

Women in Turning Newsletter

December 2018



AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

Kailee Bosch: Where Will Future Woodturners Come From?

by Kim Rymer, American Association of Woodturners

Not your average turner, Kailee Bosch is an ingeniously “bookish” young woodturner and turning teacher. At nearly 21, Kailee turns wood – and books – both functionally and sculpturally. The books she turns are typically obsolete reference books cast off as library discards. Kailee explains, “I like to think about where the books came from, their original purpose, and my new purpose for them.”

She says that the material is always a critical factor in her work. Intrigued by materials and their relationships to one another, Kailee’s inspiration often originates from the materials themselves. She says she keeps a detailed sketchbook and typically has a vision for each project. “There is an evolution between the sketch and the final piece,” she explains. “I don’t always think things out completely before diving in. It’s just part of the process – having an idea and letting it evolve. Each piece has its own story.”

Her interest in woodturning began in her father’s (Trent Bosch) shop when Kailee was just seven. She says she’d turn a small bowl or a flower pot from time to time, and each summer, Kailee participated in the American Association of Woodturners (AAW) Symposium Youth Program. She fondly recalls making pens with Bonnie Klein. She says her favorite project was a gavel she made in a class taught by Sherry and Al Hockenbery, “I still have [the gavel], although it has seen better days.”

Kailee finally got serious about woodturning in high school when she brought items she had turned to her school’s art class. The other students found her work fascinating and now the school’s art department has its own lathe.

Kailee began teaching youth hands-on woodturning classes for kids ages 10 to 18 at the American Association of Woodturners (AAW) Symposium in 2017 and taught again in Portland, Oregon, June 14-17, 2018.

Advancing from Youth Program participant to instructor, Kailee has a particularly unique perspective. She reveals that since she knows what it’s like to start woodturning as a child, that gives her a natural connection with the youths. She recalls both the fear and excitement that the kids experience, an advantage that makes her a better teacher.

Kailee effectively sparks genuine curiosity for woodturning among youth with easy-to-make projects that are relevant and lure the kids in. She says it can be helpful to introduce woodturning by connecting it with a child’s other interests. For example, does the child like cars? Make a car. Do they like toys? Make a ball and cup or a top. Do they like baking? Make a cupcake.

For those who want to teach woodturning to children, Kailee advises against over-explaining. In her youth classes, she offers just enough information to get the kids started, then provides adequate time to answer questions and work with each child individually.

Kailee explains that it’s critical to focus on the joy of woodturning. Yes, the lathe can be a dangerous tool and youths need to follow appropriate safety precautions, but Kailee doesn’t want the kids to be fixated on the dangers of turning.

Kailee finds teaching woodturning to youth enormously rewarding. She says, “I have a passion for woodturning and it is fun to pass that passion onto others who may someday realize it is something they want to pursue. [People often] see turning as a purely functional medium and from that point, they automatically limit themselves.” When teaching youth, Kailee explains that it’s important to introduce turning as an activity that has endless possibilities. You don’t have to be perfect. It might take time, but anything is possible.

Sadly, opportunities to learn about woodturning are not widely available to most youth. Kailee explains, “It’s not something you can find in any town like you might find other artistic mediums,” she describes. “It takes a significant amount of equipment, which is not always accessible for people who are just getting started. With kids, it also takes an adult who has an interest, such as a parent, grandparent, or friend, and not everyone is lucky enough to have that person in their life.”

The moral of the story: As woodturners, it’s important to share both knowledge and passion to shape the future of woodturning for generations to come.



Kailee Bosch, con't

Kailee Bosch is currently studying sculpture and pursuing a bachelor's degree in fine arts from Colorado State University, Fort Collins, Colorado. Visit her website at <http://kaileebosch.com/>.



One of Kailee's first lathes.



Teaching "Cupcake Box" to youth at the 2018 AAW Symposium in Portland, OR. Photo by Andi Wolfe



Above: Rou(tea)n, 2016, Laminated Paper, Copper

Right: Mergin, 2017, Laminated Cardboard, White Ash, Steel

The American Association of Woodturners (AAW) is committed to educating the next generation of woodturners. There's no better place to see the AAW educational mission in action than the Youth Turning program at the AAW Symposium. The 2019 AAW Symposium will be held in Raleigh, NC, July 11–14. It will be the 15th year that youth, ages 10 to 18, are eligible for free youth hands-on woodturning classes designed to acquaint them with the fun of woodturning, help them gain confidence, and work with others of about the same experience level.

Kailee Bosch is the first of AAW's former Youth Program participants to advance to the teach/mentor role. Joining Kailee as a young adult Youth Program instructor for in 2018 was Paul Carter, who is 18. Child participants can identify with and establish immediate connections with Youth Program instructors who are younger than their own parents, which is a definite teaching advantage. Current Youth Program Chair, Kip Christensen, PhD, Professor in the School of Technology, Brigham Young University, Provo, Utah, hopes to attract more young adult turners to Youth Program teaching roles in the future.

Since the program was launched in 2005, an incredible 642 youths have participated in the AAW Symposium Youth Program under the tutelage of former Chair, Joe Ruminski, Larry Miller, Bonnie Klein, Nick Cook, and many others. Additionally, AAW's Young/Student Turners and Turning to the Future programs offer training, information, and resources especially for teachers and students. For more information, visit <http://www.woodturner.org>.



Natural “Middle” Dried Weed Vase by Sally Ault

This project can be made with almost any wood branch. The branch can have a minor bend, and some smaller branches protruding. Those can make it even more interesting, although it will be more complicated. Side branches should be carefully cut with a bandsaw, close to the main branch.

1. Using a V-block for safety, cut the branch on the bandsaw to a length of about 5 times the diameter...or try another proportion. There is no ‘wrong’ in this project.

2. Put the branch between centers and cut a tenon, making sure you have small chuck jaws that the tenon will fit into.

3. Roughly shape the base and top sections (Fig. 1).

4. Turn the piece around into the chuck and engage the tail stock (TS) live center.

5. Refine the cuts from the bark area to the top, being very careful to cut cleanly through the bark into solid wood. If the bark is a bit loose, you can use a bit of CA glue to keep it attached. If the bark comes off, you will still have the under-bark and uneven shape, and it will look great.

6. Refine the shape from the bark section to the top.

7. Remove the TS, and, using an appropriate-sized drill in a Jacobs chuck, slowly drill a hole most of the way into the vase. Only advance the drill about 1/2” at a time, especially if the wood isn’t totally dry. Remove the shavings from the drill every time you pull it out. If the wood has any moisture, the heat from the drill will cause the shavings to swell, which can trap the drill. Using your hand (in a glove) to provide opposing pressure, widen the opening to create a nice rim shape.

8. Sand the rim and hole, and re-engage the TS, using a cone center for support.

9. Refine the cut at the base.

10. Sand and finish all the cut areas.

11. Using a parting tool, part the piece off with an undercut. Cut as cleanly as possible down to a very small connecting tenon. Cut the last bit with a saw so the grain doesn’t pull out.

12. Clean the remaining nub off with a rotary burr or carving tool.

Add some dried weeds and accept compliments!

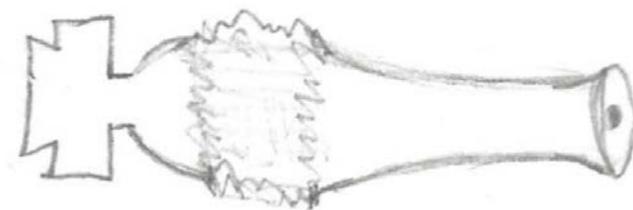


Figure 1. Basic shape of the weed pot with a natural bark middle section.



Examples of Sally Ault’s Natural Edge Weed Pots

Save the date!!! September 5–7, 2019

The WIT **EXCHANGE** will be back by popular demand! Once again, we will hold the 3-day **EXCHANGE** at Arrowmont. More details and information will follow – check the next newsletter.



Scenes from
the WIT
EXCHANGE
in 2018

Dana

by Beth Ireland

In 2002, I accompanied my sister to China for the purpose of adopting my niece. I fell in love with Dana immediately. She was curious about mechanical things from the age of one. I hoped to really nurture that trait into a little sidekick in my shop. Miles separated us until 2008, when my sister and niece lived with me for a year in Boston while deciding where to settle for my sister's retirement. That was the year I was in graduate school for sculpture. Dana was eight. I tried to get her interested in turning but it was a no-go. She loved the drill and choosing turning scraps from my bin for me to turn tenons on so she could make stools she could then paint.

One day I came home with a sculpture that represented a bone. I had left the wood rough but polished the joints like glass. She would not put it down, and desperately wanted to learn to sand something that smooth. I ordered special kids' dust masks, and set her up at the quick release vise. She could sand for hours but still had no interest in turning.

Last year I moved to Saint Petersburg, where my sister and Dana live. I bought a house 4 blocks away, and my sister and I are starting a small instrument company. Dana is 17. I offered to teach her and her friends to turn, receiving a luke-warm response. A month ago, Dana was trying to decide what to get her best friend for Christmas, and mentioned she was thinking of getting a really nice pen. I said she could easily make that if she had an interest, and showed her some kits on-line. We went to Woodcraft (she is learning to drive, so it was a good challenge). She spent an hour looking at kits. The irony is that she has come with me to buy equipment, and she gets really bored – giving me the look that says, “now aunt Beth, we must leave now!” This trip, I had to give her the look that said, “can we go now?”

In the past month, Woodcraft has become a common driving practice destination. Dana had saved 800 dollars for a new iPad, and decided to buy the cheaper 300-dollar version so she would have money for kits and blanks. She is really attracted to acrylic/wood combos. She saw a twist I did and wanted to do that on a pen. She blew my mind with the results. I have always loved the act of turning. She turns to get the shape, but is really interested in the smooth finish and math, laying out the twist patterns. I encourage her passion, and only teach her what she needs to know to accomplish it, and stay safe. This keeps her asking questions, and exploring the possibilities. I have given her a place on the wall to hang a plastic drawer unit, and a hook for her safety equipment (she calls it her real-estate in the shop). I am leaving for the winter to teach at the Center for Furniture Craftmanship. When I get back in March, she wants to make a light sabre. Dana told me she is now dreaming about turned objects.



Women in Turning - Sharing Experiences

Creativity EXCHANGE – Chicago 2018 by Marie Anderson

The WIT EXCHANGE at Arrowmont this past September was an amazing experience. The EXCHANGE started something, and the ripples are spreading beyond the boundaries of Arrowmont. Here is a brief recap of one such ripple.

This ripple started with a car loaded with Dawn Herndon-Charles, Betty Scarpino, and Marie Anderson, leaving the 2018 WIT EXCHANGE at Arrowmont, heading home. For the first hundred miles or so, through lunch, we rehashed the EXCHANGE – what worked, what might improve it, what we learned, what wonderful women we had met. For the next hundred and fifty miles, we talked about our clubs and the great groups of people we have. Then another hundred and fifty miles driving through the rain, we shared experiences of both support and prejudice. We talked at length about our feelings – that even with this much support, there were/are some members who we might not feel comfortable working in a collaborative project situation like the WIT EXCHANGE.

Whether intentional or not (real or imagined), there are just some people who give off that, “ok honey” vibe (like we can’t possibly handle “it” without their help), a sentiment each of us had experienced at different times. We stopped for the evening in Indianapolis to recharge (and avoid driving farther in crummy weather). Even 400 miles away, the energy that was pulsing out of, and around, the woodturning studio at Arrowmont was still humming through us.

Sunday morning arrived with the heavy rain past, and the promise of much better weather for the balance of the drive back to Chicago. Dawn and Marie left Betty’s home and, almost as soon as we got back into the car, the conversation turned back to how to create something similar to the EXCHANGE at home. We started making lists. Where would we do this? What would we need? How much time could we devote? What equipment would we need? How many people should we have? Should we open it up to anyone? (Not on the first one...wait, the first one?, implying we would have more than one??!! Quite possibly. YES!) How do we keep it manageable? There were three of us from the Chicago club who attended the WIT EXCHANGE so maybe we just keep it focused (something we had to practice at the EXCHANGE) and simple, with just 3 groups of 2 people (one other member and one WIT experienced woman). We discussed all of these things (and much, much more). Then we decided there was “no time like the present,” so we called the first person on the short list (Clint Stevens) to ask if he would be willing to participate in, and also allow us to hold “an event” at his shop. He answered his phone saying “of course” and yes, we could use his shop. YES! So, we now have our venue, and were in awe at the blind trust Clint gave us with a very sketchy, and purposely vague, description of what we wanted to do. At this point, we called Julie Schmidt (also from Chicago area, who was sitting at the airport in Atlanta waiting for her return flight home) to tell her that we had been discussing a plan expanding the EXCHANGE to Chicago for most of our road trip, and already had a place to hold the event. Julie was all-in, and made some great suggestions. After just about half of the 200 miles left on our trip, we filled our 3 – 2 person groups with Richard Nye and Roberto Ferrer. By the following Tuesday evening (our September club meeting), we agreed to add another person to each group. We added Marty Knapp, Kurt Wolff-Klammer, and Ken Staggs. We didn’t set the official date until just after our October club meeting, announcing December 2nd via email to all participants. (Let the excitement start to build!)

We needed to iron out the details, e.g., how to abbreviate the WIT EXCHANGE agenda down to just a one-day event, and what challenges would this present? What would we use for the inspiration words? What types of embellishing would we include (harder than you can imagine when the guy whose shop you are using literally has everything and is willing to share)? What to use for wood (similar to what we used at the WIT EXCHANGE – if it ain’t broke, don’t fix it)? When to visit our venue to determine: what needs to be done prior to the event? Is there enough work space for this type of event? Is there enough equipment? How to set up so the groups have room to work in the space? Who would work with whom? How much time to allow for each phase of the event? What words to use? (We reached out to the WIT committee, and were offered the complete list of words, which made life so much easier – Thanks again to the committee!) How do we document what we learn? How do we do this all in just ONE day? Funny though, the one question that never came up: “Are we crazy to try this?” Nope – all I heard was, “we can’t wait!”

Finally, December 2nd arrived, and it was perfect timing. We had a LOT of snow the week before, but most of it had melted away, and the flooding from the melt was all but gone so the streets were wet, but, thankfully, not covered in the ice that had been there just a few days before. We decided to announce the groups via email the day before the event so that the groups could communicate what they were going to bring so as not to duplicate too much “stuff” (this worked out well).



L-R: Julie, Marie, and Dawn. Photo credit: Roberto Ferrer

Creativity eXchange, con't

Following a format similar to that used at the WIT **EXCHANGE**, we did a very brief introduction to the inspiration/creation/completion process, then drew the inspiration words. We asked that everyone take 5 minutes to contemplate what their words meant to them individually, then get together in our groups to brainstorm for 15 minutes or so and not over-think it, just get to work. We stressed that the goal was learning from each other rather than trying to make a perfect project, and suggested that sometimes taking advantage of “design opportunities” that happen may be crucial to the creative journey.

Roberto brought a “real” camera set-up that allowed us to capture some (most?) of the day on video (which he is currently working to edit down to a reasonable length) and some still photos. Each of us took pictures throughout the day, using our phones, and we hope to put together a presentation in the future that may inspire others. There was just not enough time to do it that day.

We held a “wrap-up” discussion at the end of the day, which allowed each of us to learn a little more about the thought process used to create the projects. This wrap-up was a crucial part of the process. It allowed all the makers to ask questions, and to better understand how the projects came to be. The collective eXchange energy spiked during this discussion as everyone asked questions, got answers, and made suggestions on things that worked and didn't work. In the follow-up survey, we found that one of the best parts of the day was learning how others looked at their projects, and what led them to create what they created. The three projects that were created included “Eternal Personality” – created by Julie Schmidt, Richard Nye, and Ken Staggs; “Shallow Armor” – created by Dawn Herndon-Charles, Roberto Ferrer, and Kurt Wolff-Klammer; and “Enveloping Seasons” – created by Marie Anderson, Clint Stevens, and Marty Knapp.

We had a few glitches along the way – we should have assigned each group a lathe, instead of just allowing anyone to hop on a lathe. That was definitely a mistake, but, all-in-all, it was an excellent event, and we hope to improve (and possibly expand) the eXchange in the coming months. If you are missing that extra kick to your creativity, we highly recommend trying something like the eXchange in your area. Let the ripples continue!



Above: “Shallow Armor” by Dawn Herndon-Charles, Kurt Wolff-Klammer, and Roberto Ferrer. Lower right: “Enveloping Seasons” by Marie Anderson, Marty Knapp, and Clint Stevens.

I knew I would have an absolute blast with my cohorts, Roberto and Kurt, yet was still blown away by their imagination, creativity, and patience. Roberto is a dervish brimming with ideas, creativity, and ability to cut through problems to find a way to keep progressing. Softening edges with a Foredom too slow? Take the piece to the belt sander to get the shape and then refine with the Foredom later. Kurt did an amazing job with the shell, from turning to carving, texturing, and painting – and with this big, contagious smile on his face.

It was a fun, invigorating day full of learning, appreciation for alternative viewpoints, approaches, and artistic interpretations. I enjoyed seeing and hearing how people approach the project, their challenges, and solutions. It was a day of growth, not just as a turner, or artist, but as a living breathing person. Learning a bit about leading, and not just blindly following.

Call the experience challenging, intriguing, frustrating anything but shallow.

From Dawn Herndon-Charles regarding her group project: “Shallow Armor”

I had the privilege to work with two amazing individuals (Roberto and Kurt) for the WIT-inspired Chicago Creativity eXchange. In addition to being talented turners and creative wood artists, both are wonderfully interactive, and fun to be around.

Drawing our words, we all came up with the concepts of knights and shields, and water. Shallow was challenging - we looked for creative interpretations such as superficial or lacking depth, but were stymied for something that would work for a project in the timeframe. I laughed as Kurt mentioned “Shallow Hal” as that had popped into my head as well. We discussed “what has thin-plate armor and could work with shallow?” A turtle! From that point we were off, googling turtle images. Aha, a sea turtle has a softer or thin shell compared to snapping turtles. How could we add movement and interest? Put Hal on a shield-like platform with spikes all around it and the surface depicting wavy water and dry land with a conquistador helmet, with scars on his shell, and head held high from hard-won victory.

Throughout this process we laughed, learned, and had a tremendous time. During the day I gave the room a start when with a very loud Pop! I made a bandsaw's zero-clearance insert even more so. I found only two of the shrapnel pieces. We used Roberto's BFB2000 (you know, a home-built Big Fantastic Burner made with a car battery charger, stereo wire, various parts, and ingenuity) for wood-burning texture onto the piece.



Lathe to Table 2018

by Kate Swann

In November, 22 women from all over the United States gathered at the Florida School of Woodwork for a three-day “Lathe To Table” event. Many had never turned or carved before, and some were artists in other mediums.

Sponsored by WIT and the Florida School of Woodwork, “Lathe To Table” was taught by Beth Ireland, Dixie Biggs, Melissa Fair, and Kate Swann. In round-robin style, each student made a plate, a cup, and a spoon (well maybe it was more sporky), and used them for a celebratory meal on the last day. They also got to try encaustic wax work as a new area of experimentation.

Students learned how to do woodturning, pyrography, carving, and encaustic work. Along with camaraderie, new skills, and friendships, the weekend was a wonderful success.

A very impromptu, and hilarious, auction on the last day raised enough money for a week-long scholarship for future students interested in turning, carving, and furniture making.

“This was the most uplifting, fun weekend. I was afraid to sign up because I didn’t know anyone, or how to do some of the things, but holy cow, it was a blast. Everyone was super friendly and kind. I’m really blown away by how well I did – I can’t wait to do it again”

– Kimberly W.



Cape Cod Woodturners WIT by Robin McIntyre

On November 4, seven WIT turners met for an afternoon of sharing, skill-and-confidence-building, and fun. Michelle Cronin hosted our group at her shop in W. Dennis, MA. Following a potluck lunch, everyone participated in a group project of making a bell ornament. Robin McIntyre sent out the project tutorial ahead of time, and women could pick what part of the project they wanted to participate in. Everyone got the “fixings” to make the hanger and clapper, plus blanks to complete their own project. We had lots of fun being together!



Mentoring Girl Scouts by Linda Ferber

The Minnesota Woodturners and AAW have been mentoring Girl Scouts. A recent hands-on class was for handles of pizza cutters. One of the girls made hers in the shape of a Coke bottle. AAW will soon be offering a Girl Scout Badge program.



Opportunities for Women in Turning

Classes, Workshops, Exhibits, Demonstrations, and Grants

Regional & Club Events

Jan 17–18, 2019. Hands-on workshop with Merryll Saylan. Dovetail Wood Arts, Philadelphia, PA. <https://centerforartinwood.org/event/workshop-with-merryll-saylan/>

Jan 25–26, 2019. Tennessee Association of Woodturners Symposium. Featuring Ashley Harwood. Marriott Hotel and Convention Center, Franklin, TN. <https://www.tnwoodturners.org>

Feb 1–3, 2019. Fine Woodworking Hands On Event. Featuring 3 days of intensive hands-on workshops with Dixie Biggs (Get Creative with Colorful Relief Carving), plus many other classes on other woodworking techniques. Florida School of Woodwork, Tampa, FL. For more information: <https://www.finewoodworking.com/hands-on>

Feb 8–10, 2019. Florida Woodturning Symposium. Featuring Dixie Biggs and Peggy Schmid. Lake Yale Baptist Conference Center. <http://floridawoodturningsymposium.com>

Mar 14–17, 2019. Hands-on retreat. Featuring Sally Ault, Rebecca DeGroot, and Wendy Nave. Nave's Sawmill. <https://www.mesquitetree.org>

Mar 15–17, 2019. Oregon Woodturning Symposium. Featuring Seri Robinson and Cynthia Gibson. Linn County Expo Center, Albany, OR. <http://oregonwoodturningsymposium.com>

Exhibits

Nov 2, 2018 – Jan 19, 2019. *Merryll Saylan: This is Your Life.* The Center for Art in Wood, Philadelphia, PA. <https://centerforartinwood.org/event/merryll-saylan-this-is-your-life/>

Jan 3, 2019. Reception for Kathleen Duncan, featured artist for January, 2019, [Broadway Gallery](#), Longview, WA.

Call for Exhibits: AAW maintains a list of calls for exhibits and other opportunities. Info at: <https://www.woodturner.org/page/CallforEntry>

Save the date!!!

September 5–7, 2019

The WIT **EXCHANGE** will be back by popular demand! Once again, we will hold the 3-day **EXCHANGE** at Arrowmont. More details and information will follow – check the next newsletter.

If you would like to know what the 2018 WIT **EXCHANGE** was like, check out the [WIT Newsletter from September 2018](#). All the WIT newsletters can be found at <https://www.woodturner.org/page/WITNewsletters>.

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 will be available on the website in January. Grant recipients are expected to disperse information about AAW, and promote its activities. Grants cannot be used for food, or to pay a stipend to, or personal expenses of, 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 AAW memberships to women for a one-year, full "General" AAW membership. WIT is also offering a full-price one-year AAW membership to women who join AAW for the first time AND join their 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 vice-president may request the grant. If you have questions, please email wit@woodturner.org.



Raleigh 2019

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Start making plans for the AAW Symposium in Raleigh...

The next AAW symposium will take place July 11–14, 2019, at the Raleigh Convention Center, Raleigh, NC. Featured demonstrators include Sharon Doughtie, Ashley Harwood, and Kimberly Winkle. Betty Scarpino is also on the schedule for a special lecture.

The annual AAW symposium offers many opportunities for Women in Turning, including being able to display up to three turnings in the instant gallery, world-class demonstrations by a wide array of artists, a trade show that is amazing, special exhibits by featured artists, and the annual AAW and POP juried exhibits. There are also auctions, where you can add to your woodturning art collection. And, last, but not least, the opportunity to meet and interact with other Women in Turning.

RECALL: Penn State Industries recalls woodworking jaw chuck systems due to laceration hazard. This recall involves Penn State Industries CSBARR5 quickchange jaw chuck systems. <https://www.woodturner.org/news/430972/RECALL-Penn-State-Industries-Recalls-Woodworking-Jaw-Chuck-Systems-Due-to-Laceration-Hazard-1211.htm>

Women in Turning Gallery - Kitchen & Gift Items



Betty Simnitt

These were all made for family members. Made from a 70-year-old Andromeda's bush. The wood was salvaged when the house was razed.

Joanne Sauvageau

Plate and utensils, created out of cherry. The plate rim was trimmed using my new rose engine.



Susan Dollar

Here are pie servers I gifted this year.

Women in Turning Gallery - Kitchen & Gift Items



Kelly Williams

Measuring Spoons



Patty Jennings

It is a snowman peppermill that I made as a gift for my sister-in-law. The pepper goes in the body of the snowman and when the hat is twisted, it comes out the bottom. In the hat is a salt shaker which is shaken out the top. The hat is made from walnut and the body is maple. I painted the face with acrylic paint.



Joan Busby

Mason jar lid decoration. Makes great use of scrap pieces of wood and great gifts.



Pam Dergins

Baby rattle, made from curly maple.

Women in Turning Gallery - Kitchen & Gift Items



Kalia Kliban

I made a batch of cocktail muddlers last year that were a lot of fun. I did a little bit of carved stippling on the ends to give them some grip. The woods, from outside to inside, are curly maple, European pear, and manzanita.



Joan Lech

Clockwise from upper right:

Cherry cheese board with sassafras turned mouse and maple cheese knife

beverage mug in many different woods (8 inches tall)

trivets turned and chip-carved, in butternut and basswood.



Video Resources & Miscellaneous Links

If you've ever wanted more information about turning techniques, this section of the newsletter is where you will find links to instructional or inspirational videos. Just click on the highlighted link to open the video. This edition features Women in Turning profiles: Merryll Saylan, Betty Scarpino, Judy Ditmer, and Michelle Holzapfel.

[Merryll Saylan: This is Your Life \(9:38 min\)](#)

[Signatures in Wood \(1993\): Betty Scarpino, Judy Ditmer, and Michelle Holzapfel.\(33:52 min\)](#)

From the Editor:

2018 was a great year for Women in Turning... So many awesome happenings for 2018, it's almost sad to see such a productive year come to an end. Highlights for Women in Turning in 2018 include: (1) WIT Chapter Liaisons! We have a huge cadre of turners (women and men) who are serving as liaisons between chapters and the WIT committee. This is where information about events and opportunities are passed along in the chapters, and where outreach to new women turners occurs. A huge thanks to all of our chapter liaisons! (2) This year's EOG auction piece (Topsy Turvy) included participation by 49 women, and raised \$3000. (3) The first WIT **EXCHANGE** was a huge success in September - enough so that we will be doing it again in 2019. Make sure you sign up early. More information will be provided via emails, online at AAW, and through the newsletters. (4) The networking among women turners is growing exponentially - through personal connections, social media, and events planned for regional and national venues. There are many success stories across the globe, and I'm really excited to see our continued progress as a community.

This issue's gallery feature is on kitchen and gift items. There are many useful and whimsical pieces that can be made on the lathe, and I hope you'll enjoy the examples submitted by **Joan Busby, Pam Dergins, Susan Dollar, Patty Jennings, Kalia Kliban, Joan Lech, Joanne Sauvageau, Betty Simnitt, and Kelly Williams.**

Thank you! to all the Women in Turning who contributed articles for this newsletter: Marie Anderson, Sally Ault, Linda Ferber, Dawn Hernden-Charles, Beth Ireland, Robin McIntyre, Kim Rymer, and Kate Swann. The Women in Turning Committee has also contributed to content of this newsletter, working diligently behind the scenes. I'd especially like to thank **Elizabeth Amigo** for her excellent copy-editing skills.

AAW has excellent learning resources. Click on the image below to see all the great information available from Woodturning **FUN**damentals.

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HOME MEMBERSHIP CHAPTERS LEARN READ WATCH SERVICES EVENTS CALLS FOR ENTRY/GRANTS



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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 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.

From Kathleen Duncan, WIT Committee Chair:

As 2018 draws to a close, I'd like to thank all the WIT committee members for their contributions to WIT this year. I think we've had an excellent year.

Each year, AAW chairs are asked to review their committees and to introduce some new faces to the table. Sadly, we will be saying goodbye to Sally Ault and Elizabeth Amigo as committee members. In addition to other committee duties, Elizabeth has been our newsletter copy-editor. This is a huge task, but she has agreed to continue in this capacity. Sally has made numerous contributions in her years on the committee. She secured many donations for the 2018 WIT **EXCHANGE** silent auction pieces, and was instrumental as both a facilitator and a participant at the **EXCHANGE**. She's already planning to attend next year's event as a participant. Although neither one of these fine women will be on the WIT committee, they will continue to be involved with WIT and AAW.

A less visible part of WIT is our team of grant evaluators. The AAW grant process is undergoing a revision this year. WIT will have a representative on that committee, and we have a grants program for under-represented populations (women, disabled, minority, etc.). Many thanks to Sally Ault, Lou Kinsey, Janet Sutter, and Molly Winton for serving on our grant team over the past years.

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*"If you don't like the road you're walking, start paving another one."
- Dolly Parton*

