home and start tuning immediately.



A couple of months later, one of our WIT members, Leanna Pierson, followed up Phil's demo with a demonstration on making a birdhouse ornament. Our members asked many questions and had a lot of comments as she worked. So many ideas and suggestions were made, I have to assume there will be many more birdhouses popping up in the club in upcoming months! A huge thank you to Leanna for this demo.



Our most recent demo covered a VERY popular subject— tool sharpening. We had our club president, Chris Smith, and another member, Jim Sanders, step up and lead this one for us. We gathered one evening at a school that our club works with, dull tools in hand, ready to learn all about sharpening. Chris led us through a variety of techniques, available jigs, and general information. Once the lecture was complete we moved over to a wall of grinders where everyone had an opportunity for hands on time with the variety of grinders, sharpening jigs to work on various tool grinds. At the end of the evening everyone had newly sharpened tools and was ready for some weekend turning. We really appreciated Chris and Jim for devoting their evening to working with us on this demo/hands on sharpening session.



NorCal Woodturners WIT Workshop with Jimmy Clewes (4/13–15) by Noel DeSafey

I had been watching Jimmy Clewes' website for workshops in Las Vegas almost since I started turning a few years ago, hoping to attend one day. I finally had my chance at the beginning of the year and attended a three-day workshop at his shop in Las Vegas. It was a fantastic three days of turning and learning, and knew I had to come back with some of the women from our local wood turning club— NorCal Woodturners in and around the Sacramento, CA area.

I put together a group of four women and we all boarded an early morning flight during spring break. We even stayed together in a timeshare for the ultimate Vegas girls' trip!

He started the first morning getting to know us and what our goals were for the long weekend. He then customized projects for each of us so that we were able to try new techniques while accomplishing our goals. Collectively, we made bowls, platters, lidded vessels, finials, hollow forms, and some even got to try their hand turning green wood for the first time. We also had the opportunity to try coloring techniques and carving embellishments.

We gathered in Jimmy's kitchen each day for lunch, enjoying fantastic, homecooked meals prepared by his wife, Mary. Over lunch, we chatted, reviewed the morning, discussed the afternoon plans, and just generally had the best time possible. Our conversations and reviews of the day's projects flowed over into dinner and late into the evening. It was a great immersive weekend of woodturning that we are all still talking about! Needless to say, we are all planning to return for another workshop!



NorCal Woodturners WIT Workshop With Carlos Angulo on 4/23

by Noel DeSafey

Carlos Angulo (President of Gold Country Woodturners) is a “neighbor” just a few towns to the north of our club and hosts a variety of woodturning workshops at his picturesque shop overlooking the Sacramento Valley in Northern California. He teaches a variety of private and group classes and after doing our club demo the month before, we knew we had to take a day and make a road trip to do some tuning with him. He very graciously opened his shop to us!

A small group of us set off on a spring day and headed up into the hills and down some very green country roads until we reached his shop, which is equipped with a variety of lathes and all the necessary turning equipment one could need for a productive day of turning.



We started the day learning about the different types and brands of high-speed turning tools, sharpening practices, and the variety of jigs available for effective sharpening as well as a general overview. It was the perfect start, as most of us are trying to move from carbide tools to high-speed-steel tools. The information he offered was exactly what we needed.

Once we had the basics covered, we were all given a green bowl blank to mount on the lathe to practice the art of turning it round while getting a good feel for the high-speed-steel tools. Once everyone felt comfortable we moved on to our “real” bowl blanks and got to work turning under his watchful eye and expert guidance. At the end of the day, and a lot of fun, we each had a beautiful newly turned bowl, sanded, finished, ready to take home to show off. We had a great day with Carlos. We talked and compared notes all the way home and look forward to working with him again. If you find yourself on the west coast, I highly recommend taking a day or two and adding a workshop with him into your itinerary! <https://www.angulowoodturning.com/>



“Everyone shines, given the right lighting.”
– Susan Cain



Pen Casting and Turning with Jeremy Pfiester of Grateful Pop; NorCal Woodturners WIT (5/26 & 6/6)

by Noel DeSafey

We did a fantastic two-part demo for our WIT group with Jeremy of Grateful Pop who does pen casting and turning. I've known him for a few years, and he's one of the most enthusiastic pen turners and casters I've encountered. He is absolutely encouraging and wants everyone to love pen making and casting as much as he does. Jeremy creates unique pen castings and was incredibly generous in explaining the entire process. He walked us through absolutely everything we needed to know to cast our own blanks. For designing our blanks we were able to choose from his huge variety of seeds, flowers, thistles, pods, shells, and other things he collects from the local area to use as filler for the epoxy. He even had Fordite! We worked in teams of two and had so much fun collaborating and filling our silicone molds with a variety of materials. Once the molds were composed we started preparing the epoxy. He covered everything we needed to know about choosing and mixing epoxy, and then we reviewed all the color options available—and there were a LOT! Choosing and mixing the colors was a blast and everyone really got creative with their material combinations and epoxy colors selections. Once we finished filling our molds with epoxy, into the pressure pot they went and the waiting game started!

Jeremy offered to meet with us again to hold a turning class. He brought all the blanks we created to our “how to turn” night. We each chose our pen blanks, prepped them for Cuban/Cigar kits and then started turning. It was a first pen ever for many of the ladies and everyone left with a gorgeous and unique pen that they could say they created from the very start to finish. Everyone has already asked for another workshop and he has graciously agreed to it.

I suggest you check out his work - <https://www.facebook.com/gratefulpop>



Women in Turning Gallery - Summer Projects

Joan Busby

After meeting Pat Carroll in Louisville (I was his videographer at the AAW Symposium), I decided to watch his recent IRD. I turned this shield based on his demonstration. It is 9 1/2 "X 1". I used black acrylic paint and two colors of gilding paste. The center is UV resin with red stone inlay. It was a lot of fun.



Women in Turning Gallery - Summer Projects

Jeanette Cheeks



Women in Turning Gallery - Summer Projects

Tracey Lee



Women in Turning Gallery - Summer Projects

Karen Raybould

I live in Northeast Ontario on the shore of Lake Superior. We get our firewood from our friend, Frank who is always on the lookout for me for interesting logs. It's such a treat to find figured or spalted wood when we're splitting it.

This year he had red oak logs and these are my first turnings from them.

I tried my first walnut dish from an off-cut board. And, finally, I've added a darning mushroom (maple from the firewood pile) for my niece Sara, a fibre artist @yarnlab.ca.

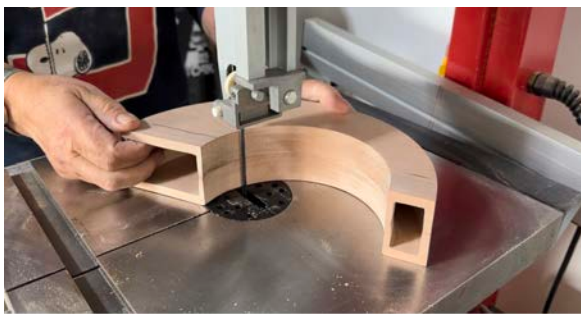


Women in Turning Gallery - Summer Projects

Louise Wilde

Here are some pictures of my latest turning project, *Optimism*, made from pear wood.

The cuts that are made on the finished and reassembled turning changes the final shape of the sculpture, so there are endless possibilities. After adding the tip of the wave, I carved some texture into the sculpture before painting it. The added weight of the wave tip made the piece top heavy, so I needed to give it a base. I off-center turned some ripples in beech and then cut



Women in Turning Gallery - Summer Projects

Currently on display at the Gallery of Wood Art in St. Paul, MN

A work by Gael Montgomerie, generously donated by Frank and Elizabeth Amigo.

Photographed by Tib Shaw



Women in Turning - Safety Tips

SAFETY

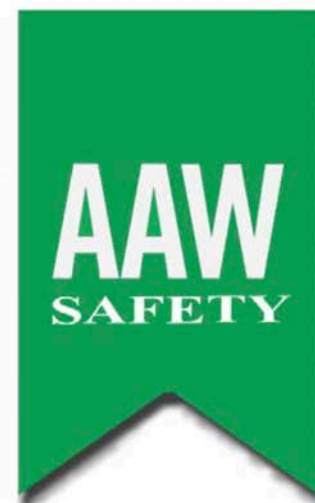
How to Determine Safe Lathe Speeds

Appropriate lathe speed should allow the blanks to be turned with little or no vibration. Vibration is usually caused by the wood being unbalanced in weight, and is particularly common before the wood has been rough turned down to round. Low speeds are needed to reduce the vibration until the work becomes balanced, then speeds can be increased for more efficient turning.

Suggested lathe speeds for various diameters of spindle stock are given below. If there is a question regarding whether a lathe rpm is set too high, chances are it is. It is best to work on the side of caution. A slower lathe speed may require more time to remove the excess stock, but will allow for safety turning. Cutting principles remain constant regardless of lathe speed.

Suggested Lathe Speeds

Diameter of Stock	Lathe Speed
1" or less	3,000 rpm
1.5 "	2,500 rpm
2"	2,000 rpm
3"	1,500 rpm



Instagram Videos from the 2023 AAW Symposium

[*The Last Thing He Told Me*](#)
[Scenes from the 2023 AAW Symposium](#)
[Nick Cook spins a top](#)
[Donna Zils Banfield](#)
[Nicole MacDonald](#)
[Elizabeth Weber](#)
[Kailee Bosch](#)
[Barbara Dill](#)
[Betty Scarpino](#)
[Katie Adams](#)
[Kimberly Winkle and Betty Scarpino](#)

Opportunities for Women in Turning

Classes, Workshops, Exhibits, Demonstrations, and Grants

AAW: Resources for Remote Demonstrations:

<https://www.woodturner.org/Woodturner/Chapters/Chapter-Officers-Toolkit/Chapter-Remote-Demonstrations.aspx>

Arrowmont:

15–20 October: Sally Ault

John C. Campbell Folk School:

29 October–4 November: Dixie Biggs

29 November–December 2: Kimberly Winkle

2024

24–30 March: Andi Wolfe

31 March–April 6: Sally Ault

21–28 April: Cheryl Lewis

12–17 May: Dianne Friend

Peters Valley School of Craft

18–22 August: Beth Ireland

SWAT Symposium 25–27 August:

Cindy Drozda, Kayla Cooper, Linda Ferber, Donna Frazier, Janice Levi

Mid Atlantic Woodturning Symposium 22–24 September:

Kristen LeVier

Ohio Valley WTs Guild Symposium 13–14 Oct:

Ashley Harwood, Helen Bailey, Beverly Connelly, Katie Stofel

Club Demonstrations

9 September: Anne Ogge, NC Woodturners

4–5 November: Andi Wolfe, North Coast Woodturners

The WIT Committee would like to cordially invite you to join the American Association of Woodturners. It is an organization that has a lot to offer women turners. Not only for the reasons listed on these pages, but because we believe in the community we have within the organization.

Did you know that less than 10% of the membership are women? We want to grow our representation within AAW, and we need YOU! Please join us.

There are several levels of membership, depending on your needs. To learn more about these options, click on the [membership page for AAW](#).

AAW Grants available for WIT

Under-represented Populations Outreach Grants: These grants may be requested for events such as activities or workshops to promote women in turning. All AAW Grant applications are reviewed annually. However, since these events may be time-sensitive, such grant applications will be considered periodically during the year. More details are available on the website. Grant recipients are expected to disperse information about AAW, and promote its activities. Grants cannot be used for food or personal expenses, or to pay a stipend to the grant applicant.

WIT AAW Membership Grants: To encourage women to join AAW, the WIT Committee offers a limited number of WIT-sponsored half-price one-year “General” AAW memberships to women. WIT is also offering at no cost a one-year “General” AAW membership to women who join AAW for the first time AND join their local chapter for the first time.

Eligibility

To be eligible, a grant recipient must be a woman who has never previously been a member of AAW.

Process

Only the chapter AAW WIT Liaison, chapter president, or chapter vice-president may request the grant. If you have questions, please email wit@woodturner.org.



“Done is better than perfect.”
– Sheryl Sandberg

Endnotes:

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 90-day guest membership: <https://www.woodturner.org/Woodturner/2020%20Grants/WIT%20membership.aspx>.

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 [Why Join AAW?](#). 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. You'll find all our newsletters, information about WIT outreach grants, and many other goodies there.

Diversity Statement:

The American Association of Woodturners (AAW) is dedicated to advancing the art and craft of woodturning worldwide by providing opportunities for education, information, and organization to those interested in turning wood. The AAW welcomes and encourages participation by all individuals regardless of age, race, culture, ethnicity, national origin, sex, gender identity or expression, sexual orientation, physical or mental difference, politics, religion, socioeconomic status, or subculture. We strive to cultivate an organization built on mentorship, encouragement, tolerance, and mutual respect, thereby engendering a welcoming environment for all. The AAW further promotes diversity in all areas of activity, including membership, leadership, committees, staff, outreach, public engagement, and recruitment, within the association as a whole and within each chapter.

(Adopted April 19, 2019)

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*"If you're always
trying to be
normal, you will
never know how
amazing you can
be."*

– Maya Angelou



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