

# Women in Turning Newsletter

Summer 2024



## De-Mystifying Milk Paint by Kalia Kliban

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

### About the paint

Milk paint contains acidic milk protein (casein), alkaline lime (calcium carbonate), clay, and pigments. Variants on this combination of ingredients have been in use for thousands of years, and the resulting paint is astonishingly durable. Most modern milk paints are sold in powder form. When the powder is mixed with water, the lime activates the adhesive properties of the casein and causes the paint to bond with wood in a nearly permanent way. Since the paint is non-toxic, odor-free, and incredibly tough and durable, it's an excellent choice for toys, furniture or kitchen implements. While I don't use it on items that will be immersed in liquid for a long time, like the business end of a cooking spoon, a milk-painted finish can withstand years of scrubbing and wear.



There are many different brands of milk paint available. They can be blended with each other, with acrylic paints, or with other water-soluble pigments like universal tinting colors. You can buy sample packs from several online vendors, and that's a good way to get started with these paints since a little goes a long way. Samples are usually 1- or 2-ounce bags or bottles of powder, and the price per sample drops if you buy larger numbers of colors. Depending on which company you buy your samples from, you can either get the full palette of colors or you can select a subset. Poke around online to find the best deals.

My preferred brand, Old-Fashioned Milk Paint (which I'll refer to as OFMP from here on to save space) has recently merged with a line called "Sweet Pickins" which is the same product but with some additional proprietary colors and often different, folksy names for the colors both lines have in common. The company says it's in the process of re-working its color charts, which will hopefully simplify its currently confusing website. OFMP has 32 colors at last count, and Sweet Pickins 54. I'm partial to these brands because the powder mixes easily and the paint tends to have good opacity and build.

The Real Milk Paint Company (a completely different brand) has a larger palette of 56 colors, many of them much brighter than OFMP's. While I like the vivid colors, I've found that their powders are much harder to mix with water than OFMP's and more translucent, so I use them as color additives rather than as a base. I haven't yet tried Miss Mustard Seed's milk paints.

Many companies, including OFMP, offer "milk paints" meant for walls in pre-mixed liquid form. These are a completely different product since they contain stabilizers and plasticizers. I can't vouch for their durability, appropriateness for food contact, or washability. I would not use them on bowls, and they are outside the scope of this handout.

Whichever brand you use, it's well worth your time to make a set of color chips since the finished color rarely matches the color of the powder or the mixed paint. My paint chips are 2x3.5" in a variety of woods, since some colors react differently to different woods. I finish my paint chips the way I finish my bowls, with a light sanding and a wipe of walnut

## **Milk paint, con't**

or flaxseed oil, so I know that the color on the chip accurately represents what I'll see on the finished piece. When I make blended colors, I take notes about the mix and make up a chip of that blend so that I can recreate the color if I need to.

Milk paint is naturally a little gritty. On surfaces like furniture components or the outside of a simple bowl you can easily sand the dried paint down to a smooth, slightly chalky surface and then topcoat it with the finish of your choice. Carved or intricate surfaces don't lend themselves to sanding, so I developed a filtration process that I'll discuss in detail later. I use walnut or flaxseed oil on my bowls because it's a washable and food-safe finish that's easy for my customers to maintain, but oil/urethane varnishes or acrylic topcoats work well for furniture and other items that won't end up in the sink. Tinted wax or Danish oil can also provide interesting effects. For complex or carved surfaces, you may wish to filter the paint (see below).

There are several articles in the magazine *American Woodturner* about milk paint, but a great starting place is "The Magic of Milk Paint" by Kimberly Winkle (December 2012).

### **Tools that aren't brushes**

As with any project, it's wise to get all your tools in order before you start. For a milk paint project, the essential items I always have on hand include:

- Mixing containers and stir sticks – I save slender offcuts in my shop to use as stir sticks for paint and epoxy. Popsicle sticks work well too. Your mixing container should be appropriately sized for the amount of paint you're mixing. 1- and 2-oz. deli portion cups with lids are ideal for working with milk paint. They're inexpensive (especially if you can talk your local deli into letting you have a stack for free), transparent or translucent, disposable (or washable and reusable), and you can write on the lids.
- Color chips – If I'm planning a multicolored piece, the chips are an essential part of the design process.
- Spatulas – Miniature silicone spatulas are great for scraping paint from one container to another.
- Paper towels – Lots and lots of paper towels.
- Paper to cover work surface – Are you super tidy when you paint? Me neither.
- Reliable water bottle – Mixing milk paint takes careful control over the amount of water you add, so you need a container that lets you add just a little at a time. Squeezy condiment bottles work reasonably well but often leak, which is annoying. Winco 8-ounce wide-mouth squeeze bottles are the best I've tried, and don't seem to leak at the threads. Small spray bottles can work ok too.
- Good, positionable light – If you can't clearly see what you're doing as you work, you're in for some bad surprises when your piece gets out into daylight. Get a bright lamp you can move around easily. Raking light across the surface will let you see bumps, streaks, and flaws.

### **Brushes**

Your brush may be the most important tool in this whole process. What you want is plenty of spring in the bristles and a clean, fine chisel tip. You don't need an expensive brush, but you don't want a crappy, busted, cheap brush either. If you value your sanity, stay away from China-bristle brushes unless picking hog hairs out of a streaky and uneven painted surface makes you happy. My current favorite brushes are Princeton #4350 Stroke brushes, in 1/2", 3/4" or 1" widths depending on the scale of the paint job. They have short handles, a nice, springy synthetic bristle that holds a good load of paint, and they're not expensive (the 1" is about \$12 at Blick Art Supplies).

If you take good care of your brushes, they'll last for years.

Wet them thoroughly and then blot firmly with paper towels before dipping them into paint. The water will help keep the pigment from wicking up under the ferrule (the metal part around the bristles). Never leave them sitting in water overnight, and never let paint dry in the bristles. As soon as you're done painting wash them thoroughly in warm water with a little soap, getting them clean all the way back to the ferrule, then gently groom the wet bristles into shape before setting the brush aside to dry. There are special soaps for brushes, but I often just use hand soap.



## ***Milk paint, con't***

### **How to mix your paint**

Add water to the powder (not the other way around) just a little at a time. Mix it thick at first until you've worked it to a smooth, lump-free paste. If you add the water all at once, you'll be chasing the powder lumps around for ages. They're much easier to break up and mix in when the paint is still thick and pasty. To be clear, the pasty consistency is only a step along the way, not what you'll be brushing onto your piece. From there, add water a very little at a time to get to your final consistency which should be about the texture of heavy cream, thin enough to flow but thick enough to be opaque. Some folks work with a much thicker mix than I do, and some use it very thin as a wash coat. It's a flexible finish, so experiment to find what works for you.

Milk paint's consistency improves dramatically if you let it sit for 10-20 minutes before using it. The fine powder granules dissolve more thoroughly, and the texture becomes slippery and nice to work with. It may foam, though, so be sure to skim the foam off the surface of your paint with the tip of a wet brush before you start painting. The paint, once mixed, has a short working life of roughly 24 hours, so mix only as much as you need and keep it tightly covered between applications. Refrigerating the mixed paint will slightly extend its working life.

To cover the outside of a simple 8-inch bowl with 3-4 coats, 1 level teaspoon of powder should be sufficient. Different paint brands, or even different colors within the same brand, can behave differently, though, so until you're used to the working properties you may wish to mix slightly more than you think you need. Soldier Blue OFMP, for example, has noticeably lower opacity than their other colors, usually requiring at least 2 extra coats.

### **Surface Preparation**

Your target aesthetic determines the level of surface preparation before painting. You can leave tool marks if you're going for a more rustic look, or you can sand the surface fully. Sanded surfaces should be no finer than 180-grit and cleaned with compressed air or with a tack rag to remove all dust. Surfaces should be free of all other finishes since milk paint is designed to bond to raw wood.

### **Filtering the paint**

Because I make a lot of bowls with textured, carved surfaces, I had a problem with the inherent grittiness of milk paint. You can sand paint easily on a smooth surface, but it's impractical on a carved or textured surface. That led me to experiment with different ways of making the paint itself smoother. First, I tried sieving the mixed paint through a fine tea strainer. This helped but the finish was still grittier than I liked. Then I tried grinding the powder with a fine ceramic mortar and pestle before mixing, but because milk paint powder is clingy and compressible that turned out to be unworkable. My research into laboratory powder-grinding apparatus ran into a problem of scale, since most lab gear is designed for much larger quantities than I was using. Then I looked for finer strainers, but it was hard to find culinary strainers below a certain mesh size. Once I discovered fine-grade industrial mesh, the problem became how to hold the mesh securely to filter small quantities of paint. In the middle of the night, I realized the solution was sitting in my kitchen. I cut a narrow-mouth pint-sized Mason jar in half and could secure a 3"x3" sample-sized piece of 400-mesh screen into the opening using the jar ring. It's perfect for the small amounts of paint I use on bowls and the resulting paint surface is dramatically smoother than with unfiltered paint.



**Filtering apparatus, clockwise from top left:** the components include a sawed-off mason jar, 400-mesh industrial screen, and a container for the filtered paint; secure the mesh to the top of the jar with the lid ring; the completed sieve then is ready to put upside-down in a receptacle for filtering the paint.



## **Milk paint, con't**

Sample swatches of 400-mesh T304 screen can be purchased online from TWP Incorporated for \$10 each. Here's a link to the product: <https://www.twpinc.com/400-mesh-woven-stainless-0010>

I recommend miniature silicone spatulas for working the paint gently through the mesh and scraping down the sides of your mixing and filtering containers. To avoid contaminating your filtered paint with grit, clean the spatula before moving it from one side of the screen to the other and don't using the same stir stick or brush in the filtered paint without cleaning it first. The mesh must be washed promptly after use but can be reused for years with careful handling.

Again, you don't need to filter your paint unless the surface you're painting is impossible to sand, though paints that resist mixing to a smooth consistency (I've had this problem with products from the Real Milk Paint Company) may also benefit from filtration.

### **Applying the paint**

Wet your brush thoroughly in water before dipping it into the paint, then blot away the excess water with paper towels. This helps to keep the pigment from wicking up under the metal ferrule of the brush and makes it much easier to clean your brush later. Give the paint a stir since it will settle and thicken if it sits for more than a couple of minutes. Pick up a moderate load of paint and apply it slowly. You want to avoid bubbles or puddles. If your surface is textured that can be difficult but try different brush angles and speeds until you can lay down a thin, smooth coat of paint.

Milk paint has enough body that lap marks can be visible when the paint dries, so I try to keep working the wet edge to avoid hard lap marks. The first coat might not be fully opaque. That's ok. Let it dry fully, about 20-30 minutes, then re-coat. For my single-color bowls I generally apply about 4 coats. If you're layering colors the base color should be 3 to 4 coats, and the top color just 1-2 coats. You can cut through the topcoat using fine sandpaper or Scotch-brite pads to expose a little of the base color. This can be dramatic on carved or textured surfaces, more subtle on smooth surfaces.

### **Finishing**

Once the paint is dry it can be left as is, sanded, burnished with steel wool or Scotch-brite pads, waxed, oiled, varnished, carved through, etc. Milk paint can take a lot of handling without showing wear, though without a topcoat the chalky surface will pick up oils and grime and get discolored. Furniture and bowls are best treated with the oil or varnish of your choice. The paint is durable enough to withstand daily scrubbing and wear and still look great years later.

### **Go forth and experiment!**

Milk paint is a durable, versatile, easy-to-use, and non-toxic finish that's great for a lot of different applications. Try it out on a simple project, or just make up a few sample boards to mess around with. Try carving through a painted surface, or painting on a carved surface. Mix your colors and try tinting the mixed paint with acrylics or other pigments. Try drawing on top of a painted surface or modifying the finish with tinted waxes or oils. Get messy and experimental. If you have questions or would like to share photos of milk-paint projects you've done, I'd love to hear from you. My email is [kalia@sbcglobal.net](mailto:kalia@sbcglobal.net), and you can find me online at [kaliakliban.com](http://kaliakliban.com) or [facebook.com/kkbowls](https://www.facebook.com/kkbowls).

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## **Useful links for Women In Turning**

[AAW Website](#)

[WIT website](#)

[Newsletter archive](#)

[WIT Liaison](#)

[WIT events archive](#)

[AAW Woodturning Fundamentals Learning Portal](#)  
([sign in as a member to access](#))

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

# Women in Turning - From the Archives

This article appeared in *American Woodturner*  
Volume 3, Number 3, 1989: pp 5, 20.

## Coloring Wood

by Merryll Saylan

Coloring wood is an interesting subject with unlimited possibilities. Exciting avenues for exploration are available through a large variety of materials and methods. The term "coloring wood" is synonymous with staining or dyeing, and refers to color that is transparent, with the grain and pattern of the wood showing through the addition of color.

Several factors which never change despite the variety of methods and materials are: 1.) The preparation of the wood. Stain, dye or whatever you use, has an annoying propensity to uncover sanding scratches, tear marks and roughness. It is much harder to repair after color has brought it to your attention. 2.) Water stains raise the grain. I recommend wet sanding or raising the grain one or two times before the addition of color. 3.) The wood affects the color. The original color of the wood adds its own color, and sometimes bleaching gives you a more neutral shade as a base. Many factors affect the results. Colors, materials and methods are not pleasing on all

woods. Test samples are helpful; however color on curved surfaces is never quite the same as the straight-grained samples. 4.) The final finish adds color, whether just the slight deepening and richness from a water-white lacquer to the yellowing of an oil finish. To my great dismay, I had a wonderful turquoise turn totally green when I applied an oil finish. Some materials will not take all finishes; for example, spirit stains dissolve in finishes that have spirit in them. 5.) Wood oxidizes from light. 6.) There are no instructions for using materials not necessarily intended for wood. Rules for painting watercolors on paper, or fabric dyes on fabric are not relevant for use on wood, create a lot of trial and error but also challenge and excitement. A basic knowledge of finishing techniques is essential.

Some of the materials available are: 1.) water stains, including aniline and coal tar dyes; color pigments, which could include tinting colors available in paint stores; caseins; artist

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*continued from page 5*

watercolors; chemical stains and synthetic dyes. 2.) spirit stains, anilines and synthetics. 3.) oil stains, which could be tinting colors; Universal Tinting Colors which can be used in lacquers or oils, artists oils, Japan colors and aniline dyes. 4.) varnish stains.

I've used only a fraction of what is available. Artists oils can be rubbed directly onto wood or mixed with the finishing oil for different results. A deep color applied to open-grained wood creates a wonderful contrast when wiped off.

I've painted on watercolors for beautiful, luminous colors, but sometimes I have difficulty with lap marks on the curved surfaces of a bowl. A fabric designer suggested fiber-reactive dyes, a synthetic dye made for cellulose fiber. Many of the aniline dyes made specifically for wood are synthetics, not coal-tar derivatives. Fabric dyes, available in a wide-range of colors, eliminate brush lap marks. They are designed to react and chemically bond with the fiber. In reality, I use them like paints and do not think they chemically effect wood. Their disadvantage is that they go on very wet and will distort work.

Despite the seemingly endless variety available, the most important aspect is the willingness to experiment. A trip to the library yields wonderful new and old books about finishing, and you gain confidence when you see the different methods people use. It helps to understand a little bit about color, and perhaps a basic art course in color theory would be useful. It certainly helps to know how to mix from a basic palette, otherwise none of us would have enough space for all those little bottles and tubes of paint. ☺

*"The Drab Age is over. Color is coming into its own again. Until very recently people were literally scared out of their wits by color. Perhaps this was a hangover from our Puritan ancestors. But whatever the reason, brown, grays and neutrals were the only shades considered 'safe.' Now we know that lovely, clear colors have a vital effect on our mental happiness. Modern doctors and psychiatrists are convinced of this!"*

*- Dorothy Draper*

# Inspiration

## by Linda Ferber

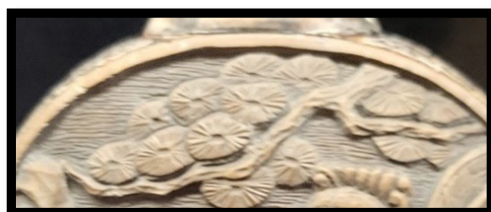
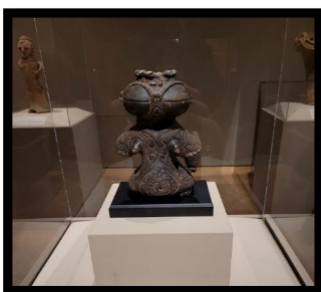
My local woodturning chapter has more than 300 members. To strengthen the connection with other members, some members have chosen to form splinter groups. The goals of each of these groups vary and some of the groups are mostly social. I wanted to belong to a group that was open to learning from each other. So, our new group is called THE Splinters, and we have seven members which is a good size.

Our first meetings were to brainstorm, confirm our direction and learn what each member hoped to gain from the group. There were a variety of reasons— wanting to know members of the chapter better, finding inspiration and motivation, and learning skills and techniques. We agreed on a plan to visit the Minneapolis Institute of Art (MIA) and select a piece to use as inspiration for making a new piece of work.

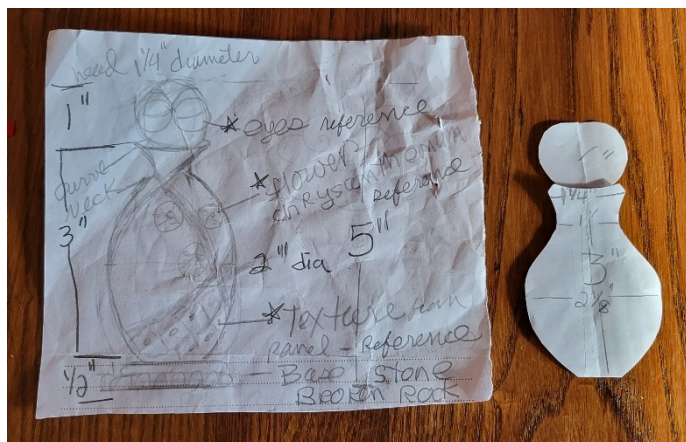


We focused on the Asian exhibit and agreed our inspiration piece would be based on snuff bottles. The snuff bottle containers on exhibit featured flowers and birds, landscapes, people, and other motifs. THE Splinters guideline was to create a container less than five inches tall using techniques inspired by our visit but not limited to a literal snuff bottle or Asian design.

The inspiration for my piece from our visit to Minneapolis Institute of Art had more influence than a specific snuff bottle. I took pictures of several works to use as the basis for my ideas about components to tell the story of my container.



- Dogu figures: The feminine shape of the figure and the eyes are the inspiration from this iconic artifact.
- Chrysanthemum: This flower was on several of the pieces at MIA, including vases, bowls, and a box.
- Textured columns: The diamond shape with additional texture in the center appealed to me as an element I wanted to include in the container.



I used a sketch book to put the inspiration ideas on paper and to decide proportions and measurements. The next step was to create a template to use as a story board. The turning was straight forward. Having the template shape and dimensions to work from made the process easy. I wanted to use wood with no visible grain pattern that was easy to turn and carve. I had two small pieces of madrone, one for the body and the second for the head, that worked well. I sanded up to 400 grit to get a smooth finish. I envisioned the finished container as a brass figure that had acquired a black patina with age, therefore it needed an even and regular surface.

## Inspiration, con't

I created story boards for carving, woodburning, and painting. For the carving I used a small block of birch. For the woodburning and paint I turned a bowl. This is a silver maple processed 6/23/2023, so it still had a bit of moisture. After it was turned, I added texture and pattern using a microcarver and woodburner. I mixed three colors of milk paint (black, slate, and driftwood) to get a richer black. After burnishing the surface with steel wool, I added a black color-shift acrylic to highlight the aging of the bronze bowl. (From experience I know I would not get the paint effect I wanted with acrylics, so I did not create another sample board.)



I was pleased with the results, so I started sketching on the turned container. The original drawing gave me guidance for the curve of the gown and placement of embellishments. The madrone carved beautifully with nice sharp edges. The carving, woodburning, and painting went well with no unexpected incidents. Creating the sample boards builds skill and muscle memory and a library of marks for reference for this piece and others to follow. *"It's not a problem it's a process to plan."*



Photo taken during the MWA instant Gallery display at our monthly meeting.

## Inspiration, con't

I took photos, created a title, and wrote an artist statement to complete the process.



### Paradigm

A paradigm is a standard, perspective or set of ideas. This vessel depicts an ancient female figure, often revered for their perceived miraculous or sacred qualities. Throughout history, the veneration of female relics has played a significant role in cultural and spiritual practices, shaping the traditions of societies. Female figures can become powerful symbols of devotion, protection, and inspiration for individuals and communities, emphasizing the importance of women in shaping the narratives and common roots of humanity.

Our second group visit was to a studio of a local ceramist who features embellishments. We have also planned a studio visit to an artist whose exhibit is called "Healing Mosaics". I look forward to exploring how art can be healing and to incorporate that into new work.

If you are looking for inspiration it does not have to be a solitary journey, find others that are willing to share and discover with you.

## SAFETY

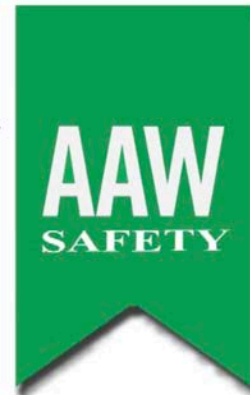
### How to Determine Safe Lathe Speeds

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

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

### Suggested Lathe Speeds

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



# Highlights from the 2024 AAW Symposium – Women Award Winners

## Instant Gallery Excellence Awards



Left: Diana Friend  
Right: Eiko Tanaka



Left: Molly Pearson, Collegian  
Award  
Right: Karlyn Theobald, Youth  
Award

## Members' Exhibit (*Common Roots*) Awards

Left: Andi Wolfe,  
Masters' Choice Award

Right: Christine Smith,  
People's Choice Award





# Highlights from the 2024 AAW Symposium – WIT Action



The 2024 AAW Symposium was held in Portland, Oregon, with 1296 in-person registrations and 1021 virtual ones. This year's symposium seemed to have an increase in women demonstrators and attendees (sadly, AAW doesn't keep track of this). Women demonstrators (number of rotations) were: Eiko Tanaka (six), Janice Levi (four), Kalia Kliban (three, and one panel discussion), Donna Zils Banfield (three), Andi Wolfe (three), Heather Marusiak (two, and one panel discussion), and Janine Wang (two). Other women panelists were Sally Burnett (two), and Cindy Drozda (one). Women were highly visible among the volunteer ranks as well, assisting with registration, videography, merchandise sales, the instant gallery, exhibits, youth turning, lathe raffle, the trade show, and auctions.

Congratulations to Heather Marusiak for being featured in this year's POP Artist Showcase. The work of six other women were also recognized with awards (see page 9). Congratulations to Diana Friend, Molly Pearson, Eiko Tanaka, Christine Smith, Karlyn Theobald, and Andi Wolfe.

Our Women in Turning activities have brought women together to form a strong community. Our group photo is from Thursday's Special Interest Night session. We packed the room and had a few virtual attendees via Zoom.

Next year's AAW symposium will be June 12–15 in St. Paul, MN. Save the date!







# Women in Turning - Wig Stand Initiative

## WIT Wig Stand Initiative – One Year Later by Robin McIntyre



In late 2022, Atlantic Shore, NJ, Woodturners Liaison Susan Chiarello presented an idea to the other Liaisons at a Zoom gathering: how about launching a national WIT project to make wig stands? Wig stands had been done by other clubs over the years, but this would be a WIT initiative. After a few months of preparation (gathering and organizing resources for distribution and production, writing an introductory letter, and gathering photos by Robin McIntyre, Jean LeGwin, and the WIT Committee) the AAW WIT Wig Stand Initiative launched in March 2023. Local WIT groups as well as entire clubs have jumped on the bandwagon to produce 465 wig stands so far. These creations of talent and TLC are treasured gifts to their recipients who are at a tough time in their lives.

It would be wonderful if there was not an ongoing need for these but unfortunately, the need continues. Join us on this journey. Here's the link to the resources [WIT Home Page - Calls, Projects & Grants \(woodturner.org\)](https://www.woodturner.org/WIT-Home-Page-Calls-Projects-Grants). Let's keep a good thing moving forward!



**Note: There have been 643 wig stands delivered to date, since March 2023.**

# Women in Turning - Sharing Experiences

## Cape Cod Woodturners by Robin McIntyre

After an early January planning meeting, five turners met at Jan Casiello's shop on January 20 for a morning of camaraderie and woodturning. After some social time with coffee and networking, we headed to the shop and worked together with more experienced turners assisting newer turners on a bracelet project. It looks like a simple project, but it involves good project planning, measuring accurately, turning symmetrically over a short distance, and good tool control. The project plan is on the CCW blog.



On February 9, two turners met at Deb Chapin's shop for Turn on Your Inspiration #2. The Round Robin project was a cherry platter. Problem solving works better with two points of view and two sets of experience, plus it more fun to laugh with others! We hope to sell the platter with the profits benefitting our WIT.



Six members met February 17 at Jan Casiello's shop to work on lighthouses and candlesticks. After some socializing with coffee, we headed to the shop to choose blanks and projects. Everyone focused on forming accurate tenons, keeping tailstock support for as long as possible, and project planning.



## Cape Cod WT, con't

On March 15, we made our third delivery of wig stands to our partnering group, the Cosmetology Program at a local technical high school. Six members created these gifts with TLC!



Three turners met at Lucy Amaral's shop on March 30 to work on tea light holders. We did some embellishing with burn lines to enhance the piece and we were pleased with the outcome.

Our second library exhibit was at the Falmouth Public Library for the entire month of April. We had 15 WIT exhibitors with turning and woodburning projects. We even enticed our newbie turners to participate. The weekly local paper had an article before the exhibit and a photo during the exhibit to enhance our PR.



On April 27, two turners met at Tiffany VanMooy's shop to work on a beech bowl. We shared ideas for mounting and reversing the turning, tool selection and use, and collaborated on thoughts on the form.

## Broken Bow Annual Women's Retreat by Donna Frazier

Last month, I was blessed with the opportunity to assist in teaching at Broken Bow's Annual Women's Woodturning Retreat. Sarah Clinesmith, Mary Brewster, and I (Donna Frazier) put together the various fun projects we would teach during the three-day retreat. Since this was my first time participating, I wasn't sure what to expect. What would make a women's retreat different from any other woodturning event? Let me say that if you have never experienced an event such as this, you need to jump at the opportunity if it arises. I was in for a wonderful surprise as I discovered that a retreat is more than woodturning, it is an opportunity for relaxation, inspiration, growth, and friendship.

Upon arrival, we were welcomed into a friendly relaxed atmosphere where we found ourselves unwinding from the outside world in the growing anticipation of the activities ahead. Eleven women had signed up to participate. They were excited to join in this fun-filled retreat, make projects, and learn woodturning skills that would help them in their woodturning journey.

The event began Friday evening as I guided the ladies in making wildflower vases with test tube inserts. This project was a spindle-turning project done to ensure that everyone had an opportunity to refresh themselves on important woodturning basics. We went over the difference between the spindle-roughing gouge, which we used to make the blank round, and the spindle gouge that we used to form the pieces into pleasant shapes.

Saturday morning, Mary Brewster led the group in turning a beautiful angel ornament followed by a nice lunch — deli sandwiches, freshly cut fruit, and a selection of cookies. In the afternoon, Mary instructed them on turning a display stand for the angel. She led them through the more advanced process of using a chuck to mount the face-grain blank. She then taught how to bend wire into a decorative shape that could be used to suspend the angel above the stand. In the evening, we all went out for dinner together for more socialization.

On Sunday, Mary showed everyone how to make spaghetti measures. It was a neat little project that emphasized tool control and taught how to make cuts into wood with an interrupted surface. Many of us were surprised to learn how small a single serving of dry spaghetti noodles is. I have to chuckle as I am not sure how many folks back home would agree on the heartiness of that size proportion.

It was amazing how quickly the ladies learned and improved in their skills over the course of the weekend. The relaxed, encouraging atmosphere seemed to nurture growth and learning. With the three instructors moving about, everyone felt comfortable to ask questions and get the encouragement they needed.

All those who attended gave much praise when surveyed. They were proud of the pieces they made and were excited about coming back again next year to learn more.

We give thanks to the AAW and their grants that annually support this WIT event!



# Atlantic Shore Woodturners by Susan Chiarello

Our WIT committee was asked to do a display at the Howell Library in December 2023, which we happily set up.

As a result of the December display, we were asked if we could do some type of live demonstration. After I thought about it, I presented the idea to our club at our January 2024 meeting and got immediate volunteers (Bruce & Jody). Over the next few weeks, I set out to organize the event by picking a date and topic. During the next couple of months Jody created an outline, then we met at the library to discuss set up and did a quick walk through.

Since we were going to do a live demo at the Howell Library we thought it would be a great idea to do a display in conjunction with the demo and asked members of the ASWT's to bring in some bowls (see March 2024 pic). The Howell Library created flyers to promote the event which was in the library and also on social media.

The event took place on March 7, 2024. A reporter from the Howell Times sat in the front row, took some pictures, and put us on the front page of the paper (link below).

[2024-03-16 - The Howell Times by Jersey Shore Online - Issuu](#)

Twenty-five people were in attendance and four of those attendees came to our meeting on Tuesday, March 12, 2024. The event was well attended, the attendees asked great questions, and it was a success in my book, no pun intended.



Top row, left to right: Dec 2023 WIT display; Flyer for March display and demonstration flyer; Mar 2024 display.

Bottom row, left to right: Bruce, turning a small bowl; Bruce & Jody collaboration.

The Atlantic Shore Woodturners (ASWT), in Howell NJ have joined in the national AAW Wig Stand initiative. In October 2023 the ASWT donated 41 WIG Stands to Princeton Breast Cancer Resource Center. It is the goal of our club to support the BCRC each year with enough wig stands to allow them to continue to provide wig stands for anyone who needs it free of charge.

Here are a couple of photos. One photo shows ASWT member Jesse Abraham delivering wig stands to Betsy Bell at Princeton Breast Cancer Resource Center.



## Tennessee Association of Woodturner 2024 Update (Tnwoodturners.org)

by Chris Price

The Tennessee Association of Woodturners hosted its 35th symposium on January 26th and 27th. During the symposium, the Women in Turning held their annual luncheon. Twenty-four women attended the meeting, 13 of these were members and the others were new and from various parts of the country. We discussed what WIT represents and the opportunities that WIT has to offer, also projects that our chapter women members are involved in, the wig stand project, and various other topics.



Several of the women who attended the meeting are not in the picture because they were volunteering for various duties related to the symposium. WIT is a group of giving individuals.

During the symposium several wig stands were displayed in the gallery. While visitors viewed the beautiful artwork that was displayed, conversation came up concerning the wig stand initiative. Several of the attendees told stories of their friends and family that were dealing with cancer and hair loss. Those people were invited to take one of the stands. As a result, we had very few in inventory.

That following Tuesday at our monthly meeting our members brought in 11 more stands. These we also delivered to the Sarah Cannon Cancer Center. That following Saturday our chapter "Turn In" project was turning wig stands. What perfect timing. Six of the attendees were WIT members.

### **TAW Members donate wig stands**

TAW member Chris Price recently dropped off several wig stands that TAW turned and donated to TriStar Centennial for cancer patients.



Look what was dropped off at TriStar Centennial recently!

These are beautiful handmade wooden wig stands donated by the Tennessee Association of Woodturners. These wig stands will go to patients at the Sarah Cannon Cancer Center at TriStar Centennial who are dealing with hair loss. **THANK YOU** for thinking of our patients and for these one-of-a-kind gifts.

As part of the Sarah Cannon Cancer Institute network of hospitals, we have access to cutting-edge cancer therapies, clinical trials and the latest advancements in surgical oncology care.

## Front Range Woodturners by Debra Higley

Ladies of the Lathe has about 30 members; we are part of Front Range Woodturners. So far this year, we have had five classes in turning: (1) Gnomes, (2) leaves and stars, (3) off-center turning of ornament stands, (4) mushrooms, including turquoise inlays and finishes, and (5) segmented turning techniques for hot-air balloons and candy dishes. Images and descriptions of the steps are located at <https://www.facebook.com/profile.php?id=100057331244918>. We also have planned a class in three-cornered bowls and a picnic for us, Twirling Sisters, and demonstrators that have shared their time and expertise with us.

Here are several images from our classes. First is a three-inch tall mushroom turned from wet crabapple. The approximately four-inch star and leaf are maple finished with acrylic, mica, and lacquer. The five-inch segmented wood bowl is a mix of many woods finished with walnut oil and carnauba.



SWAT - Southwest Association of Turners has been privileged to have Women in Turning as a part of SWAT since 2015.

If you are attending the SWAT this year, please plan to join our meeting. The time and place will be on the Rotation Schedule and posted at the Convention Center.

We look forward to seeing you there.

Southwest Association of Turners - SWAT  
August 23, 24 and 25th, 2024  
Waco, Texas

[www.Sweturners.org](http://www.Sweturners.org)

## Videos from AAW Video Source & YouTube

[Turning a Garden Dibble - Nick Cook](#)

[Making Flowers - Harry Watts](#)

[Natural Edge Bud Vase - Alan Stratton](#)

# Women in Turning Gallery - Summer Projects



**Lisa Langevin**

I'm still new to turning – about a year in. Here are some pens I've made. I make my own pen blanks as well.

**Clare Nixon**

June, 2024. I'm in North Carolina, taking a class with David Ellsworth! Amazing teacher! He's so kind and down-to-earth.



**Linda Ferber**

Wig stands.

## From the Editor:

I hope you all are enjoying the summer. The first half of 2024 has been super busy for me, and I'm sure you are staying busy as well. Our WIT liaisons have shared a lot of activities in this edition of the newsletter. If your AAW chapter doesn't yet have a WIT group, please consider forming one yourself. It's a great way to bring women together for fun activities and learning experiences. If you don't know where to start, check out the [AAW WIT Liaison area of the AAW website](#). [Robin McIntyre](#), our WIT liaison coordinator, is always willing to help new liaisons get started.

The 2024 AAW Symposium in Portland, Oregon was a lot of fun. Check out the photos on pages 9–14 to see how our community interacted and selections from the instant gallery. I think we've increased our presence at the symposium each year since the WIT Committee was formed in 2015 (for an overview of the history, see the [Summer 2022 issue of the WIT newsletter](#)).

This year, in addition to doing the symposium photography, I was privileged to be a demonstrator. The last time I did demonstrations for AAW was at the Albuquerque symposium in 2009, just before I took on the role of symposium photographer. I was encouraged to see so many women at the Thursday Special Interest Session, in the audiences of my rotations, and chatting with friendly people in the hallways, instant gallery, and tradeshow.

If you've never attended an AAW symposium, I urge you to come to next year's event in St. Paul, MN. I attended my first AAW symposium in 2001, which took place in St. Paul. I must admit that this symposium had a huge impact on my journey as an artist. I've attended every symposium since then, and have gained new knowledge, new perspectives, and many friends across those years.

Many thanks to the contributors for this edition of the newsletter: Susan Chiarello, Sarah Elkind, Linda Ferber, Donna Frazier, Debra Higley, Kalia Kliban, Lisa Langevin, Robin McIntyre, Clare Nixon, Chris Price, and Andi Wolfe Photography. A special thank you to Jean LeGwin for help with copy editing, and to members of the WIT committee for proofreading.

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

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

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## Join Us for the 2024 Virtual WIT eXchange

Are you in a slump and looking for connection? Are you ready? Hundreds of women across the globe have participated in past Women in Turning (WIT) eXchange collaborations, which encourage you to commit to your creative process, create connections with other women makers, and promote teamwork. The WIT eXchange includes social time, enrichment programs, and an opportunity to ask for and receive problem-solving advice in an engaging, supportive environment while you create. Oh, and it's fun too!

This year's Virtual WIT eXchange will start the first week of September and run through October 15. By the end of six weeks, you and two collaborators will have created a project inspired by two randomly assigned inspiration words. The process of creating these projects will be documented in a recorded five-minute presentation developed by your team that will be included in the Presentation of Projects event on November 2, 2024. To view all of the past Presentation of Projects event videos, visit [tiny.cc/EventsArchive](https://tiny.cc/EventsArchive) (URL is case-sensitive).

Registration for the 2024 Virtual WIT eXchange will open August 15, 2024. Now is your time—join us! For more information and to register, visit [tiny.cc/WIT](https://tiny.cc/WIT).

—Marie Anderson and Linda Ferber



# Opportunities for Women in Turning

## Classes, Workshops, Exhibits, Demonstrations, and Grants

### Women in Turning Skill-Share Weekend in Maine September 28-29 (from Sarah Elkind)

Come to Maine this Fall for a fun, informal weekend of turning!

Come ready to share a skill or quick project suitable for mini- or midi-lathes. You could demonstrate: a small project; sanding or sharpening tip; a favorite finish or embellishment; a design strategy; or a lathe maintenance or tool-making idea. We're open to most anything that can help with turning, including off-lathe skills or ideas. If you are new to turning or aren't sure what to share, contact us and we'll brainstorm with you. Plan on bringing materials with you to both demonstrate your project/skill and to give everyone a chance to try it. We'll all share the cost of materials.

We're planning a group dinner for Saturday night. We'll supply coffee, tea, and snacks, but you should bring your own breakfast, lunch, and beverages.

Cost: \$50 deposit when you register. At the end of the weekend, we will split the cost of materials and coffee/tea/snacks, and refund or collect whatever is needed so that costs are shared. Thanks to Maine Woodturners and Erskine Academy for arranging for us to use Erskine Academy's lathes and space for free!

Register by emailing Sarah Elkind and Christina Vincent at [MaineWomeninTurning@gmail.com](mailto:MaineWomeninTurning@gmail.com). We'll send you information about paying the deposit. If you have a mini- or midi-lathe that you can bring with you, please let us know. We can hold a larger event if some folks bring their own lathe.

Questions? Want help figuring out what skill to share? Email us at [MaineWomeninTurning@gmail.com](mailto:MaineWomeninTurning@gmail.com).

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

#### **Arrowmont:**

13–18 October: Elizabeth Weber

27 October–1 November: Kalia Kliban

#### **John C. Campbell Folk School:**

11–17 August: Janine Wang & Rebecca Julliette-Deux

22–28 September: Sonal Gupta & Elizabeth Weber

17–22 November: Dixie Biggs

5–8 December: Kimberly Winkle

#### **Peters Valley School of Craft**

6–8 September: Janine Wang

#### **Marc Adams School**

5–9 August: Jennifer Shirley

9–13 September: Donna Zils Banfield

21–25 October: Sharon Doughtie

#### **Snow Farm Craft School**

13–18 October: Dixie Biggs

### 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).



*Art is a process,  
not a product.”  
–MaryAnn F. Kohl*

## Endnotes:

**Encourage WIT.** The mission of WIT is to encourage and retain women in woodturning. Here are some suggestions of how you can help: 1) Introduce a friend or neighbor to woodturning by bringing her to a chapter meeting, 2) accompany her to an open shop session, 3) teach her in your own shop, and/or 4) offer to be her mentor for a year.

If there is a new member in your chapter who is not yet a member of AAW, tell her about AAW's 90-day guest membership: <https://www.woodturner.org/Woodturner/2020%20Grants/WIT%20membership.aspx>.

Pay it forward. Instead of telling a new member about the guest membership, buy her a membership. In return, she can pay it forward by bringing another new member into the AAW. This generous gift may be the beginning of a lifetime of enjoyment for many new woodturners.

**Did you know?** There are many benefits of AAW membership, including a world-class journal, publications on techniques, videos, a directory of learning opportunities, and other online tools. Check out all the opportunities for members at [Why Join AAW?](#). If you've not had an opportunity to explore the AAW website, take a few minutes to look around at <http://www.woodturner.org>. The [Women in Turning website](#) is hosted by the AAW site. You'll find all our newsletters, information about WIT outreach grants, and many other goodies there.

### **Diversity Statement:**

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

(Adopted April 19, 2019)

## Women in Turning Committee Contact Information:

Kimberly Winkle (Chair)

Email: [wimkinkle@yahoo.com](mailto:wimkinkle@yahoo.com)

Marie Anderson

Email: [danmar12@yahoo.com](mailto:danmar12@yahoo.com)

Dixie Biggs

Email: [dixie@dixiebiggs.com](mailto:dixie@dixiebiggs.com)

Linda Ferber

Email: [lindajaneferber@gmail.com](mailto:lindajaneferber@gmail.com)

Jean LeGwin

Email: [jlegwin@ec.rr.com](mailto:jlegwin@ec.rr.com)

Robin McIntyre

Email: [robinmcintyre@comcast.net](mailto:robinmcintyre@comcast.net)

Tib Shaw

Email: [tib@woodturner.org](mailto:tib@woodturner.org)

Andi Wolfe (Newsletter Editor)

Email: [andiwolfe@yahoo.com](mailto:andiwolfe@yahoo.com)

Linda Britt (ex-officio)

Email: [lbritt@comcast.net](mailto:lbritt@comcast.net)

*“Good design is like a refrigerator – when it works, no one notices, but when it doesn’t, it sure stinks.”*  
–Irene Au

# AAW

# AMERICAN ASSOCIATION OF WOODTURNERS

WIT Newsletter Editor: Andi Wolfe - [andiwolfe@yahoo.com](mailto:andiwolfe@yahoo.com)