

Women in Turning Newsletter

March 2019



AAW | AMERICAN ASSOCIATION OF WOODTURNERS

Exploration Leads to Discovery: A Multi-axis Journey by Barbara Dill

When you discover something that brings you joy and excitement, it is easy to spend hours developing the skill and the understanding required to master it. To succeed in any endeavor, it is important to understand how to think about it. You wouldn't join a jazz band if you hadn't spent years understanding music theory, and years developing your skills on your instrument.

If you are intrigued with multi-axis spindle turning, you are probably one of many who have found this area of turning challenging and confusing. In the past, most of us relied on luck, or artistic savvy, to find interesting multi-axis forms. But, when the fundamental ideas have been explored, and the skill has become second nature, a turner has the ability to intentionally discover forms, and find her own creative voice.

In this article, I want to point out why it is important to understand multi-axis spindle turning, and why it is important to start at the beginning.

How do you find an interesting multi-axis form? You can either experiment by randomly changing the axes to see what that might yield, OR you can systematically explore this area of turning.

A conceptual model does exist that provides a way to understand multi-axis spindle turning. The essence of this model is that there are only two ways a new axis can be positioned relative to the center axis: parallel or not parallel. (Nonparallel axes are also known as twisted, in that they cross the center axis, or a line parallel to the center axis.) And there are only two types of outcomes: arc type and circular type, depending on whether or not the cut goes deep enough to create a new cylinder. This means that there are four families of spindles with the same type of axis placement and outcomes. And there are many identified variables that apply to each family of spindles. Knowing this gives a framework to understand multi-axis spindle turning. Table 1 shows a visual representation of these ideas.

Links to articles, videos and my book, *MULTI AXIS SPINDLE TURNING: A Systematic Approach*, can be found on my website, www.barbaradill.com.

When an interesting idea is found, it can be explored by using some of the variables, such as the size and shape of the wood, the profiles used, and the many potential axis placements. Many of the more interesting pieces I have made have come from developing some of the small ideas that I have gained from experimentation.



For example, the small spindle in Figure 2 is one of the many spindles that I turned as I was trying to figure out how these spindles were related, and what they had in common. This spindle is an arc type, and has beads turned on each axis that alternate from the beads on the opposite axis. It was turned on two parallel axes that are the same distance from the center axis, and in the same plane with the center axis.

In 2013, I saw a call for entries from Arrowmont for a show that was titled *The Light of the Moon*. I don't define myself as a conceptual turner, but, as I thought about that idea, I thought about that little spindle that I had turned back in 2006. I decided to apply some of the variables that I had grown to understand. So I turned it on three parallel axes ... and then on four parallel axes. I then decided to turn the same idea on two, three, and four twisted axes. I varied the sizes of the wood that I used (Fig. 3).

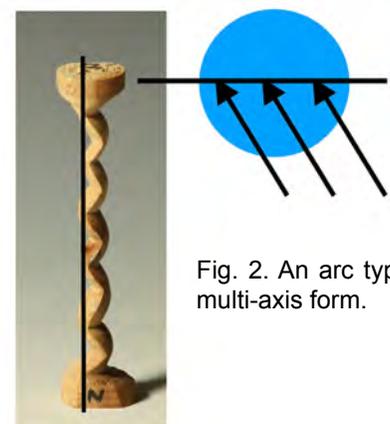


Fig. 2. An arc type multi-axis form.

Barbara Dill, con't

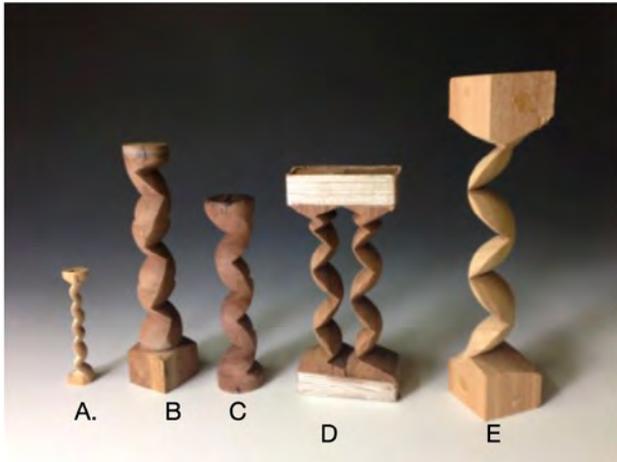


Fig. 3. In this photograph, A is the original spindle turned on two parallel axes, separated by 180 degrees; B is turned on three parallel axes, separated by 120 degrees; C is turned on four parallel axes, separated by 90 degrees; D is a split turning, using two pieces of wood; and E is one of four pieces of wood that was a split turning.

I found that I could use larger pieces of wood and turn the parallel axes as a split turning. Figure 4 shows a piece titled "Trio." These pieces are 22" tall. The walnut sculpture on the left is one of a split turning, using four pieces of wood, alternating beads on four parallel axes; the cherry sculpture consists of alternating beads on three twisted axes; the holly sculpture has alternating coves, turned on three twisted axes.



Fig. 4. "Trio"

Later, applying the same idea, I experimented using square and rectangular pieces of wood rather than long spindles, to create "Spheres Interrupted" (Fig. 5). These pieces have alternating beads on two axes, twisted at 90 degrees.

Understanding these simple concepts when turning multi-axis spindles provides opportunities to grow simple ideas into spectacular forms. Many hours of experimentation and fun can be had, not to mention the many new forms that will emerge.



Fig. 5. "Spheres Interrupted"

Barbara Dill, con't

VARIABLES:

PARALLEL AXIS
(DOES NOT CROSS THE CENTER AXIS)

OTHER VARIABLES INCLUDE:

PROFILE : (straight, curved or v-cut) symmetry, depth of cut;

AXES: number of axes used, the many options of axis placement; distance of new axis from center; various ways to connect the axes; the axes used to finish the project.

WOOD: size and shape of wood

TWISTED AXIS
(CROSSES THE CENTER AXIS OR ANY LINE PARALLEL TO THE CENTER AXIS)

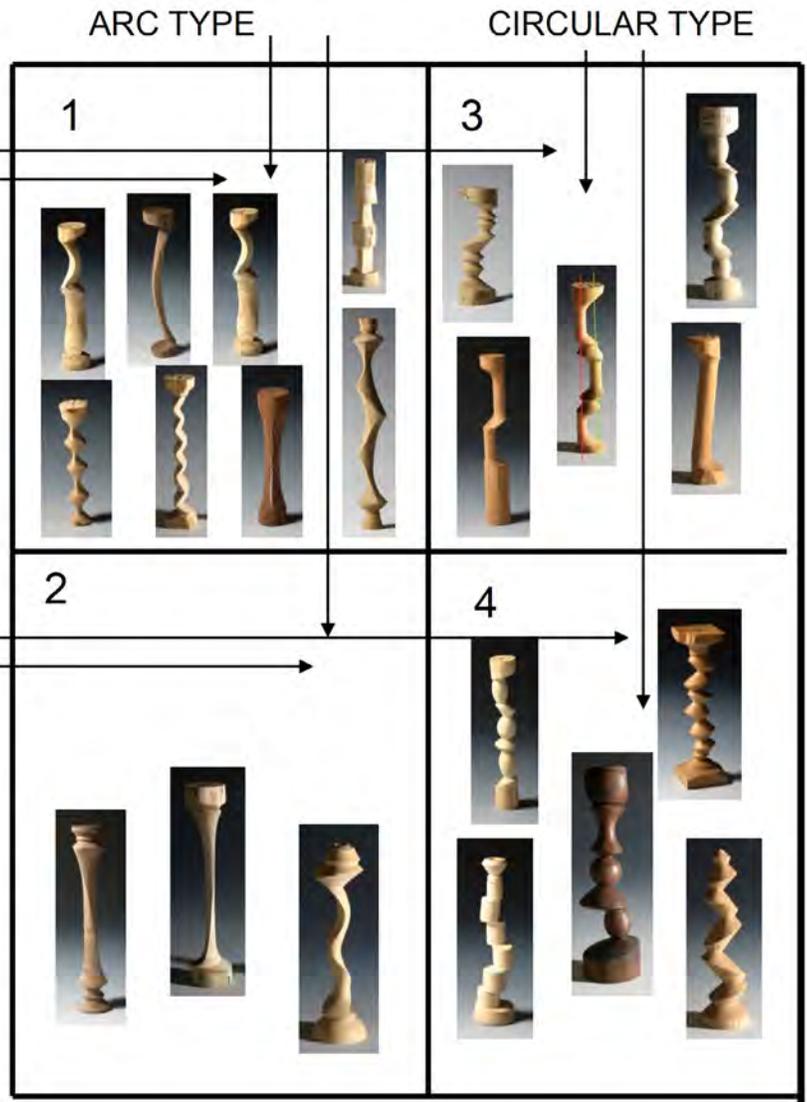
OTHER VARIABLES INCLUDE:

PROFILE : (straight, curved or v-cut) symmetry, depth of cut;

AXES: number of axes used, the many options of axis placement; distance of new axis from center; various ways to connect the axes;

WOOD: size and shape of wood; orientation of wood to lathe.

Table 1



About the artist: Barbara received a BS degree in Nursing from the University of Tennessee in 1968. Her career took her to Europe and to East Africa in the early '70s, and her photographs were her souvenirs. She received a Master of Psychiatric Nursing degree from Boston University in 1980, and coordinated psychiatric aspects of emergency departments at Boston City ED and Medical College of Virginia's ED. Barbara's first experience with carving wood was in 1988, at a carving class in Richmond, VA.

Wood became her passion, and in 1989, she was able to retire from a 21-year career in nursing. She first studied woodturning in 1990 at Arrowmont, with Michael Hosaluk, then in '91 with Ray Key, then in '92 with David Ellsworth. She has attended symposiums, workshops, and demos through the years. In 1998, she started teaching beginning woodturning at the Hand Workshop in Richmond (now the Visual Arts Center, 1998–2006).

In 2006, her focus turned to multi-axis turning. Tired of running into dead ends with her candle holders, she decided to see if there was a way to sort out the confusion of this aspect of turning. If an obsession is to wake up with a new "what if" most mornings, then she was obsessed.

Barbara enjoys teaching and sharing her knowledge. She has made an instructional video that is on her YouTube channel; has recently compiled a book loaded with drawings, photos, and information; and has published articles in *American Woodturner* (Fall and Winter 2007, February 2010, December 2011, and October 2013). She was an Emerging Artist at the 2011 National Symposium, and has demonstrated at SWAT in Texas, the Appalachian Center for Craft, Arrowmont, the Center for Furniture Craftmanship, and AAW symposiums, as well as turning clubs in many states and in Canada.

She has created a book about multi-axis spindle turning, published by Schiffer Books, that is available in bookstores and on line (Amazon).

She now enjoys time in her studio in Rockville, VA.

"My interest is to experiment with the many forms that can be turned on a lathe between centers."

Website: www.barbaradill.com

The Time Travelers

by Andi Wolfe

I was invited to be part of an exhibit called *The New Horizons*, which opened in June 2019, at the Gallery in the Park in Richmond, Washington. This invitation occurred two years before the exhibit opening, with the instructions that artists were to make a piece that was totally different than their signature work. The justification for this caveat was to allow artists to produce something unexpected, given that most artists are stuck in a line of signature work that collectors and galleries are used to.

My signature work involves small pieces—usually under 10 inches in any dimension. I gave this a lot of thought—probably the entire first year, off and on. I finally came up with an idea to do a wall installation. Instead of working at a small size, I would go BIG! I sketched a design, and began making individual pieces for this installation about a year ahead of my deadline. I thought of making imaginary propagules for plants that could be arranged in a dynamic sculpture. I wanted 100 individual elements, but ended up with 73.

Figuring out how to mount these turned and carved elements was the next challenge. I finally made a sketch for individual box modules that I thought might work. I sent the sketch to Clay Foster, who made them with extreme precision so that I could consistently mount the modules on a wall. Each module had two key-hole slots, and could hold six to nine elements, already strung and positioned, which made the installation by the galleries pretty straightforward.

The exhibit opening was at a time that I could attend, so off I went with my husband to be part of the festivities. When I walked into the gallery, I was gob-smacked by how *The Time Travelers* was installed. It took up its own wall, and the docents I talked to said that it made a huge impression on visitors who came to the exhibit. After the show in Richmond, the exhibit traveled to the Gallery of Wood Art in St. Paul, MN.

UA Creative Studios did an [artist feature video](#) about my project. It's only about three minutes long and was nicely done. They were able to condense several hours of video from visits to my shop and lab to tell a concise story about this installation. I'll give a huge shout-out to them for the work they did on the video. If you are ever in need of professional production work, check them out. Here's a link to their website: [UA Creative Studios](#).

The Time Travelers is now part of the permanent collection at the Gallery of Wood Art in St. Paul, MN.

andiwolfe.com



Photos (clockwise from upper right): "*Quercus rubra*," one of my signature leaf bowls; the first axis of my pod form—most were made by inside-out turnings with a blank sawn length-wise; the second axis of my pod form turning; a selection of my carved forms (pod, sphere, segments of spindles or bowls); a view of the installation; *The Time Travelers* as installed.



Women in Turning - Sharing Experiences

Creativity Exchange (Continued from the December 2018 WIT newsletter)

by Julie Schmidt

(Regarding her group project "Eternal Personality.") My group consisted of Richard Nye, Ken Staggs, and me. I was truly happy that I could work with these two talented individuals. It was very beneficial that one person in each of the groups had done an eXchange before. The WIT EXCHANGE helped to prepare us for this experience.

When the three of us (Rich, Ken, and I) began brainstorming, we went in several different directions. It was amazing that we all three liked the more abstract scenario best. We decided that "eternal" could be as simple as a never-ending circle or sphere. Then "personality" was easy. We would do three pieces that worked together, but each had a specific personality. So we did three circles: two spheres, and a half sphere as the base. We all three got to turn, turn, carve, paint, and finish the pieces. Techniques and tools used included an airbrush, carvers, spray paint, paint that was spattered and then blown onto the base, color crème, wire, metallic powder, and metallic leaf, to give the spheres their color, depth, and, thus, their personality. It isn't the first time I have been covered in glitter. This gave the "earth" a more vivid appearance, as if we were looking down from the heavens.

We all had a good time and learned about talents each of us possesses. We learned new processes and techniques, and shared equally in the task. Our piece not only looks good, but also includes movement. I have included a picture (above), but a video would show the movement. It was an amazing day of collaboration that allowed us to create something that truly was inspired.



Cape Cod Woodturners WIT, February 10, 2019

by Robin McIntyre

Six turners enjoyed one another's company while gaining confidence and experience with turning. Jan Casiello hosted our group in her shop, and we borrowed a second mini lathe (awarded through an AAW grant) from our club. With two lathes available, each turner got more time on the lathe to participate in a portion of the project, a cupped jewelry holder. Robin McIntyre got a tutorial on the project out to everyone ahead of time for review. Jan coached the turners on the finial as needed, and Robin mentored the bowl turning. A wonderful afternoon of learning together!



L to R: Robin McIntyre, Joanne Brown, Debbie Chapin.



L to R: Kathy Regan, Jan Casiello, Sandy Arnone.

"A good compromise is one where everybody makes a contribution." - Angela Merkel

International Women's Day "Ladies Night" at Rockler Woodworking and Hardware, Bolingbrook, IL, March 8th, 2019

by Marie Anderson

On February 9th, Rockler and the AAW began a partnership to introduce Rockler customers to the AAW. The kickoff day included woodturning demonstrations at Rockler stores nationwide. Most of the presenters for these demonstrations were recruited from local AAW chapters. After learning about this program, it seemed like a great foundation to follow up with a Ladies Night event specifically for women to learn a bit more about woodturning and WIT.

I approached Mark Hubl, manager of the Rockler Woodworking and Hardware store in Bolingbrook, IL, about the possibility of putting together a Ladies Night event at his store. Mark is a member of both Chicago Woodturners and Windy City Woodturners (and past president of Windy City Woodturners). Mark was "all in" before the idea was fully formulated. We had a few discussions, and Ladies Night was scheduled for International Women's Day, March 8th. Mark told me he had several regular women customers, but they never seemed to be in the store at the same time. He agreed that having an event that brought them together would be a great idea.

Ladies Night was scheduled for 5:30–8:00 P.M. We hoped to have at least 10 ladies attend. We briefly considered doing hands-on woodturning, but the evening quickly morphed into a woodworking event including 6 women presenters, so we settled on a woodturning demonstration rather than a hands-on opportunity. The topics to be covered included woodturning, WIT, DIY cabinet making, finishing, and "A Maker's Experience" (how to promote your woodturning/woodworking on social media), along with a presentation from the owner of the Chicago School of Woodworking. She introduced her school and explained the opportunities for learning various woodworking skills, including woodturning specifically geared toward women. We also had giveaways during the event: Rockler supplied a couple of gift cards, AAW sent a few copies of the *American Woodturner* magazine, and we added some green wood blanks.

We had 25 women in attendance (and, briefly, one man). Only five were AAW members. The first five arrived before 5 P.M. so I started a bit of pre-event spindle turning (to keep the early birds interested) until all of the presenters arrived. This ended up working well, because many of these ladies had come specifically interested in woodturning, and most were complete newbies. We covered the basic information—safety, parts of the lathe, terminology, tools, AAW, WIT, local clubs—and then had a quick egg-turning demo. (Our last presenter was slightly delayed so when she arrived, we "officially" started the event around 6 P.M.)

As with any first-time event, we had a few glitches in the timing. We finally took a break at about 7:30. After checking in with Mark and the ladies, we decided to go with an abbreviated bowl-turning demonstration. Dawn Herndon-Charles and I spoke about WIT and the WIT EXCHANGE, and handed out information about AAW and WIT. We then discussed the log-to-bowl process using step-by-step visual aids. We had come prepared (in case we were short on time) with a partially turned green-wood bowl. Dawn re-trued the tenon and reversed it onto the chuck while I explained how we got to the point she would start from. Dawn did an excellent demonstration that included some sharpening instruction. We ended the event at about 8:30 P.M., with all but three women staying for the entire event.

We considered this Ladies Night event a resounding success. When asked if they would be interested in another event, possibly quarterly, the ladies in attendance unanimously said "yes"—and some suggested monthly! The only thing I would change is to limit the topics to three or four in order to keep the event in the scheduled time frame.

This was a fun event, and I highly recommend it if you are interested in meeting other women in your area. Talk with the manager of your local Rockler (or other woodworking store). The managers and staff will be able to help with the planning, and they already have a list of customers to invite! In our case, Mark recruited the other presenters after I started the ball rolling by picking the date. He agreed to promote the event in the store, get it onto the Rockler calendar (both web-based and their printed class flyer), and send emails to his customer base. I also sent announcements to the local woodworking and woodturning clubs, and a press release to the local paper.



Photos by Marie Anderson. L: Alma Villalobos of @pinksoulstudios; R: Dawn Herndon-Charles.

Welcome to Our New WIT Committee Members by Kathleen Duncan

Each year in January, many of the AAW committees change membership. This year we have two new members: Lynne Yamaguchi and Marie Anderson, who are replacing committee members Sally Ault and Elizabeth Amigo. I'm sure Sally and Elizabeth will continue to serve AAW and WIT in other capacities. We thank them both for their hours of service to the WIT Committee.

Lynne hails from Tucson, AZ, where she was a founding member of the Southern Arizona Woodturners Association. A former editor and writer, Lynne has been turning since 2003. She has had several articles published in *American Woodturner*. Since a woodturning accident several years ago, Lynne has been a strong advocate of woodturning safety.

Marie is a long-time member of the Chicago Woodturners and Windy City Woodturners. She lives in Itasca, IL. Marie too has had articles published in *American Woodturner*. She is an advocate for woodturning education. Turning since 1993, Marie has served in various club positions including newsletter editor, outreach coordinator, educational committee member, and club secretary. In 2007, she was the instigator behind and co-chairperson for Chicago's biennial regional symposium Turn On! Chicago and, in alternating years, Chicago's 2.5 day Hands On Ornamental Turning seminar/workshop. Marie was instrumental in facilitating and promoting Chicago's Creativity Exchange, a one-day version of the September 2018 WIT EXCHANGE at Arrowmont. More recently, she coordinated a women's turning event at her local Rockler store.

Both women attended the 2018 WIT EXCHANGE, and both are dedicated to seeing more women involved in woodturning.

Safety Notices

Fractal Burning Has Killed and Could Kill You.

As of January 2019, we know of ten deaths [16 as of March] caused using fractal, or Lichtenberg, burning. We only know of those deaths that are reported by the media and show up in Internet searches; it is highly likely there are more.

The American Association of Woodturners has banned the use of this process at all of its events, and has banned articles about fractal burning in all of its publications.

The reported cases of fractal-burning deaths range from hobbyist woodworkers through experienced woodworkers to an electrician with many years' experience working with electricity. It only takes one small mistake and you are dead—not injured, dead. Some of those who died were experienced at using the process and some were not. What is common to all of them: fractal burning killed them.

High-voltage electricity is an invisible killer; the user cannot see the danger. It is easy to see the danger of a spinning saw blade. It is very obvious that coming into contact with a moving blade will cause an injury, but in almost all cases a spinning blade will not kill you. With fractal burning, one small mistake and you are dead.

This is true whether you are using a homemade device or a manufactured one.

There are many ways to express your creativity. Do not use fractal burning. If you have a fractal burner, throw it away. If you are looking into fractal burning, stop right now and move on to something else. This could save your life.

—Rick Baker, Chair, AAW Safety Committee

—Harvey Rogers, AAW Safety Committee

Another Death Caused by Fractal Burning Editor's Note, *American Woodturner*, February 2019

Sadly, I have just learned of yet another preventable death from the dangerous practice of fractal burning, and my heart goes out to the victim's family and friends. We know of at least six [16 as of March 2019] deaths from this cause since 2017, the latest being a retired high school art teacher. As with other fractal-burning-related deaths, this victim was using a homemade rig made using a transformer from a microwave oven. But the inherent risk of electrocution remains, regardless of the equipment used.

Many woodturners (and woodworkers) use fractal burning to embellish their projects, despite the AAW's official warning statement about the dangers. The statement was published in the August 2017 issue of *American Woodturner* (page 5) and is available on the AAW website at tiny.cc/AAWfractal. Please take a few moments to read and consider this serious warning. Also, spread the word about the hidden dangers of this practice by warning others—you could save someone from an accidental but preventable death.

—Joshua Friend

The AAW offers a free digital publication on safety: [Safety Guidebook for Woodturners](#)

For more information about safety in turning: <https://www.woodturner.org/page/Safety>

Opportunities for Women in Turning

Classes, Workshops, Exhibits, Demonstrations, and Grants

Regional & Club Events

Apr 11–14, 2019. Scarlett Rouse: Basic Woodturning, Arrowmont, Gatlinburg, TN. <https://www.arrowmont.org/workshops-classes/workshops/>

Apr 15–19, 2019. Dixie Biggs: Carve It. Burn It. Color It. Florida School of Woodwork, Tampa, FL. <https://schoolofwoodwork.com/events/carve-it-burn-it-color-it-with-dixie-biggs/>

May 4–7, 2019. Cindy Drozda: Demonstration and hands-on workshops. Des Moines Woodturners, Inc., Des Moines, IA. <http://www.dmwoodturners.com/wp-content/uploads/2019/02/Cindy-Drozda-Seminar-and-Workshop-Brochure.pdf>

May 11–12, 2019. Lynne Yamaguchi: Presentation, demonstration, and class. Bay Area Woodturners, Pleasant Hill, CA. <https://bayareawoodturners.org/>

May 16–18. Andi Wolfe: Demonstrations and hands-on class. Cascade Woodturners, Portland, OR. <https://cascadewoodturners.com/events>

May 26–31, 2019. Beth Ireland: Architectural Woodturning. Appalachian Center for Craft, Smithville, TN. <https://www.tntech.edu/fine-arts/craftcenter/workshops/summer/index.php>

June 8–9, 2019. Lynne Yamaguchi: Presentations and class. Prescott Area Woodturners, Prescott, AZ. <http://prescottareawoodturners.com/>

Jun 9–14, 2019. Sophie Glenn: Finish It Up: Techniques for Wood and Metal. Appalachian Center for Craft, Smithville, TN. <https://www.tntech.edu/fine-arts/craftcenter/workshops/summer/index.php>

Jun 30–Jul 13. Dixie Biggs: Techniques for Developing Original Surfaces. Arrowmont, Gatlinburg, TN. https://www.arrowmont.org/workshops-classes/workshop-details/?action=evr-plusegister&event_id=535

Jul 11–14, 2019. AAW 33rd International Woodturning Symposium. Featuring Amy Costello, Sharon Doughtie, Carol Hall, Ashley Harwood, Toni Ransfield, Betty Scarpino, Katie Stofel, Andi Sullivan, Kimberly Winkle, and WIT. Raleigh, NC. <https://www.woodturner.org/page/2019RaleighMain>

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

September 5–7, 2019: [Registration is open!!!](#)

The WIT **EXCHANGE** will be back by popular demand! Once again, we will hold the 3-day **EXCHANGE** at Arrowmont.

If you would like to know what the 2018 WIT **EXCHANGE** was like, check out the [WIT Newsletter from September 2018](#) or the [February issue of American Woodturner](#) (p. 42). All the WIT newsletters can be found at <https://www.woodturner.org/page/WITNewsletters>.

Exhibits

Mar 3–Jun 23, 2019. *Traces.* Annual Professional International Exhibition. Gallery of Wood Art, St. Paul, MN. <http://galleryofwoodart.org/current.html>

AAW Grants available for WIT Underrepresented 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.



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, an amazing trade show, 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, are opportunities to meet and interact with other women in turning.

Women in Turning Gallery - Multi-axis Turning

Pat Thobe

Box from mixed wood,
with texturing

4 X 3 inches

10.2 X 7.6 cm



Cypress

Diameter: 5 inches

12.7 cm

Women in Turning Gallery - Multi-axis Turning

Betty Scarpino



Work-in-progress for a fun collaboration. Stay tuned for more information in the next newsletter...

Women in Turning Gallery - Multi-axis Turning

Anne Ogg

“Tee Up”

Walnut

H = 2 inches, 5 cm



Emma Banner

“Jetson House No. 2”

Cherry and walnut

8 X 5 inches

20.3 X 12.7 cm

Video Resources & Miscellaneous Links

(Note: AAW recommends the use of faceshields while turning)

[Meet the Makers: Tracey Malady](#)

[Laguna Artisans: Ashley Harwood](#)

[Making a Sandbag: Pascal Oudet](#)

[Woodburning Tips: Donna Zils Banfield](#)

[Sharpening Gouges for Woodturning: Cindy Drozda](#)

[Anatomy of a Wood Lathe: Lauren Zenreich](#)

From the Editor:

I can't believe it is already spring! Everyone tells me that I'll be much busier whenever I find time to retire, so I've decided that I will never be able to retire... If you are like me, time flies by so fast that you sometimes forget to make plans for fun things to enrich yourself. Please don't be me—make sure you take the time to sign up for the **2019 WIT EXCHANGE**. The event will be held at Arrowmont, Sept 5–7. If you weren't part of the group in 2018, it's hard to explain what it was like. Trust me, you need to be there!!! As of this issue of the WIT newsletter, more than half the available slots have already been filled. Sign up on the [AAW WIT events page](#).

This issue's gallery feature is on multi-axis turning. Thanks to **Emma Banner, Anne Ogg, Betty Scarpino, and Pat Thobe** for contributing pictures of their work.

Articles wanted! I'm always in need of article contributions to the newsletter. If you have a topic you would like to write about, please send me an email to let me know what's on your mind. Technique articles, personal journeys, gatherings of women turners, club events featuring women, safety concerns, teaching opportunities—the sky's the limit. Please feel free to contribute. This is our community newsletter, and we want to hear what you've been up to.

Thank you! to all the Women in Turning who contributed articles for this newsletter: Marie Anderson, Barbara Dill, Kathleen Duncan, Robin McIntyre, Julie Schmidt, and Andi Wolfe. The Women in Turning Committee has also contributed to the content of this newsletter, working diligently behind the scenes.

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

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



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

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.

Women in Turning Committee Contact Information:

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Marie Anderson	Email: mecachin@gmail.com
Lynne Yamaguchi	Email: myturn@lynneyamaguchi.com
Andi Wolfe (Newsletter Editor)	Email: andiwolfe@yahoo.com

*"I'd rather regret the things I've done than regret the things I haven't done."
- Lucille Ball*

