

# Women in Turning Newsletter

Summer 2026



## Senior Thesis Exhibition in Wood by Angela Mitchell

**AAW** | AMERICAN ASSOCIATION  
OF WOODTURNERS

May 2–10, 2026 - Angela Mitchell, an alumna from Kimberly Winkle’s program in the School of Art, Craft, and Design at Tennessee Technological University, presented her senior thesis solo exhibition in the Hilltop Gallery at the Appalachian Center for Craft in Smithville, Tennessee. A public reception took place on May 9th, 2026.

Born and raised in the Chicago area, Angela discovered her passion for woodworking during her first year of high school. After enrolling in a stagecraft class and falling in love with hands-on making, she joined the stage crew, building sets and developing foundational shop skills. One of her most influential mentors has been her uncle, Ron Mielzynski—business owner of RAM Guitars in Fox River Grove, IL, luthier, and woodworker—who introduced her to a wide range of projects, from large benches to intricate guitar picks. Angela’s journey into woodturning began in 2021 when her uncle purchased a mini lathe simply for fun. That experience sparked a lasting passion, and his continued mentorship played a key role in expanding her knowledge and deepening her commitment to the craft.

Following high school graduation, Angela moved to Cookeville, Tennessee, where she has spent the past four years earning a Bachelor of Fine Arts degree with a concentration in wood at Tennessee Technological University. Her work has evolved significantly over time; once described as simple, modern, and functional, to her recent pieces now noted for being “thematically rich”.

Angela has primarily demonstrated and taught at the Appalachian Center for Craft, where she enjoys sharing her love of woodturning with others. While turning remains her primary focus, she also enjoys crafting fine furniture. After graduating in May 2026, Angela plans to work independently as an artist, supported by tools and machinery acquired through her Woodsmoor Craft Fellowship.

As a young woman in the traditionally male-dominated field of woodworking, Angela is committed to paving the way for others. She is determined to demonstrate that women are fully capable and highly skilled in this profession, and she aspires to build a successful and respected career as a woodturner and woodworker.

“My thesis exhibition ‘Metastasis’ is inspired by my mother’s journey with cancer and the way that disease alters both the physical body and one’s sense of self. Within these pieces, health, decay, fragility, and strength are portrayed, also considering the subtle, sometimes invisible ways things change over time. In March 2024, my mother passed away after a four-year journey with cancer. She was someone I held extremely close to my heart and losing her when I was nineteen reshaped every aspect of my life. My mother was my greatest supporter, always encouraging me to pursue my passions and to trust myself, especially throughout my time in art school. She herself was an artist and saw art as a way of understanding the world. Her creativity, resilience, and optimism continue to influence the way that I approach my work.

“My mother’s experience with illness and treatment changed the direction of my work. I work with wood, an organic medium, as a metaphor for the human body. Similar to flesh, wood carries its own history within the grain. Also, it can be carved, damaged, repaired, and worn down, signifying fragility and strength. In ‘Metastasis’, I use the processes in woodworking to create a piece. However,



## Senior Thesis, con't

when the woodworking part is finished, I sculpt and apply sawdust and glue, materials traditionally used for repair, or as “putty” in woodworking. Sawdust, though it comes from wood, is fragile. Its coarseness and tendency to crumble reflects the physical and emotional deterioration I witnessed through my mother’s illness. In contrast, the glue is representative of the effort to repair and hold together what is weak, just as treatment affects the body. By forming and layering this texture by hand, I explore grief, memory, and the lasting effect of loss, using process and material to honor her life while confronting the reality of her absence.”

You can follow Angela and keep up with her work on her Instagram @avdubswoodworking and view her website at <https://avdubscustomwoodwo.wixsite.com/angelamitchell>.



## Staying Better Connected with Slack

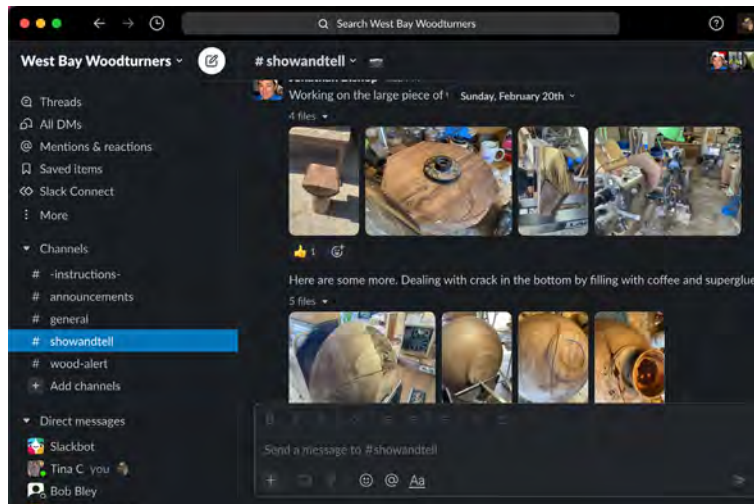
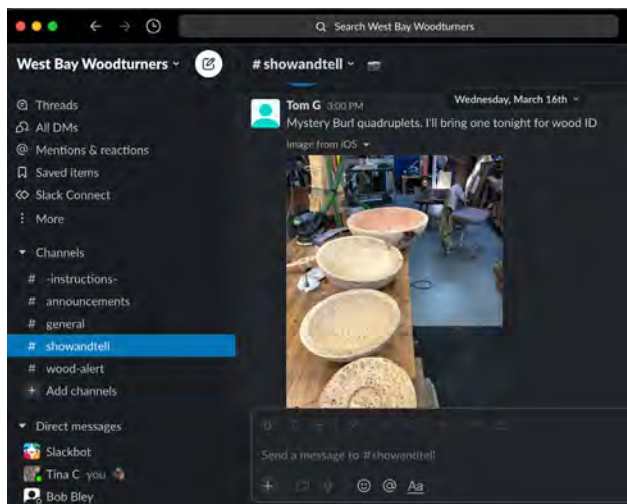
### by Tina Chou

Hey there! I’m Tina the Slackmeister from the West Bay Woodturners in California and I’m sharing how our club’s experiment with Slack has been going.

If you don’t know what Slack is, it’s a free website and mobile app that can be used on your computer and/or phone. It’s like a mix between a traditional online forum and a messaging group chat. You can keep conversation topics organized into separate “channels,” designated by #s, and reply to specific threads so it’s easier to follow a discussion in a large group. It also supports direct messages to anyone in the group without needing to get their contact info. You can invite people by email address and it’s very easy to sign up.

In addition to sending out emails to all our members, we use Slack to informally share photos and videos of works in progress and to ask each other questions. It hasn’t been too steep of a learning curve—I’d say it’s probably easier than back hollowing. Without the pressure of broadcasting to the entire club’s email list, it’s been a fun way to casually share photos and see what people are working on (and get quick comments/reactions). We have a *#show-and-tell* channel for sharing work and *#wood-alert* for notifying the chainsaw crew. We’ve also used Slack to post close-up images from our monthly meetings so people who couldn’t attend can see the show-and-tell. It has been particularly easy and convenient for sharing quick videos taken from a phone.

It seems to have worked pretty well for us by essentially supplementing our club’s emails with an optional lightweight chat group. What do other clubs use to stay in touch? We have almost 50 members who have joined us on Slack so far. We’re curious to hear how different sizes of clubs keep in touch. If you have any questions, feel free to reach out to us at [guest@westbaywoodturners.com](mailto:guest@westbaywoodturners.com).





## Edmonton Woodturners Guild – 2025 Wig Stand Competition

The 2025 Wig Stand Competition started when the guild President, Nevin Kublik, called our charities coordinator, Geoff Sykes, in January to discuss if having a drawing for gift certificates from Canadian Woodworkers would help get more members to donate wig stands.

What a great idea!

It started well with the first delivery of 12 wig stands to the Edmonton Cross Cancer Institute. By May, the total number of wig stands donated by Guild members stood at 25. We were collecting fewer than 10 wig stands at each guild meeting. At the May meeting some members said they didn't have a stock of suitable wood.

Two of our members, Bert Delisle and Stew Bremner, offered to contact Edmonton woodworking businesses to see if they would be willing to support our efforts by donating off cuts for wig stands. Our gratitude goes out to those companies who said yes. Bert and Stew didn't stop there. They made up some 30+ wig stand kits consisting of wood for the base, spindle and top, and distributed them at our June meeting. It was a great summer project for us to work on. Some of the more senior members used their own stock to make the stands.

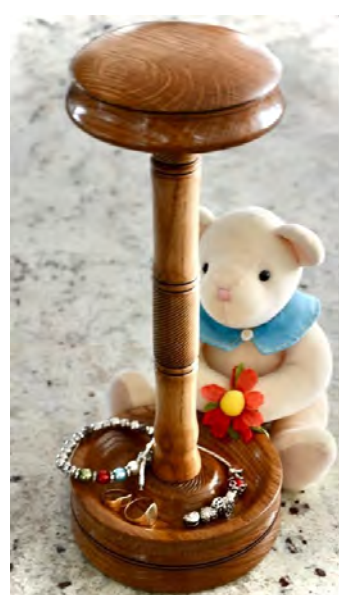
Our June 2025 meeting featured, 'How to Make Wig Stands' using the guild's lathe. The demonstration was worth more than words and a drawing, especially for our new turners, as they needed to know the correct tools to use, as well as the procedures. Members were eager to get started after having the visual learning and asking questions during the demo. With the donated wood kits, knowledge, and tools needed to complete a wig stand, members had a great summer learning a new skill.

The drawing was held on December 11th, 2025, during our regular Guild meeting. We had 19 members who qualified for the contest after making wig stands. Two lucky members won \$100 and \$50 gift certificates to use at the Canadian Woodworker Store in Edmonton where we hold our monthly meetings.

The last delivery was on December 12, 2025, to the Edmonton Cross Cancer Institute. The Edmonton Woodturners Guild (EWG) donated 120 wig stands in 2025.

Overall, this was a very successful 2025 campaign. We can now count the smiles we put on not only the patients' faces but on all of those who volunteered their time making this project a success. Edmonton Woodturner guild members have been donating wig stands since late 2022 and have, to date, donated 274 of all shapes and sizes. Not everyone has long hair, so including some smaller stands was appreciated. Our members have also donated Christmas ornaments for bedside tables or to hang on Christmas trees in the hospital, as well as lidded boxes.

Terra Garneau (EWG Newsletter Editor)  
Geoff Styles (EWG Charities Coordinator)



# Wig Stand Initiative Update--Three Years and Counting!

by Robin McIntyre

Making and donating wig stands is a means to share joy, impart feelings of being recognized in a troubled time of life, and provide insights into our craftsmanship. Thank you to each of the 42 clubs, some just WIT groups and some entire clubs, for the gifts that you are sharing with your community. The turners and embellishers often have a personal connection with their turnings, recognizing family, friends, and neighbors who are walking the road with cancer. Now we have 4,810 smiles because of the time, talent, and dedication you have given to this initiative.



The generosity of woodturners is evident with three countries--Canada, the Netherlands, USA--donating their time, talents, and TLC to various organizations.. If your club and/or WIT group is part of this joy, many thanks. If you are curious about how to get involved, check out this link from the WIT website-<https://www.woodturner.org/common/Uploaded%20files/WIT/Articles/Collated%20articles.pdf>. Each stand is a special gift to celebrate!

Top: Wigstands from the Coulee Region Woodturners; Middle left: from Southern Bayou Woodturners; Middle right: Edmonton Woodturners. Below: Wigstand by Denise Donovan.



# Woodturning Featured at Denver International Airport

## by Debra Higley

An exhibition at Denver International Airport (DIA) that is entitled *A Cut Above*, showcases Colorado artists working in wood. Information that includes location, artist bios, and a photo gallery are at <https://www.flydenver.com/art-exhibits/a-cut-above-colorado-artists-working-in-wood/>.

Turners within Ladies of the Lathe (LOTL) are part of this twenty-artist art show at DIA. LOTL is part of Front Range Woodturners in the Denver metro area. Creations from Debra Higley, Robyn Herman, Marcee Morris, and Brenda Blaesing show part of the diverse world of woodturning. Other displays include art from Cindy Drozda, Trent and Kailee Bosch, Laurent Niclot, students from Red Rocks Community College, and others. Furniture and carvings are also featured. The exhibit will be on display through August 30. It's located on the walking bridge leading to the A Concourse past airport security. It is a wonderful display of woodworking art.



# Minnesota Woodturners Community Service Exhibition

by Linda Ferber

The Minnesota Woodturners Association's (MWA) proposal to be a part of the Rumriver Art Center exhibition outlined a collaborative, community-focused event designed to broaden engagement with woodturning. The accepted application was for a month-long exhibition running from March 21 to April 18, 2026, featuring interactive displays and educational outreach. Activities included exhibition of community service projects highlighting Beads of Courage and Women in Turning projects, and member-led turning demonstrations. The curated exhibit of wig stands and boxes showcased diverse techniques and craftsmanship. Complementary posters and social media promotion emphasized woodturning's artistic and humanitarian impact, aiming to introduce the craft to new audiences—particularly women and children—while strengthening member pride and involvement.

Our display for the MWA group highlighted small turned items such as turned bowls, platters, bottle stoppers, and tops. These handcrafted items told the story of our community service and provided education about the art of woodturning. The posters had work-in-progress pictures of members at lathes turning the items displayed, as well as short descriptions describing MWA community service that enhanced the public's awareness of woodturning. The pictures highlighted community service and the educational nature of our organization backed by programs of the American Association of Woodturners Women in Turning (WIT) community and the National Beads of Courage organization. Both programs unite our local chapter, Beads of Courage, and the American Association of Woodturners to the larger community, and to the MWA activities in the Twin Cities.

We produced posters to convey key messages intended to draw visitors to the display as well as educate and engage. Seven posters were planned and printed and included: what is woodturning, what are AAW, MWA, and Women in Turning. The graphics highlighted women turning as well as engaging in community service activities.

The wig stands on display were curated to educate viewers on different turning styles and craftsmanship. Work showcased included: segmented, multi-axis basket illusion, inside out turning, beads and coves, curves, and embellishment, as well as spectacular burl. MWA members have crafted and donated over 125 wig stands in the two years we have participated in the WIT wig stand project.

Turnout was good for the open house with 21 visitors and 12 MWA members. The feedback was wonderful. Our participation has yielded a potential new partner, Rumriver Art Center. We have been invited to participate in their annual summer festival to introduce new audiences to pen turning by giving festival goers the opportunity to make a pen themselves.

The feedback from Rumriver Gallery curator was positive: "The show is going great! There has been a lot of positive feedback and engagement with the work. Some of the folks who have come to view the exhibition are battling cancer and picked up the information about the wig stand program."



# Women in Turning - Sharing Experiences



## From Tracey Lee:

The Florida Woodturning Symposium included a session for Women In Turning.

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## Spring Fling by Regina M. Cox

On April 11th, a group of 12 women came together at Barbara Dill's workshop for a day dedicated to woodturning, learning, and community as part of the Women in Turning program. The event highlighted not only skill-building but also the importance of connection within the turning community.

Attendees enjoyed a series of demonstrations led by Barbara Dill, Pam Bozkurt, and Laura Spelbring. Each presenter offered valuable techniques and perspectives, creating an environment rich in both education and inspiration.

Equally impactful was the camaraderie that developed throughout the day. Members of the Richmond Woodturners and Tidewater Turners Women in Turning shared ideas, experiences, and encouragement, strengthening bonds across groups.

Due to the success and enthusiasm surrounding this event, plans are already in motion for a follow-up gathering this fall. It promises to build on the foundation of learning and fellowship established during this memorable day.

## Spring Fling, con't



Thank you to the WIT team for organizing such a wonderful event. I hosted a potluck watch party and birthday celebration at my house for 30 friends, family, and club members. Others, including my Aunt Barbara, Uncle Paul, and friends from my sewing group, also joined the viewing online. The Presentation of Projects was truly impressive and received rave reviews from everyone at my gathering.

I feel very fortunate to have found woodturning. Since my son, Anthony, taught me to make a pen in 2021, the craft has become both a creative outlet and a form of therapy for me. I am grateful for my husband John's support as I've taken over a large section of his garage. I'm also grateful to the members at the Atlantic Shore Woodturners Club for being so generous with their knowledge, and instruction.

Participating in the WIT EXCHANGE with such talented women has been a blessing. I especially enjoyed working with my teammates, Vera and Cindy. I hope to meet them in person one day; they have an open invitation to stay with us, ideally on the second Tuesday of the month so we can attend a club meeting together.

Congratulations to all the teams and organizers on a very successful event.

Best regards,

Karen Ricotta  
Bayville, NJ



## Cape Cod Woodturners

by Robin McIntyre

Our March gathering consisted of six turners and woodburners working on a variety of flowers in follow-up to our club's February demo—abstract flowers from wet wood, tulips, or flowers woodburned on handmade paper. One turner continued working at home, making lovely flowers using the same techniques.



Five members over a 120 mile radius also met on Zoom for a Show-and-Tell session of photos from our February art exhibit and other personal turning challenges. We will continue with that format which everyone enjoys.

In May we had five members working on a weed pot, a bowl, woodburning, and sharpening. We work together on our three lathes to share ideas and skills.



At the end of May, seven members gathered on Zoom to share personal turning challenges using PowerPoint photos. This was our second Zoom Show-and-Tell, which allows people across our geographic region to participate in this learning and sharing experience.

We will meet in person in July to work on wig stands, turned bees, and woodburning with eight members scheduled to participate.

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## Front Range Woodturners

by Debra Higley

Ladies of the Lathe (LOTL), part of Front Range Woodturners, meets at the Denver Rockler woodworking store almost every month for turning classes (<https://www.facebook.com/profile.php?id=100057331244918>). Classes this year included inside-out hot air balloons, Easter egg turning and finishing, Tagua nut turning, and making spurlies and peppermills.

*“The most difficult thing is the decision to act, the rest is merely tenacity.”*  
- Amelia Earhart

## Arizona Woodturners by Sarah Slocum

The WIT group has been keeping busy. In February, Mary Shick led our group in making wig stands.

Our club had a great turnout in March with the annual wig stand collection this year led by Mary Shick for a total of 179 wig stands. Mary distributed them in conjunction with E-beauty to St. Joseph's (Dignity Health) Cancer Center in Phoenix and boxes have been shipped to cancer centers in Rapid City, South Dakota; The Dalles, Oregon; Billings, Montana; and Lincoln, Nebraska. Our wig stands have been traveling around the country since we began three years ago. We have had some great donations from wood suppliers and dead tree salvage businesses. It is great to see everyone's wonderful and diverse creativity.



In March egg boxes were also a good spring challenge. Then in April we experimented making small round and square plates from flat stock and explored how the same concept can be used make them larger if you have larger stock available.



One of the men led us in a great platter class at our May meeting.

For June our small group experimented with vegetable ivory Tagua nuts..

We went a new direction for the summer months due to smaller groups because of the heat and people escaping the valley. July was an open shop day. The women chose a project we had already made that they wanted to make again or bring in a project they had that they wanted help with. They choose to made salt boxes again.

You may recognize one of our ladies, Amy Schimel, from Turners Warehouse (the live wire of our group) who turned many beads to share while at the national symposium. She has posted a video on making beads on the Turner's Warehouse website and YouTube: <https://www.youtube.com/watch?v=kGluDcym56g>.





## 2026 Pacific Northwest Women in Turning Scholarship



With the help of a generous donor from the Seattle Woodturners, the Seattle chapter of Women in Turning (WIT) is now offering a Pacific Northwest WIT Scholarship (\$1000), to be awarded annually to an outstanding emerging woodturner for use towards professional development opportunities. To be eligible, applicants must be women or otherwise under-represented woodturners who reside in the Pacific Northwest (including British Columbia, Washington, Oregon, and Idaho). The scholarship is intended to encourage woodturning as a lifelong pursuit, extend the accessibility of the craft, and contribute to the cultural vitality of the Pacific Northwest.

**Deadline: August 1**



### Scholarship Criteria:

- Applicant must be a woman or other historically under-represented woodturner;
- Applicant must be 18 years of age or older;
- Applicant must be a resident of the Pacific Northwest (including British Columbia, Washington, Oregon, and Idaho);
- Awarded to the applicant who best articulates their creative intent and the anticipated educational impact of the scholarship as well as demonstrates the highest quality of work (based in equal measure on technical merit, composition/design, originality of work, and clarity/effectiveness of ideas);
- Scholarship is to be used for classes and professional development opportunities (e.g. residencies, mentorship, etc.);
- Scholarship recipient agrees to give a presentation/demonstration relating to their educational experience:
  - Recipient's resulting work will be promoted at a Seattle Woodturners meeting/event and will be featured on the club's website/social media channels;
  - The Seattle Woodturners will cover any costs associated with travel and lodging;
  - Recipient agrees to donate a signed art piece for the annual Seattle Woodturners auction;
- Applicant consents to the use of application images/content by the Seattle Woodturners in marketing materials promoting the scholarship, including:
  - Bio;
  - Headshot, photograph(s) of work, logo, or other image to be published with bio;
  - Applicable social media handle(s) and/or website address;
- Applications will be reviewed by a committee of representatives from the Seattle Woodturners and will include external artists and arts professionals;
- Scholarship committee representatives are not eligible to apply;
- Incomplete applications will not be considered.

## Videos from AAW Video Source & YouTube

### [How to Use Slack](#)

### [How to Create a Group in Slack](#)

### [Merryll Saylan: This Is Your Life](#)

### [Signatures in Wood: Betty Scarpino, Judy Ditmer, Michelle Holzapfel](#)

*"Life is not easy for any of us. But what of that? We must have perseverance and above all confidence in ourselves. We must believe that we are gifted for something and that this thing must be attained."*

*– Marie Curie*

# *Women in Turning Gallery - Turned Connections*

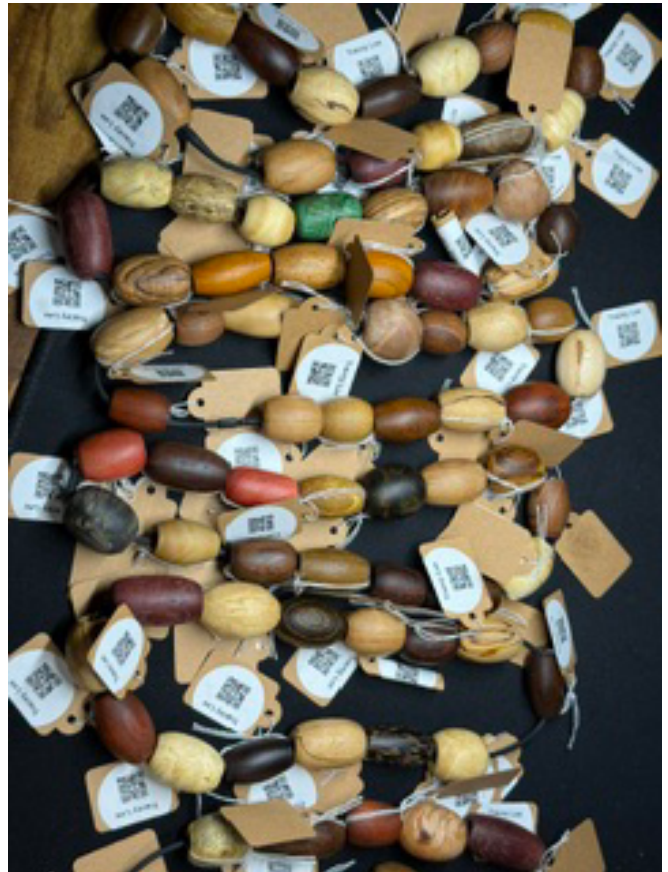
## **Angela Gunn**



Above: Angela's beads made for the symposium; Lower left: Beads given to Angela in the past year; Lower right: Jerry Gill and Angela Gunn, wearing beads exchanged with other turners at various woodturning functions.

# *Women in Turning Gallery - Turned Connections*

**Tracey Lee**



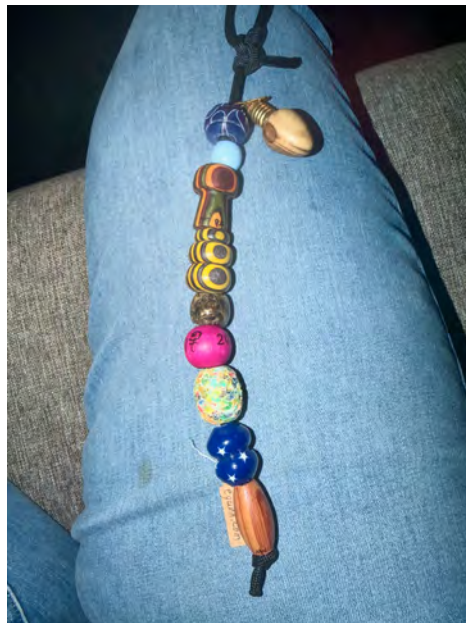
Counterclockwise from upper left: prepared bead blanks; beads turned on a pen mandrel; finished beads.

## Women in Turning Gallery - Turned Connections



### Maryalice Birk

Beads made for the 2026 AAW Symposium.



### Andi Wolfe

Left: Beads made for the 2026 AAW Symposium;

Right: collected beads from other turners, including Angela Gunn, Tracey Lee, and Maryalice Birk.

# Women in Turning - From the Archives

## Interviews

Merryll Saylan, Page Editor

Originally printed in *American Woodturner*,  
1987; Volume 2 Number 2, p 9.

### Reminiscences: Michelle Holzapfel

I grew up among accomplished do-it-yourselfers; I had lots of exposure to tools and their uses. In high school art class, I was first exposed to the method of printing that involved carving wooden blocks. Even then, I was more interested in the carving than the printing. That led me to try my hand at sign carving, which proved to be quite a lucrative summer employment. Years later, my husband worked for a gentleman making burl-topped tables, a business that we eventually bought. I slowly re-acquainted myself with woodworking, even while raising two small boys.

I began woodturning on a small Sears lathe. It was love at first feel. Through my father I acquired a large machinist's lathe, that I've used ever since. I've found the compound tool holder to be ideal for turning eccentric rough stock with a minimum of physical trauma.

As I have a natural interest in, and appreciation for, geometric shapes and forms, I was captivated and inspired by the endless possibilities of the lathe as a means of generating such forms. The ability to play with variations of favorite shapes, the intersection of curves and planes, and endless experimentation with off-center and multiple-axis turning; all these are made available with the lathe. I consider it my most useful carving tool.

When I began turning, the best shapes were the simple, classical ones. They let the wood's character occupy the center stage. People loved this form of theater, and I'd often hear the comment, "What a gorgeous piece of wood." It began to irritate me, and I felt a bit lazy, exploiting the wood for its own beauty.

Eventually, I began to find my way through this problem. I wanted to say something more than, "Isn't wood beautiful?" but first, I had to figure out what to say and how to say it. First, I tried to find different shapes. This led me, next, to multiple-axis turning. Third, I experimented with cutting up and re-assembling turned forms. This led to many of the fruit, vegetable, and still-life pieces. These demanded a certain amount of surface detail, so I began to experiment with carving on the surface of a turned form.

It is thus that my work has come to be an ongoing experiment with form. Now, the grain or figure of the wood has become secondary in importance. My feeling for the organic beauty of wood is part of a larger empathy for all natural forms, rocks, shells, plants, and animals. All these forms are in my visual vocabulary, waiting to be used.

Recently I've sought to express more abstract ideas, ideas not completely within the natural realm. A lifetime of personal experiences can be a vast source of inspiration, but these are very tricky to convey; they tend to become remote or obscure. Putting an edge of dissonance on an otherwise harmonious form, or embodying both control and abandon in a single piece can yield something more powerful than the safer forms can. To mix a Pre-Columbian shape with high-tech details could successfully communicate some of the contradictions and tensions that are inherent in life.

To work in this way involves risk, but to me risk should be one's most precious tool. I think that everyone goes through a



self-imposed apprenticeship, emulating the work of people they admire. The richest source of information is that which has been amassed by generations of carvers, turners, potters, and weavers; the artists and artisans preceding us. I feel deeply indebted to them. If I speak through my work, it's not just with my voice, but also with "our" voices.

And yet we are behooved to move on. Everyone has the power to put their unique mark on their works, and their awareness of this can bring great freedom to their compositions. This process of inner development transcends the failure or success of any particular finished object. For me, self-discovery is both the impetus and the reward for my work.



American Woodturner 9

Originally printed in *American Woodturner*,  
1987; Volume 2 Number 2, pp 14–15.

# Our First Annual Symposium..

## Lexington, Kentucky 1987

### Symposium Stats

|                 |     |
|-----------------|-----|
| Total Attendees | 243 |
| Spouses         | 51  |
| Exhibitors      | 10  |

|                                             |             |
|---------------------------------------------|-------------|
| Total Revenue                               | \$35,002.75 |
| Expenses                                    | \$34,821.65 |
| Net income for<br>First Annual<br>Symposium | \$181.10    |

*Since pictures  
speak louder than words,  
here is our report:*



*Photo Credits: Hilbert Camp, Dan Kvitka, Bob Rubel*



Carl Rich actually went around to each turning displayed at our "instant gallery." He counted 213 pieces made from 57 species of wood. Of these:

- 48 were walnut
- 28 were maple
- 9 were cherry
- 6 each were box elder, cocobola, ebony, lilac, magnolia and oak.
- 92 were other woods that he also catalogued. Space prevents printing the entire list. If you want it, send SASE to our office.

## President's Page

David Ellsworth, Page Editor

### Rejection

I remember my first serious encounter with the feelings of rejection. It was in 1962 at my high school Senior Prom. The girl I had asked to the dance lived in a neighboring city and in my excitement and anticipation of the evening, I arrived to pick her up a little earlier than she expected—about an hour early!

Another solid taste of rejection came in 1983 when I was juried out of both the Philadelphia and the Washington Craft Shows. Since I had just completed an FM promotional broadcast for the Philadelphia show, I assumed I was a shoe-in. Now, I felt like the brunt of a major conspiracy.

Creative people thrive on images and I can't think of another image that conjures up more personal feelings, negative feelings, than the word *rejection*. For the person who has never participated in a major craft show, the anxiety of getting accepted is enormous—probably worse than the pressure of preparing his work for the show itself. And for those who have done these shows for many years, the anxiety from *not* getting accepted goes well beyond economic pressure—professional and peer pressures are involved, as well. In these situations, anxiety seems to be a natural bi-product of the creative process itself.

But notice in my previous example that I use the phrase, "I was rejected," instead of, "my work was rejected." Because our work is a natural extension of ourselves, it is easy for creative people to transpose the meanings within the phrase. It also seems to be human nature to place the emphasis of rejection on ourselves, instead of on the actual objects that were rejected. After all, if I had submitted slides of myself instead of my turnings...well, you understand.

Fortunately, these feeling of rejection are shared by us all and for that reason they become an interesting topic. Of course, the real topic is how to overcome these negative feelings, climb back on the horse (so to speak) and get to work.

For craftspersons in all media, the two primary sources of acceptance and rejection come from submitting applications of our work to juried craft shows, craft stores and galleries. These sales outlets are an obvious economic lure, and they carry strong overtones of professional credibility as well. To the emerging craftsperson they can also be shrouded in mystery, probably because we aren't always aware of *how* these institutions function. Here, then, are some thoughts on the jury process, and some tips on gallery applications which may help us gain a better understanding of how the 'system' works.

#### The Jury

The purpose of the jury is to try to select the best of what is presented during the screening of slides and, whenever possible, to create some form of *balance* to the exhibition based on what is viewed on the screen. Ideally, the jury selects work that is well crafted and original in design, and rejects work that is strictly derivative or copied from someone else's designs. They also look for new and exciting work that challenges current standards within the different media fields.

The most obvious reason for being rejected from a juried

show is that the work submitted just doesn't stand up to the competition. For example, in a highly ranked show like the A.C.E.'s West Springfield (Massachusetts), over 2,500 craftspersons apply for about 500 booth spaces each year! As such, if ten woodturners are submitting and nine of them have natural edged burl bowls, the chances of all nine being accepted is almost zero! If your application is turned down, it may be because of stiff competition.

Another common reason for rejection comes from bad slides. Jurors don't expect craftspeople to be professional photographers, but they do expect to see what they are voting on. This subject will be dealt with in more detail in future issues, but suffice it to say that a good slide is clear, totally in focus, and *unadorned* by the distractions of fancy backgrounds or multi-colored lights. Most of all, a good slide is *descriptive* of the work being shown.

Another factor is the juror's themselves. Jurors are selected because they have many years of experience looking at crafted objects in all media, not just woodturning. One misconception is that jurors always accept the work of people that they already know, in other words, their friends. Not so! Sure, the work of one's friends does often come up on the screen. But today's standards for professionalism have become so high that the friend's work *and* the quality of their slides had better be damn good or they won't make the cut.

These are just some of the basic parameters of the jury system. Granted, the system isn't perfect. No system can be. But it is constantly in the process of growth and, at the moment, is the best system we have.

#### The Gallery

Submitting work to galleries has become another major concern for woodturners. Galleries are always looking for new talent and are quite willing to display the work of unknown craftspersons on the same shelves with that of the better known craft makers. So, our problem is not one of exposure, but the lack of experience in presenting our work in the first place. Having consulted with a number of gallery owners, here is a short list of "absolutes" regarding our presentations:

1. Slides should be submitted in a clear plastic sheet, not in a box where they can be dropped, damaged or lost.
2. Write on each slide your name, date the object was completed, type of wood, dimensions in inches, and a title (if the object has one). A more complete description can then be typed on a separate sheet, if necessary.
3. Never send original slides—only duplicates. Keep the originals on file so that you never lose this personal record of your work.
4. Include a brief, two-page resume and any other materials that describe your background.
5. Include a self-addressed, stamped, envelope (SASE) for return of your materials—even if you do get accepted.

*continued on page 14*



## Rare Exotic Hardwoods

For Serious woodworkers and turners.

Free Color Catalog

- |                                              |                                     |
|----------------------------------------------|-------------------------------------|
| <input type="checkbox"/> Rare Macassar Ebony | <input type="checkbox"/> Brazilwood |
| <input type="checkbox"/> Bocote / Cordia     | <input type="checkbox"/> Courbaril  |
| <input type="checkbox"/> Cocobolo / Rosewood | <input type="checkbox"/> Narra      |
| <input type="checkbox"/> Lignum Vitae        | <input type="checkbox"/> Paldao     |
| <input type="checkbox"/> Partridge Wood      | <input type="checkbox"/> Ziricote   |
| <input type="checkbox"/> Primavera           |                                     |

### Special Introductory Offer:

10-Lb. Exotic Sampler Box only \$42.50. You get one Rare Macassar Ebony and four more to include Bocote/Cordia, Brazilwood, Courbaril, Cocobolo/Rosewood, Lignum Vitae, Paldao or Primavera. (Subject to availability.) All are useful 2" x 2" x 12" size (each labelled and identified.) List in order of preference and we will substitute only when necessary. We pay UPS cost anywhere in the Continental U.S.A. Repeat of an earlier sellout, so hurry for best selection. Free color catalog available with (or without) order.

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## President's Page

*President's Page continued from page 2*

In addition, most galleries appreciate 8x10 glossy black & white photos of our work—color if you have them. Since galleries rarely have the facilities or the time to project slides, this gives them a much better understanding of what you make. If you intend to have these photos used for advertising, it may help to photograph your work in both vertical and horizontal formats. This gives the gallery the option of using them in several types of advertising situations.

One excellent way to approach a gallery is through a personal interview. Don't just drop in, make an appointment! After all, galleries are in the same business that we are. Unscheduled interruptions are just as disruptive in the gallery where the work is sold, as they are in the workshop where the work is made.

Rejection from a gallery usually happens for two reasons. Either the work is not yet mature enough for gallery representation, or the gallery and your work are not compatible. In other words, the quality of your work may be fine, but you may have applied to the wrong gallery. Don't be afraid to ask the gallery owner if your work actually 'fits' into their type

*continued on page 16*

# QUALITY EXOTIC TURNING WOOD WE SPECIALIZE IN THE UNUSUAL Berea Hardwood *Rare & Unique Bowl Blanks & Squares*

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# 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>

### 2026–2027 Schedule

#### Arrowmont:

11–16 Oct: Donna Zils Banfield

1–6 Nov: Andi Wolfe

#### John C. Campbell Folk School:

2–8 Aug: Elizabeth Weber

30 Aug–4 Sep: Rebecca Julliette-Duex, Janine Wang

30 Aug–4 Sep: Sally Ault

4–7 Sep: Sally Ault

13–19 Sep: Scarlett Rouse

25–31 Oct: Dixie Biggs

3–12 Dec: Scarlett Rouse

31 Jan–5 Feb: Crystal Earley

14–19 Feb: Michele Parsons & Scarlett Rouse

7–14 Mar: Elizabeth Weber

28 Mar–2 Apr: Annie Ogg

9–14 May: Cheryl Lewis

6–11 June: Christine Smith

#### Peters Valley School of Craft

5–9 Aug: Julia Swyers

12–16 Aug: Janine Wang

19–20 Sep: Lisa Nguyen

7–11 Oct: Annalise Rubida

#### Marc Adams

24–28 Aug: Jennifer Shirley

22–23 Aug: Kimberly Winkle

8–12 Sep: Kimberly Winkle

14–18 Sep: Heather Marusiak

#### Snowfarm

28 July–2 Aug: Joy Cowan

24–27 Sep: Donna Zils Banfield

#### Turn-On! Chicago

30 Jul–2 Aug: Janice Levi

#### SWAT Symposium

28–30 Aug: Rebecca DeGroot, Ellen Starr, Margaret Stiles

#### Rocky Mountain Woodturning Symposium

18–20 Sep: Beth Ireland, Elizabeth Weber, Beth Buettner  
Angela Van Wittenburg

#### Mid Atlantic Symposium

25–27 Sep: Heather Marusiak, Danielle Barbour

### 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 AAW 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).

### AAW Woodturning Fundamentals

#### Learning Portal

(sign in as  
a member to access)

### Useful links for Women In Turning

AAW Website

WIT website

Newsletter archive

WIT Liaison

WIT events archive

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

## Affiliate Membership **FREE** Worldwide

The **free** Affiliate membership offers access to the complete collection of AAW online resources, including the *American Woodturner* journal, for a **full three-months**.

Free: Affiliate Membership

### Membership features:

- Online access to *American Woodturner* and Woodturning FUNDamentals, both current and archived, as well as other online publications.
- Online access to learning portals including Woodturning Fundamentals and Demonstrator Direct (develop a demonstration).
- Online access AAW produced videos and video series.
- Find online projects, articles, and tips using AAW Explore! and a few keywords.
- Locate a wide selection of curated online woodturning videos that have been pre-screened for quality content and safety using Video Source and a few keywords.
- Members-only or discounted access to AAW hosted online and live events, including AAW symposia.
- AAW email newsletters: AAW Tool Box (weekly), Keep Turning with AAW (bimonthly).
- Member galleries for inspiration and ideas: Maker Photo Gallery, AAW Forum Gallery, and more.
- Directories: Members, Chapters, Demonstrators, Schools, Educators, and more.
- Discounts in AAW online store.



With the Affiliate membership, you'll be able to explore what the AAW has to offer, kick our tires, and hopefully decide to become a full-fledged, paid AAW member to benefit from everything the AAW has to offer for more than three-months. We hope you'll soon discover the valuable educational resources available you with AAW membership.

If you are not yet a member of the American Association of Woodturners (AAW), check out this offer for a [Free Affiliate Membership](#). There are numerous benefits to being an AAW member. You can explore those benefits [here](#).

## From the Editor:

Happy summer! As I'm finishing the summer newsletter, today is the Fourth of July, and the 250<sup>th</sup> anniversary of the adoption of the Declaration of Independence. It's also my first grandchild's first birthday, so there's a lot to celebrate in my corner of the world.

The 40th annual AAW symposium was the first weekend in June, in Raleigh, NC. There are several things in this newsletter that relate to happenings at the symposium: 1) the gallery pages on *Turned Connections*; 2) the article from the archives on the first annual symposium, and an article by David Ellsworth on jurying into craft fairs, exhibitions, and galleries. There were some great panel discussions at this year's symposium, including one on feeling rejected from the jurying process. I've also included a profile article about Michelle Holzapfel, to tie into the video link on page 11, *Signatures in Wood*.

Many thanks to the contributors for this edition of the newsletter: Maryalice Birk, Tina Chou, Regina M. Cox, Linda Ferber, Terra Garneau, Angela Gunn, Debra Higley, Tracey Lee, Robin McIntyre, Angela Mitchell, Karen Ricotta, Sarah Slocum, and Andi Wolfe. A special thank you to Jean LeGwin for help with copy editing, and to members of the WIT committee for proofreading.

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

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

***Deadline for Autumn newsletter: September 1st***

## Endnotes:

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

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

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

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

### **Diversity Statement:**

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

(Adopted April 19, 2019)

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*“Aging is not  
“lost youth” but  
a new stage of  
opportunity and  
strength.”  
– Betty Friedan*



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