

# Women in Turning Newsletter

Spring 2022



## ***This Present Moment: Crafting a Better World*** by Andi Wolfe

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

The Covid-19 pandemic resulted in the closing of museums throughout Washington DC for much of the past two years, including the Smithsonian American Art Museum's Renwick Gallery. The Renwick, established in 1972, is the premier museum featuring American Craft Art. The collection includes exemplary works in glass, fiber, ceramics, metal, and wood. The Renwick Gallery re-opened on Friday, May 13, 2022, with the 50th anniversary exhibit *This Present Moment: Crafting a Better World*. The exhibit continues until April 2, 2023.

The exhibit was curated by Nora Atkinson, the Fleur and Charles Bressler Curator-in-Charge and Mary Savig, the Lloyd Herman Curator of Craft. More than 150 artworks are featured with most of them being new acquisitions, including 43 sculptural wood artworks from the generous donation by collectors Judith Chernoff and Jeffrey Bernstein. The new acquisitions are from 30 artists (see the list in the April 2022 edition of American Woodturner), including first-time additions to the permanent collection by 23 of them. Of the 30 artists represented in this collection, nine are women and six of these are included in the Renwick permanent collection for the first time. The women artists with work in the exhibit are Dixie Biggs\*, Sharon Doughtie\*, Cindy Drozda\*, Louise Hibbert\*, Robyn Horn, Connie Mississippi\*, Betty Scarpino, Holly Tornheim, and Andi Wolfe\* (\* denotes artists new to the permanent collection).

Dixie Biggs, Betty Scarpino, and Andi Wolfe were present for the opening festivities, which began with a curators' guided tour during an open house in the morning, followed by a festive party that night. Other turners or wood artists in the featured collection in attendance were John Beavers, Andy Cole, Harvey Fein, J. Paul Fennell, Hal Metlitzky, Graeme Priddle, Avelino Samuel, and Curt Theobald. Ron Layport was also at the reception (his work was featured from another collection) as was furniture maker Katie Hudnall (her wonderful *Nut Case* is also a new acquisition), and Melissa Engler. Judith Chernoff and Jeffrey Bernstein were also present, celebrating with each of the artists.

The following evening, Jeff and Judy hosted a lovely celebration at their beautiful home in Laurel, Maryland. Their home is filled with works of art featuring wood artists from around the world. All the artists who attended the exhibit opening festivities plus partners, relatives, friends, and other collectors and/or curators were present. The entire weekend felt like a huge family reunion, and it was wonderful to have a chance to visit in person for the first time in two plus years.



Left: Jeffrey Bernstein and Judith Chernoff with Betty Scarpino in front of her work.

Right: Andi Wolfe, next to her work.

*This Present Moment, con't*



Top Row, L to R: Connie Mississippi, Robyn Horn

Middle Row, L to R: Cindy Drozda, Louise Hibbert,  
Sharon Doughtie

Left: Dixie Biggs



# Crystals Growing on Wood

by Carol Hall

[carol@thecarolhall.com](mailto:carol@thecarolhall.com)

Growing crystals has become an important part of the material language in my artwork in the past two years. The unexpected marrying of rock and wood speaks strongly about nature and time. I started when my daughter, Rowan, came home for a visit. She was fascinated by some pictures that she had seen of skulls covered in crystals. My husband quickly reminded us that we had a “skull box” in the studio. Yeah, seriously, a box full of skulls. So, we started reading up on how to grow basic crystals.

Since then, I have embellished many surfaces - bones, fossils, pottery, glass, and eventually wood. Wood has been the biggest challenge, because it is so porous and it has a tendency to crack or bloat in water before it mineralizes (fills up with crystals). The object will be subjected to soaking for long periods and then the drying process can cause the crystals to flake off as the wood shrinks and sheds water. This makes it very important to choose a wood that will tolerate this process. Fruit wood is one of the best options, particularly cherry. Think about how tolerant cherry spoons are of sitting in boiling pasta pots and soaking in your kitchen sink.

Tooling up isn't hard. You will need:

- Objects to grow crystals on.
- An 8-quart crock pot with the counter space for it to cook and cool over several days. You can also use a big bucket and add boiling water, but a crock pot allows you to dissolve your saturated solution and reuse it.
- Borax powder (sodium tetraborate) - a common laundry additive that you can find easily at a grocery store or jump in big and commit to a big resealable gallon container from Amazon for \$29.99.
- Water – boiling from the stove or heated to high in the crock pot.
- Dye - I used Trans Tint Concentrated Dye Solution. Ink, Rit Dye, or even food coloring will work. I used a couple of tablespoons in my crock pot.

Pictured are Danielle Barbour's wonderful, hand-turned wooden flowers. She very generously gave me some to experiment with. You can't help but be attracted to their delicate beauty. They were turned out of apricot branches.



## Crystals Growing on Wood con't

Here's the process:

- Create a borax solution by saturating your boiling water with as much Borax as you can dissolve into it. The more saturated the water is, the larger and faster your crystals will grow. Stop adding it when it no longer dissolves. It's like making rock candy. As it cools the borax comes out of the solution and forms crystals.
- Add the colorant of your choice. The more you add, the more intense the tone will be. I added a generous squirt of Trans Tint.
- Put whatever you want to crystallize into the pot when the water becomes tepid. You don't want to break down the surface of your object by adding it to the boiling water. Crystals will start to grow on the surface as the water cools and over time. This process will take 24 hours or more. The longer it stays in the pot, the larger the crystal masses will become. BEWARE! The crystals will grow on the sides and bottom of the pot and can fuse to your object, so suspending or rotating your object will help. Use rubber gloves when interacting with the solution.
- Remove your object when you are happy with the crystallization. Put it where it can dry slowly so you do not stress the object or flake off the crystals. I reinforce their connection with a generous coat of Chroma Craft Liquid Gloss Lacquer when the object dries.

It is very important to protect your final, dried crystals with spray lacquer or a coating of some sort. Painting them with acrylic paint or gilders paste can act as protection from humidity and oxidizing. They may oxidize over time if left uncoated.

Not all my experiments worked. Wood hollow forms in the wrong wood (avoid maple) quickly cracked and turned into split-up disasters. I was very successful with my friend Anthony Yakonick's turnings, because he stabilizes them with Cactus Juice to color them. Stabilized wood's shape doesn't fluctuate. I've created several large wood turnings where I grew crystals only on the edges so that I didn't have to submerge the entire piece. By crystallizing netting and other strata, they can then become elements to collage on to turnings to avoid stressing the wood.



Danielle's flowers are without a doubt my favorite. Their feathery petals allow the crystals to grow on all their surfaces – top and bottom. They are special before I added the crystals, but this unexpected quartz texture knocks them into a different, unique place.

There's so much room for more exploration. I hope if you try this you will share your successes and failures.

*“And the day came  
when the risk to remain  
tight in a bud was more  
painful than the risk it  
took to blossom.”  
- Anaïs Nin*

# *Women in Turning - Sharing Experiences*

## **Possibilities for WIT Liaisons**

**by Robin McIntyre, WIT Liaison Coordinator**

Over the past several weeks, WIT Liaisons have begun meeting together on Zoom to share ideas to jump start or revive our WIT Chapters. We plan to provide ongoing supports and problem solving to each other via the AAW WIT Liaison Community. We want to keep adding to the list of possibilities for all of our clubs.

Every club is different, every WIT group is different, every WIT Liaison is different—what can you do to support your own WIT group? Pick an idea that might work for WIT in your club to encourage and support other women. Will you tackle that job or ask another WIT member to do so? Can you pick another possibility another month? It does take a village and we want to be that village for each other. It takes time and ongoing exposure to let the world know that women turners are here!

### **Recruiting**

- Arrange with your membership chair to let you know when a new woman has joined your club. Email or call that person to make a connection. Send a welcome letter—photos of your current activities are helpful.
- Email or call individual members who haven't been active intermittently. That personal contact can be welcoming and motivating.
- In the subsequent calendar year, note who has dropped off your paid members and connect with that person.
- Work towards having women as one of the photos on your club brochure.
- Download the AAW WIT poster from the website and hang it in the shop where you are meeting.
- Bring a hard copy of the latest AAW WIT newsletter to your club WIT gathering to generate interest and show what other WIT groups are doing. Send the copy home with someone who would be unlikely/unable to access the newsletter via the website.
- Use social media, both from your own club and your WIT group, to announce your group and your activities. Know what the general computer savvy of your group is.
- Word of mouth is a positive way to spread the word to outside groups—maybe someone in your non-woodturning group will express interest in turning.
- Contact any local wood workers groups to see if you can generate interest in woodturning.
  - Have a joint woodcarving/woodturning exhibit or sale. Also display projects that are both turned and carved.
- Reach out to your current women turners to invite them to general club events—a personal approach may encourage participation.
- Be mindful of any décor or language surrounding your club that women may find offensive and tactfully address it. You may find that a more welcoming atmosphere helps recruit and retain WIT members.
- Encourage female spouses of club members to participate.
- If you have a local military base, you can reach out to female service members or spouses to offer a positive creative activity.
- Join your local artists' club or social group for more exposure.
  - Offer to do a presentation on turning to the other artists—help them to see the similarities between their art form and yours.

## **Possibilities con't**

- Expand your WIT horizons to include all forms of woodworking and perhaps other art mediums such as glass, metal, etc.
- Offer to do a demonstration with women turners at a local tool store
  - Put a sign-up sheet for women to get on your club/WIT mailing list for follow-up
- Have a women's night at a local tool store with any form of woodworking. Have hands-on time if possible. Designate one woman from each woodworking form (turning, carving, etc.) to briefly describe their craft to the whole group.
- Join together with other clubs regionally to work toward a critical mass of women if your own club doesn't yet have other women
  - Announce the gathering in the newsletters of all of the clubs involved
  - Appeal to women who aren't in any club to encourage them to join
- If your club has a competitive streak, have a competition to help a women learn to turn or to bring a woman to a club event/meeting
- Encourage your club to have hybrid (in-person/Zoom) meetings. It may increase access to women who aren't driving at night, who live a distance away, who are just getting home from work, who are caring for young children or spouses/parents
- Have exhibitions in your local library. Think about having women demonstrators during the exhibition.
- Send a press release with a photo to your local paper about a WIT activity.
- If you use a Maker's Space, make yourself known. It's also an opportunity to network with other artists and barter to help each other out—example, a metal worker could make a tool and you could make the handle.

## **Information**

- When you send an email to your own WIT group,
  - Copy it to your club president so that individual knows what is happening.
  - include a bulleted section on upcoming events—your club and AAW WIT.
- Work towards having a WIT tab on your club website with photos and updated info.
- After club events, send a brief article and photos to both your club newsletter editor and Andi Wolfe ([andiwolfe@yahoo.com](mailto:andiwolfe@yahoo.com)) for the AAW WIT newsletter.
- If your club has a calendar on their website, make sure that WIT activities are included.
- Put AAW WIT events in your club newsletter. Use the WIT logo in your club newsletter to draw members to the text.
- Give a WIT update (last gathering, next gathering, community events) at each of your club meetings when appropriate—being seen by all members is important. You may encourage interest in spouses of members plus keep everyone informed.
- If a WIT member is involved in a gallery show, featured in a newspaper article, demonstrates at a community event, etc., write a brief article for your club newsletter highlighting this activity or turner. Photos are always helpful to generate interest.
- In your club newsletter, include photos from all level of turners under your WIT heading.
- Advertise AAW WIT Presents or **EXCHANGE** events in your monthly club newsletter article.
- If your club has a WIT brochure, prominently celebrate what your WIT has to offer such as new skills and insights, exhibition opportunities, mentorship, encouragement, and community enrichment.
- Become a member of your club Board to bring WIT to the table of club decision making, keep WIT actively on the Board's agenda, and know who is new to your club. If your club's bylaws don't include a mechanism for your WIT Liaison, work to get those updated.



## ***Possibilities con't***

### **Activities**

- When you schedule a WIT activity, be aware of the work schedule of the members that you are hoping will participate.
- Encourage a WIT member to participate in community/club demos so audience members can see women in action at the lathe. At a subsequent event, can you have 2 WIT members? Get photos when possible.
- Encourage WIT members to participate in club demos. Think about 2 WIT members partnering together or partnering with one of the men in the club. Get photos when possible.
- Encourage WIT members to participate in your club Show and Tell on a regular basis.
- Encourage WIT members to participate in club exhibits on a regular basis.
- If you have a Zoom WIT meeting with a Show and Tell via Powerpoint, send that Powerpoint to everyone on your WIT email list afterwards to inspire and motivate those who could not attend.
- If you have a WIT group—2 is a group or group of any size--plan a WIT gathering that is simple and that everyone can participate in at some level. Think about having the focus of the group be turning process rather than product or a project that everyone can make.
  - Planning a group activity
    - Can you plan it collaboratively on day/time and focus/project?
    - Make sure that every WIT activity is known to your club so it will be covered by club insurance.
    - Who can mentor, who needs support?
    - Where can you meet with lathes and work tables/seating if woodburning, etc.?
    - What project/activity will include everyone at some level of participation?
    - Can you send out information/resources ahead of time for review?
    - Plan tools, accessories, blanks plus extras, safety equipment.
    - Get permission to photo members if you are going to take photos.
- Tag onto other groups or your whole club to do a fundraiser as part of a larger event.
  - Have a sale of member-donated works during a Farmer's Market with lower priced turnings--great for PR with women at the booth.
- With new beginner women's classes, the students could make one turning to take home and one to donate to WIT for future sales.
- Don't forget that AAW WIT grants may be a funding source to explore for both first time AAW membership and activities.
- Have a specific fundraiser for your WIT group and have it go into a specific WIT line item in your club account.
  - Have a once-a-month class for women—3 hours for beginners, 2 hours open shop.
- If your club has an Open House or a local Community group has an Open House, have a WIT demonstration, display of turnings, and information.
- Ideas for meeting spaces: community centers, community colleges, makers spaces, members' shops, tool stores.
- If you are renting space from a group, you can barter to offer a service such as offering a class in exchange for rent or part of the rent.
- Have an exhibit in galleries in community centers or at a community college. Remember that the turnings do not need to be professional quality—many women could contribute.
- Display, display, display—all levels of turnings are important! There is safety in displaying turnings together. Exhibiting is a confidence-builder.
- It's OK to delegate a small job on the list to a non-Liaison woman—sometimes a small job sparks interest and investment in your club WIT.

If you have an idea or an insight that is not on this list, let me know and I'll be sure to add it and share it with everyone. The more that we work together, the better we will all be.

Many thanks to the Liaisons who contributed their time, insights, and enthusiasm to our Possibilities. More to follow!

# Women in Turning Retreat: Broken Bow, Oklahoma, 22-24 April 2022

## by Janice Levi

A group of very enthusiastic women met in Broken Bow, Oklahoma for a weekend of woodturning and fellowship. The ladies gathered Friday evening at the Broken Bow High School Carpentry Building for a Meet and Greet. The three instructors (Mary Brewer, Sarah Clinesmith, and Janice Levi) introduced themselves and showed the ladies what they would be turning Saturday and Sunday. Two of the ladies had never turned wood before and the remainder of ladies were fairly new to turning.

The retreat was made possible by a WIT/AAW grant and by contributions from the Southeast Oklahoma Woodturners and the Ark-La-Tex Woodturners Association. Some of the WIT grant money was used to offer a scholarship to a high school turner. Wood was provided by the Southeast Oklahoma Woodturners.

On Saturday, Janice worked with the two new turners while Mary taught the ladies how to turn an ornament that combined twisted wire with finials. Although a few finials ended up being a bit shorter than planned, each lady did walk away with a completed ornament. That afternoon Sarah taught the ladies how to turn a mallet and all ladies were successful in completing their project. That evening the ladies gathered in the classroom where Janice taught the ladies how to apply pyrography to their turnings. Woodburners were supplied by members of the Southeast Oklahoma Woodturners and by Janice. The ladies learned how to use each of several tips/nibs, and everyone was able to burn a simple project.

On Sunday morning, Janice introduced bowl turning to the ladies. With all hands on deck, the instructors helped guide the turners through the process. Although one funnel was turned, the group had a good time and all report that they will be joining local woodturning clubs and will be seeking out mentors to guide them through the woodturning process.

The retreat was such a success that the instructors and the two woodturning clubs plan to have another one next year. Thank you, AAW/WIT, for your support and for providing grant monies for retreats such as these.



Left: An enthusiastic group of ladies attended the WIT Retreat.

Middle: One student was given a scholarship to attend the retreat.

Right: Sarah Clinesmith showed the class how to turn a mallet.



Left: Mary Brewer helped guide students through the mallet-turning process.

Right: Janice Levi worked with the new turners.

*“Make the most of yourself by fanning the tiny, inner sparks of possibility into flames of achievement.”*  
- Golda Meir



# Seattle Area WIT Event – Mortar and Pestle

by Elizabeth Weber

After a long hiatus due to Covid, we held our first in-person women in turning event on February 19 at our club secretary's, Randi Aiken's, shop. The Seattle Woodturners club helped us to set up lathes and a grinder, along with an assortment of tools that we could use to successfully turn our project. We chose to do a mortar and pestle so that we could all get a little spindle work with some bowl turning.

The morning started with covering spindle turning safety and basics, then everyone ventured off to a lathe to make a pestle. We broke for lunch and enjoyed an assortment of goodies, such as guacamole and pesto; several of the foods served were created with a mortar and pestle. Over lunch we had a short show-and-tell. Several of the women brought in projects they'd been turning, and we all oohed and aahed over each other's work.

Once we had finished our delicious meal, we headed into the afternoon portion which covered bowl turning. As people completed their projects, one thing became obvious. No two pieces were exactly the same. It's always so much fun to see everyone's take on a theme, but one thing that was consistent was the amazing support that was in the group.





# Tidewater Turners

by Laura Spelbring

The women of the Tidewater Turners (southeast Virginia) got together in January for the first time. We met at the Myron Curtis Turning Center. We had to bring heaters to keep us warmer than outside. We got off to a rocky start as we tried to figure out the lathes (they were older models) and where everything was as it was the first time that we met there.

Making boxes was our plan for the day. Chris jumped right in and made a shave box for her husband. Regina had a go at it on a piece of sapele. Laura did a mini spindle lesson with Roxanne as she is our newest turner. We hope to make this a monthly event to share our knowledge, tips, and tricks.



# Cape Cod Woodturners: December '21, January '22, March '22

by Robin McIntyre

Four members met in December in Jan Casiello's shop to work on turning and woodburning. Kim and Jan were collaborating on a goblet, Judi was woodburning some ends for a bookshelf, and Robin was working on a lighthouse. It is so nice to be together and share experiences, information, and laughter.





## Cape Cod Woodturners, con't

With our local COVID numbers blossoming, we backed off to a Zoom meeting for January to start the New Year. Five members met despite our blizzard locally. We shared a Powerpoint of creations from all mediums, talked about our craft goals for 2022, and discussed upcoming club and AAW WIT events. Four of our turners will be doing a public workshop for women who want to explore turning in March.



Sandy Arnone



Robin McIntyre



Deb Chapin



Kim Norgren

Jan Casiello

March featured another Zoom gathering with eight members in attendance, including 2 brand new members. After catching up with each other, we enjoyed a multi-media PowerPoint Show and Tell including wood, glass, and fiber projects. It was awesome to have 4 newer members contribute to the Show and Tell. We discussed the upcoming Virtual **EXCHANGE** and how to access the WIT website. We're planning an in-person gathering for May. Nine of our women are represented at a local gallery exhibit and one has a turning in a non-juried show.



Left: Jan Casiello  
Middle: Jessica Wallace  
Right: Amy Holmes



Left: Sandy Arnone  
Right: Kim Norgren



Left: Genae Johnson  
Right: Robin McIntyre



## Women in Turning Gallery - Flowers



**Tracey Lee:** *Sunflower in a Basket* was turned from a 1" thick piece of Maple. It is 7 1/4" wide. I used a micro carver and wood burner to embellish. I painted it with a combination of wood dyes and acrylic paint.



**Sally Ault, Linda Ferber, Ana Lappegard, and Janice Levi:**  
*Garden of Dreams* features colorful flowers in a fairy-tale setting

## Women in Turning Gallery - Flowers



Left: *Ties that Bind* (a collaborative between **Sally Ault, Linda Ferber, Janice Levi**) features green vines that twine together to form a bond, a friendship. Right: **Janice Levi**. *Ornament on Stand*, a black and white ornament supported by a vine sprouting from a black and white stand.



*Frogwood Collaboration*: The flower (turned, carved, and painted by **Kathleen Duncan**), frogs (cast by **Ron Gerton**), metal base (fabricated and patinated by **Greg Wilbur**).



# Women in Turning Gallery - Flowers



Left: **Kay Liggett**, Winter Flowers; aspen, turned and painted with button centers. Middle: **Ladd**. The vase was about 8" high and 3" diameter made from black walnut. The flowers flame box elder. Made flowers inside out. Right: **Tana Munoz**. These are my first bud vases and one holds my first flower. The vases are about 1" tall. Both vases are laser engraved and the colored one was accented with acrylic paint. The flower was colored with marker brushes. Both the vases and flower are FOG (found on ground) wood. They were small branches so I'm not sure what they were. Oak, Osage orange, or elm are likely here in north Texas but I'm not the best at wood ID.



## Sharon Kaminer:

Left: Small vase made of Olive wood, approximately 5" tall, turned a bit off center to preserve part of the bark, and finished with the same oil. The flowers are made from plywood scraps and wire.

Right: Bud vase, made of unknown wood that was cut in my neighborhood, appx. 8" tall, finished also with the same oil.



## Women in Turning Gallery - Flowers



**Lisa Chemerika.** Cherry; turned and carved; 12 inches diameter X 2 inches tall.



**Sandy Swayze.** Madrone, 14.5 X 4.75 inches. I burned the design and painted with water colors. Finished with micro crystalline wax, then buffed.

## Women in Turning Gallery - Flowers



**Danielle Barbour.** Turned flowers and vases.



**Linda Ferber.** *Sunflowers*



# Women in Turning - Safety Tips

## SAFETY

### Personal Protection Equipment (PPE)

#### Face Shield

Having at least minimal protection in place to reduce the chances that these projectiles will reach and damage the eyes should be a common sense no-brainer for ANYONE who intends to stand at the lathe,



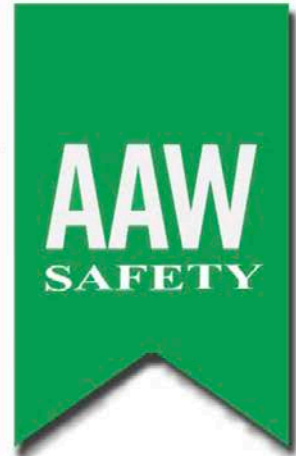
*It is advisable to select a face shield that is not simply a piece of plastic hanging from a headband, but one which includes lower face and jaw protection as well.*

#### Respiratory Protection

Another safety issue involving the use of personal protection equipment involves ensuring that the operator is adequately protected from fine wood dust carried in inhaled air. Since inhaled fine particulates can represent a significant health risk, particularly in repeated exposures over extended periods of time, it is particularly important that this aspect of woodturning safety be treated very seriously.

Installation of an efficient dust collection capability in the classroom workstation is recommended. Respiratory PPE involves specific devices that are used to eliminate or reduce the possibility of inhaling fine air-suspended particles deep into the lungs.

Face masks are recommended for protection from wood dust generated during sanding, this is the greatest respiratory health risk.





## Hearing Protection

In general, woodturning at the lathe is a fairly quiet endeavor, especially when compared to running other woodshop machinery such as surface planers, jointers, miter saws, and table saws.

There are numerous kinds of hearing protection (Hearing Protection Devices, HPD) available in different designs. Some prefer an earmuff style hearing protector, with a spring-tension band that can be worn over the top of the head, behind the head, or even under the chin. Others prefer hearing protection that inserts into the outer ear canal as an ear plug which attenuates high noise levels before they reach the ear drum and inner ear anatomy.



*...it is particularly important that this aspect of woodturning safety be treated very seriously.*

## Videos from AAW Video Source:

[Mike Peace: How to Turn a Flower for Valentine's Day](#)

[The Tiny Trailer Workshop: Turning Flowers for Mother's Day](#)

[Harry Watts: Making Flowers](#)

[Woodturning a Wood Flower](#)

# Congratulations to the women artists in the 2022 AAW exhibits by Tib Shaw



Top panel: ***Bridging the Gap***

Top row: Donna Zils Banfield, Heather Marusiak, Elizabeth Weber, Ena Dubnoff

Next row: Sally Ault/Linda Ferber/Janiice Levi, Cheryl Elliott Lewis (collab with Greg Gallegos), Zina Burluio (chip carving, Sorin Manesa Burluio turned vessel), Andi Wolfe, Betty Scarpino.

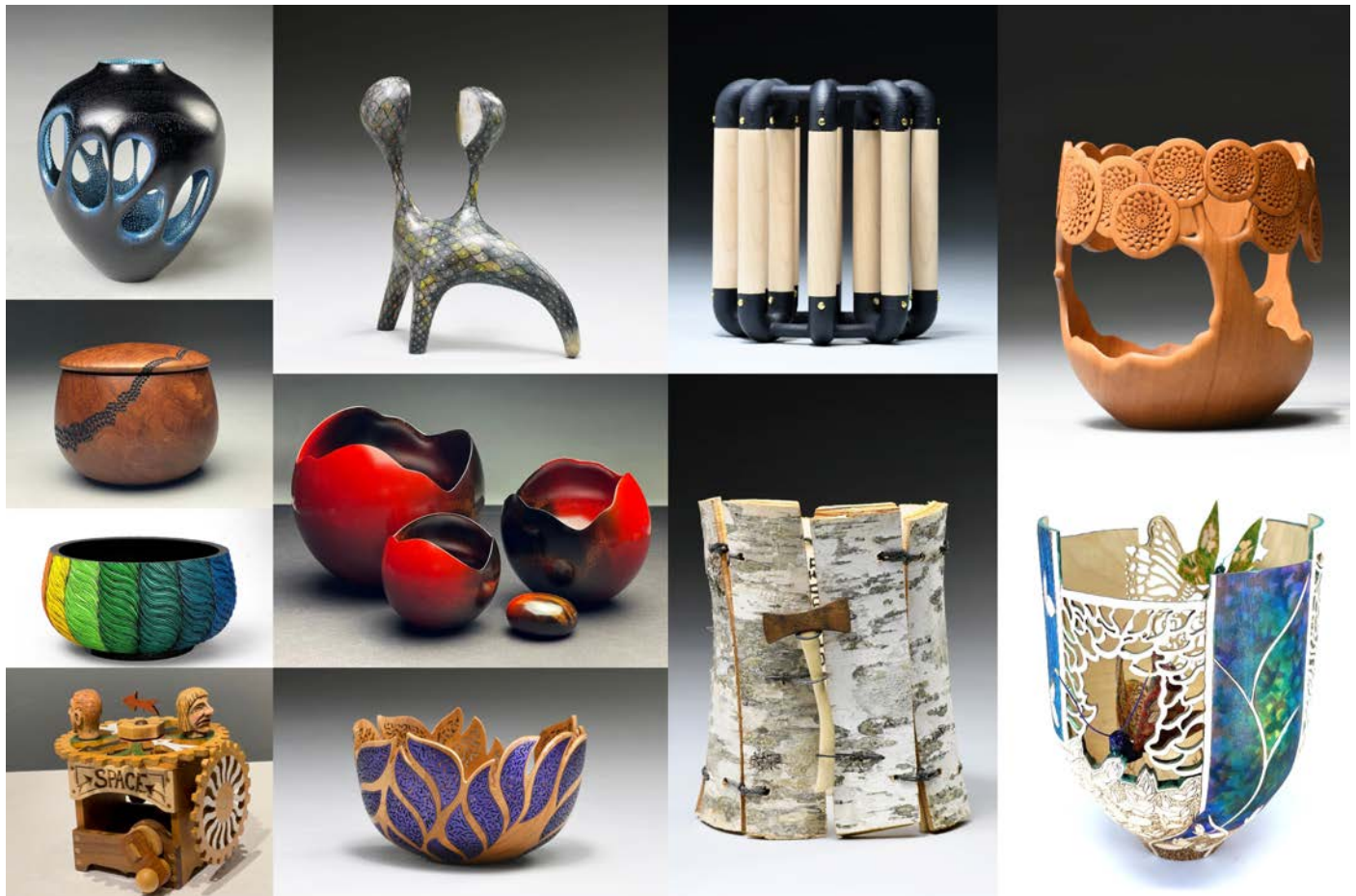
Lower panel: ***The Space Between***

Column 1: Rebecca Degroot, Kalia Kliban, Elizabeth Weber, Cecilia Schiller

Column 2: Katie Hudnall, Eiko Tanaka, Donna Zils Banfield

Column 3: Kailee Bosch, Beth Ireland

Column 4: Zina Burluio (w/Terry Martin), Joey Richardson



## From the Editor:

This year has seen a lot of good news for Women in Turning, especially with regards to participation in exhibits, new acquisitions for the Renwick Gallery of the Smithsonian American Art Museum, our upcoming WIT Virtual **EXCHANGE**, the addition of Robin McIntyre to the WIT committee to serve as the WIT Liaison Coordinator, women serving in leadership positions on the AAW board, and increasing activities for women within AAW chapters.

This edition of the newsletter features a gallery of flowers. When I put out the call for photos, I did not expect to see such an enthusiastic response. Thank you to all who participated: Sally Ault, Danielle Barbour, Lisa Chemerika, Kathleen Duncan, Linda Ferber, Carol Hall, Sharon Kaminer, Ladd, Tracey Lee, Janice Levi, Kay Ligget, Tana Munoz, and Sandy Swayze.

Many thanks to contributors of this newsletter: Carol Hall, Janice Levi, Robin McIntyre, Tib Shaw, Laura Spelbring, Elizabeth Weber, Andi Wolfe. Thanks also to Elizabeth Amigo and members of the WIT committee for all the help they give in putting together this newsletter.

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, projects to share, please send them to me. The newsletter is only interesting if we have things to read about.

***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..***

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## **AAW 36th Annual International Woodturning Symposium Chattanooga, Tennessee June 23 - 26, 2022**

### **WIT Presents: 2022 Virtual WIT EXCHANGE Presentation of Projects**

**Saturday, June 4, 2022**

**3:00 p.m. Eastern Time**

Please join us as we showcase the creativity, and skills, shared, learned, and used by 48 women from 8 countries became 16 collaborative teams. This is a virtual art show that includes a rare look behind the scenes at the creative process. Each team condensed their journey into lively, thoughtful, creative, sometimes humorous, and always entertaining 5-minute presentations. It is our hope you will find inspiration in these projects to enhance your own creative process.



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](#).



# 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>

4 June: [WIT Presents: 2022 Virtual WIT EXCHANGE Presentation of Projects](#).

23-26 June: Donna Zils Banfield, Barbara Dill, Melissa Engler, Rebecca DeGroot, Cindy Drozda, Linda Ferber, Carol Vander Dussen Hall, Ashley Harwood, Janice Levi, Merryll Saylan, Betty Scarpino, Peggy Schmid, Andi Sullivan, and Kimberly Winkle, [AAW Symposium, Chattanooga, TN](#).

18-22 July: Dixie Biggs, [Need Some Relief, Florida School of Woodworking](#).

26-28 August: Andi Wolfe & Kailee Bosch, [SWAT Symposium](#), Waco, TX.

### Arrowmont:

29 May - 3 June: Janine Wang, [Woodturning for the Human Hand](#).

5-10 June: Beth Ireland, [Sculptural Woodturning](#).

9-14 October: Kristen Levier, [Powercarving Stunning Wood Surfaces](#).

16-21 October: Janice Levi, [It's never too early for ornaments](#).

### [John C. Campbell Folk School:](#)

18-24 September: Diana Friend, Ties, Bark and Cracks

23-29 October: Dixie Biggs, Need Some Relief: Bringing Life to Your Work.

30 October - 5 November: Janine Wang, Imaginative Knobs and Pulls.

6 -12 November: Sally Ault, Build Your Skills.

30 November - 3 December: Kimberly Winkle, Sticks and Stool: Woodturning Basics and More.

4 - 10 December: Janice Levi, Turning and Burning Holiday Gifts.

### 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](mailto:wit@woodturner.org).

*"You can't be that kid standing at the top of the waterslide, over-thinking it. You have to go down the chute."*  
- Tina Fey



## 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: <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?](http://www.woodturner.org). 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](http://www.woodturner.org) is hosted by the AAW site. You'll find all our newsletters, committee meeting minutes, 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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*"Style is a way  
to say who you  
are without hav-  
ing to speak."  
- Rachel Zoe*

# AAW

# AMERICAN ASSOCIATION OF WOODTURNERS

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