

Women in Turning Newsletter

Summer 2019



AAW | AMERICAN ASSOCIATION
OF WOODTURNERS

Making an Artistic Teapot by Tania Radda

I am often asked why I choose to make teapots out of wood, and are they functional? My answer is that making teapots is actually quite a bit of fun, and that I never tried to make a functional teapot, as chances are they do not make good tea. I make teapots because they help my creative brain stay fit, and I love the process.

I will add that one does not need to have a higher level of technical skills to produce an aesthetically pleasing teapot. A basic knowledge in making a lidded box or a small hollow form will suffice. The size and shape of the form does not have to be accurate and the lid does not need to fit perfectly. What makes a successful teapot is actually the creative idea that goes with it, though mastering a level of technical proficiency will help the overall look of the teapot once it is completed.

My suggestion to those who are attempting to make a teapot for the first time would be to type in: "Artistic Teapots" on a Google Search and select Google Images. This will fill your screen with a wide variety of teapots. Some will be quite unique in shape, design and idea. It will help you see that a teapot does not always have to look like a typical teapot.

The key elements of a teapot are the spout, the lid, the handle, and the body. If you can find a way to incorporate these four elements into a piece, you can then call it a teapot. All you have to do is to either clearly define them for the viewer, or invite the viewer to discover each of them. If you can engage the viewer into seeing them, then you can say you were successful in making a teapot.

Now that we have an idea of what makes a successful artistic teapot, let's discuss the process for actually making one.

The first step: Go into your kitchen and pick out your favorite teapot. If you do not own one, go to the nearest Goodwill store and find a teapot you like. Bring the teapot in to the shop with you. Place the teapot near the lathe. That teapot is going to be your model. Open the teapot, look at the hollow space inside, look at the size of the lid, look at the shape of the body, study the handle and the spout. See just where the spout is placed on the body of the teapot.

The next step is to turn the body of the teapot. I have made teapots in several sizes, and today I much prefer making smaller teapots. The smaller size allows me to have quite a bit of fun, and to create a bigger variety of themes and ideas. I would suggest that you keep your teapot to a size that is comfortable for you. If you brought into the shop a teapot that is bigger than what you actually intended to turn, there is no reason why you could not make a smaller version of the model teapot, or even a miniature. Do not let the size or shape of your model dictate the size or shape of the teapot you will be making. Simply allow the process to happen, and please, do not make a copy your goal. Remember that the goal of making a teapot is to allow the creative process to come through. The size of the teapot and the shape of the body are what will actually help you create something whimsical and fun. If you make a copy of the teapot you are using as a model, then you are only working on the technical aspect of the making process. The model is there to remind you of how all the four elements of the teapot go together. We are here to explore the theme and to see how creative we can be in the process.

Look around your shop. Look for a piece of wood that is easy to turn, to carve, and to paint. Do not worry about it being an excellent piece of wood. Chances are that by the time you have finished, you will have this teapot completely painted or textured. Go ahead and place that piece of wood on your lathe and prepare it as you would to turn a hollow form. Turn on your lathe and start shaping the outside of the form, and see what happens. Did you decide to make the body "short and stout" or did you go for a "tall and slender" shape?

Before you hollow it, go back and look at your model teapot. Open and remove the lid. How is that lid sitting on the body of the teapot? Is there a "lip" or a "shoulder" where the lid sits? Is the lid simply sitting on top of the body? This is important, because now it would be a good idea to copy your model, or to consider how the lid you will later be turning to fit your teapot will actually sit on the body of the teapot. You now have to consider how big an opening you are going to make as you start hollowing the body of the teapot. You must leave enough shoulder for your lid later. I usually set the opening and the shoulder and then I proceed with the hollowing.

When you are hollowing the body of the teapot, do not hollow it thin. Again, this is a teapot, not a beautiful hollowed vessel with a thin wall. You should not hollow it thin because you will have no surface to work with later, and the spout will make the body

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topple over as it will add weight. The bottom of your hollowed form should actually be thick to help establish a better weight distribution for the spout.

Congratulations. You now have the body of the teapot turned. Leave it on the chuck for now.

The second step: Let's go ahead and turn the lid. Before you turn the lid, look at the body of the teapot. What kind of a lid do you think will look good? Does it need a tall lid? Will a small rounded lid look better? Will you be adding something else to the lid? The lid can make or break your design. Go back to your computer. Go look at those crazy teapots you saw earlier when you searched the artistic teapots. Pay attention to the lids other artists used in their projects. How much attention did they pay to the lid? Did it serve another function other than to just sit there and close the vessel? What will be a fun or different lid for your teapot? Take a piece of blank paper and a pencil. Go back to your shop. Trace the body of your teapot onto the piece of paper. Draw or sketch some lids. Make it tall, make it short, round, pointy, and see which you like best. Are you going to add something to this lid later? If so, pay attention as to where and how much material you must leave.

Place a small piece of wood on the lathe. Turn the lid to something that is close to what you are looking for. Stop the lathe. Bring the body of the teapot you just turned and place it under the lid to help you see if the lid complements the body. If you are happy with it, then finish turning the top part of the lid. Take a caliper. Measure the opening of your teapot. Then measure the shoulder. The bottom of your lid should fit inside the hole and the shoulder of your lid should either sit inside the shoulder of the body of the teapot, or on the body of the teapot. It will depend on your design. Turn the lathe and use a parting tool and the caliper to achieve the desired size of the tenon you will need to fit your lid to the teapot. The more accurate you are in this process, the better the fit. So far so good. You now have a body and a lid.



I believe the most challenging step in the process is actually deciding on the shape of the spout, and the making and fitting of the spout onto the body. The first step is to trace the body of the teapot onto a clean piece of paper. Then use another piece of paper to draw some spouts.



Cut the models and placed them against the traced line. Be very accurate with your lines between the body of the teapot and the spout, as this will help minimize any gaps when fitting the two of them together later. When you draw your spout, make sure to use your paper model spout and place it against the body of the teapot. Play with it, move it up and down and find the best placement for the spout.



Next select a piece of wood (preferably the same wood you used for the body of the teapot), and trace the spout onto the wood making sure you go along the grain and not across the grain. Cut the spout on the bandsaw. It is important when making the spout that its size complements the teapot.

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You can use a disc sander or a Dremel tool to carve and shape the spout. Use a drill with an appropriate size drill bit to carefully drill a hole that will create a mock pouring hole. There is no need to drill the spout all the way. You are not making a functional teapot. Use the drill bit to your advantage and drill in an angle to help create a small shoulder for the tip of the spout.

If you were careful with the lines you drew, and careful to follow the line as you cut the spout on the band-saw, you should then have a nice match between the body of the teapot and your carved spout. This is very important as you want to minimize the gap between the spout and the body. If there is a gap, no worries. You can fill the gap with wood filler later.



To attach the spout to the body you will need some skill and a bit of luck. First find a small and narrow dowel; if you do not have one, use a toothpick. Load a drill bit that is as wide as the dowel you are using. Drill a hole on the spout and place your dowel. Look at the angle the dowel has and try and match as closely as you can to the angle you will be drilling onto the body of the teapot. This is why it is important not to turn the body of the teapot too thin. You do not want to drill a hole deep enough on the body that will go through the interior wall of the teapot. The dowel is there simply to prevent sideways movement which could cause the spout to unglue from the body. It serves no other purpose. If you have too much dowel, simply trim it to fit. If you did this right, the spout will sit flush with the body of the teapot. If it is not quite there, make the hole on the spout a bit wider,

which will allow you to move the spout into a better angle. Later when you are ready to glue the spout to the teapot, if you have a hole that is a bit too big, just fill it with glue, then use masking tape to hold the spout in place until the glue dries. If you have a tight fit, still use the masking tape to clamp the spout to the body until the glue dries.

By now most of the teapot components are made. The last one is the handle. Now it is a good idea to decide what kind of handle you will want for the teapot. It is not a bad idea to revisit the images of teapots on Google. Will you place the handle above the teapot? Will it sit opposite to the spout? Will it be curvy, or straight? You can use a piece of paper again, and trace a design you believe will be suitable for your teapot. Place your paper template on your teapot and see if it complements your design. Once you have decided what it should look like, you can then go ahead and make the handle. You will attach the handle in the same way you did the spout. Use the curved line you drew to fit the spout to now fit the handle. Then use a dowel and drill the holes on the handle and on the body, and attach it to the body of the teapot.



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All of the teapot components are now ready! It is up to you how you will decorate it. Consider using methods you are already familiar with, such as texturing, coloring, burning, and whatever else you think will be fun to use on the teapot. This is actually the fun part of the whole process. I will sometimes start the decorative process before I complete the teapot—as I did in the model I am using for this article. There is no order for how you get your teapot done. If you are tired of the technical aspects of the process and feel like picking up a paint brush or a texturing tool, by all means go ahead and do that and do not worry if all the pieces are complete.

Remember to have fun. Do not let the technical process get in the way of your creativity. This is to be a nonfunctional artistic teapot. The idea is to let your creative brain take over and for you to enjoy the project. If you get stuck or have any questions, please reach out to me and I will do my best to try and help. My email is radda@cox.net.



About the artist: Tania Radda received her MFA degree at Arizona State University. She is currently on the faculty in the College of Education at Grand Canyon University, AZ. She has received numerous awards for her work, including a Niche Award in 2016, and has work in the permanent collections in several museums. In addition to her beautiful works of art, Tania is an enthusiastic equestrian who participates in Working Equitation and Dressage competitions with her amazing horses. Check out her website for examples of her beautiful work: www.TaniaRadda.com. (Also, several lovely teapots are in the gallery section of this newsletter.)



LEARN. CREATE. CONNECT.

The American Association of Woodturners (AAW) is the world's leading resource for woodturning information, inspiration, and instruction. An AAW membership can help you learn, create, and stay plugged in to the worldwide woodturning community. AAW members receive the *American Woodturner* journal, and have access to a variety of digital publications, services, website tools, grant opportunities, and specialty programming like **Women in Turning (WIT)**.

WOMEN IN TURNING (WIT)

Connect with women worldwide who share a passion for woodturning through AAW's Women in Turning (WIT)! WIT's activities aim to attract more women to woodturning, and increase visibility and participation of women leaders in the field by:



Women in Turning

- Encouraging and assisting members in their woodturning pursuits;
- Expanding members' knowledge, skills, and creativity;
- Fostering the sharing of ideas and processes; and
- Supporting involvement in the AAW, community woodturning projects, and initiatives.

Learn more about WIT at tiny.cc/AAWWIT

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Abundant Imagination: A Case Study in Fostering Creativity

by Lynne Yamaguchi

creativity *n.* the ability to transcend traditional ideas, rules, patterns, relationships, or the like, and to create meaningful new ideas, forms, methods, interpretations, etc.

Do you think you're creative? Studies show that for most folks, the answer is no. Yet, creative thinking is an innate human trait, essential to our species' survival: it is how we solve problems, large or small, that don't have a fixed or known solution. As children, we explored that potential through imagination and play. Do you remember playing pretend as a child? Remember the lives you imagined for your stuffed animals, dolls, action figures, toy trucks and cars and trains? Remember being able to create and populate whole worlds in your mind?

For most of us, school marked a decline in our creativity. Since at least the Industrial Revolution, American education has emphasized analytical thinking and information retention. As our days became about memorizing facts and formulas and learning the single correct answer to any question we were asked, the muscles we used to think creatively began to atrophy. With exercise and practice, however, we can build those muscles, develop and strengthen those skills.

An event I attended last year at Arrowmont School of Arts and Crafts, the Women in Turning (WIT) **EXCHANGE**, showed this principle in action. Thirty-nine women spent three-and-a-half days working in assigned groups of three to create pieces inspired by two words. Each assigned group blindly drew two word tiles—a noun and a modifier—and brainstormed separately and together to see what their two words inspired. The next day, each group created an object that expressed that inspiration. Each group had an identical bundle of wood with which to work and could use all, some, or none of their wood and could trade and raid the Arrowmont scrap bins. All of the equipment and tools in Arrowmont's wood shop were available to use, with additional tools for embellishment. Groups documented their work by taking pictures throughout the day. Each evening, we convened to view the groups' creations and a slide show of the groups' documentation of the day's work, and to listen to a spokeswoman from each group briefly describe their inspiration process and the actual making. The cycle was twice repeated with new groups.

(Please see the February 2019, vol 34, no 1, issue of the journal for a fuller description of the **EXCHANGE**.)

Fostering creativity. From the beginning, the WIT committee wanted the **EXCHANGE** to be "a collaborative event open to all levels of experience and focused on process not product." Rather than a hierarchical mini-symposium, with expert demonstrators teaching less-experienced turners, they wanted "an exchange of information, ideas, techniques, process, friendship, and support." After many long discussions, they arrived at a structure intended to foster creativity and collaboration.

The fact that this structure was based on small-group collaboration meant that the participants had to confront some challenging fears: of vulnerability, exposure, failure, not fitting in, being judged as inadequate. Fear is a major obstacle to creativity: to be creative, we had to be willing to take risks. In just showing up, we demonstrated this willingness. We came ready to engage with the unknown, committed to the process and thus primed for what was to come.

Many aspects of the Arrowmont setting supported the focus on creativity. First, it is a place removed from everyone's daily routine and responsibilities, freeing us to be fully present. Second, it is a place devoted to art-making, with resources at every turn, art on display all around, and a palpable creative energy. Third, it offers contact with nature: trees, fresh air, animals, grounds to walk, and nourishing, wholesome food. Fourth, sharing living space, workspace, and meals fosters a sense of community and play.

Using random words as the inspiration for creation was itself inspired. Whether Jean LeGwin knew it or not when she came up with the strategy, incorporating chance—a random word—into the process is an established creativity technique for provoking fresh associations that may lead to new ideas. Using not just one but two, unrelated words forced us to make novel connections, promoting the lateral thinking (also known as divergent thinking) that is key to creativity. Furthermore, the words weren't en-

tirely random but were chosen for their "juiciness," their interpretive richness: as Jean put it, "vague enough, with multiple meanings."

For those who want to generate their own lists, Elizabeth Amigo culled the words as follows: The nouns comprised mostly abstract terms (*enthusiasm, imagination, generosity*). Nouns that did convey physical things, such as *scenery, symbol, or wilderness*, had to also have other less-physical meanings. The chosen adjectives could describe both physical and non-physical objects (*fragile, shallow, inspiring, magnificent*). Adjectives applicable only to physical objects (*brown, tall, dead*) did not make the list.

The timing of the word-pair selection was crucial to the strategy's success. Selecting our words the night before starting our projects allowed time for the words to "marinate." Each of us could use that time to more deeply clarify the meaning of the words, to immerse ourselves in those meanings, to make more associations and generate more ideas (more always being better in creative thinking). We also took breaks from the intensive ideation process, and incubation being an important strategy for overcoming creative blocks. The first night, for example, I had so many ideas popping up after I lay down that I finally left the light on and took my notebook to bed so that I wouldn't have to keep getting up.

We were given express permission to succeed, as any outcome (or none) was a win. No group had to produce a finished piece. The emphasis was on process, exploration, and experimentation, and we were repeatedly reminded that we were making "sketches, not museum-quality pieces." This helped us suspend judgment of our ideas and their execution, another essential requirement for creativity.

Photos by Andi Wolfe. A version of this article first appeared in *American Woodturner*, August 2019, vol 34, no 4; used with permission.

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Other factors in creativity. Limits can foster creativity. Besides the obvious constraint of the word pairs at the **EXCHANGE**, time and materials were limited. We had some flexibility with the latter, but having just one day to make our pieces really turned the heat up; it forced us to be flexible and improvise, which are also characteristics of creative thinking. Paradoxically, the constraints were freeing: they freed us from the potential paralysis of having too many options.

Collaboration is a terrific way to facilitate the development of our creative skills. Creativity depends in part on breadth of knowledge, and working with others multiplies the knowledge and potential associations we can access. In the case of the **EXCHANGE**, participants came with diverse backgrounds, perspectives, interests, knowledge, and skills. Being assigned to groups, rather than choosing our own, exposed us to new people with new ways of thinking, being, and making.

Other factors too contributed to the fostering of creativity. The spirit of play and humor that pervaded the **EXCHANGE**, for example, was pure fuel. A good mood and a certain level of distraction also enhance creativity. Doing the **EXCHANGE** over three days, with three projects, tripled the opportunities for us to work with new people and try new things and allowed our confidence to build exponentially.

Closing thoughts. Exercising and strengthening your creative thinking can begin with just two steps. First, become curious about everything. Learn new things. The more you know, the more divergent associations you have to draw on. Second, challenge assumptions, beginning with your own. Why should wood always be “natural”? Why not add color or carving or decoration? What you think is the one “right” way to do something may be just a step toward discovery.

Too many of us mistakenly believe creativity is rare and in the realm of a chosen few. If, instead, we view creativity as an open approach to problem-solving, we can see its many forms—small improvements to or adaptations of existing ideas, combination or synthesis of ideas, application of established ideas to new uses, new perspectives on old ideas, revolutionary new ideas—and the range of our own potential.

For more on WIT and its 2019 **EXCHANGE** event, visit

<https://www.woodturner.org/page/WITEvents>.

Lynne Yamaguchi has developed a day-long workshop designed to spark creativity. Please contact her at myturn@lynneyamaguchi.com for more information.

Artistic Community: Sally Ault, Joan Busby, Lou Kinsey

We brainstormed and decided that our words could relate to our weekend in many ways. We were a community of women artists, and we were at Arrowmont, an ever-changing community of artists where there happen to be two totem poles created by groups of woodturners. We decided to make a totem. To include other artists' hands, we used only wood we dug from the scrap bin—shaped pieces that makers of other projects had discarded. We designed the totem together but then each made different sections.

Lou's hut was to represent a community gathering place, and sits on curved pieces showing how different elements (or people) can fit together in harmony. Sally found some bark on the ground for the roof. Boat-shaped parts served as pointers to show how artists can be successful in many directions. Joan made a woman at a lathe, with a bowl being turned to represent our WIT community. Sally made a small sandblasted and burned bowl that we filled with shavings from many different groups' projects, adding a wonderful curved scrap as a flame coming out of the burned bowl to light the way for other artists.



Neglected Friendship: Dawn Herndon-Charles, Ettasue Long, Adrienne Lobel

The words *neglected friendship* seemed so depressing that we wanted to trade for a new adjective but were convinced otherwise. Brainstorming on the word *friend*,

Ettasue came up with the idea of sweets. It felt perfect, a concept we could represent. We also wanted to incorporate a positive element, not just portray sadness for the neglected friendship, so, although sweets could also be positive, we chose healthy foods—vegetables—as a counter.

We realized early on that we needed to agree on a scale to have the individual components come together as a whole. Therefore, we checked in frequently with each other. We also had rules: we should each try something new, push our comfort zones a little, and, most of all, have fun.

One challenge was to project the idea of neglect. We thought about dusting the cake with sawdust, but that seemed messy. And we considered trying to depict mold, but nothing appealed. Then Ettasue saw some cotton batting: spiderwebs!

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Curving Adventure: Marie Anderson, Joan Busby, Laura Schindler

After drawing our words, we jotted down ideas independently, then came together to plan our project. We realized we were on our adventure, learning new things, and that this would be our concept. After sleeping on it, we ultimately settled on making a deconstructed piece with various disks on which we could practice the embellishing techniques we were all interested in learning.

Laura and Joan made disks, while Marie used the modeling station in the wood shop to figure out how to deconstruct a bowl/platter/ring into a platform with a curving track for the disks to stand on. We added another dimension of curves and undulations by making the disks in three different sizes.

Once the track was rough-turned, we met again to determine if the disks would stand up correctly. Then Marie cut the platform into pieces and sanded the edges so the pieces would fit together smoothly. For the disks, we didn't focus on having perfect finishes, just learning the embellishing techniques so we could build on them back in our home shops.



Bumpy Generosity: Margaret Lospuniso, Julie Schmidt, Leslie Ravey

The idea for our piece was a team effort, arriving as a nearly complete idea in one of those exhilarating meetings when a spark hits imagination and ideas flow quickly. It was night, and we were in the mountains and aware of the stars. The word *generosity* evoked the awesomeness of the heavens with its billions of stars. But the first word was *bumpy*. That led a team member to observe that the universe is bumpy, and that black holes exemplify this bumpiness. But we didn't have a shape. Another team member pulled her phone and searched for images of black holes, and we all realized that an artist's rendering of a black hole was exactly the right starting point.

We had some creative fun designing a presentation that made the three of us out to be prize-winning astrophysicists. After all, what other teams would be able to work Einstein, relativity, Heisenberg, quantum theory, and redshift into a four-minute presentation? We were being asked to pretend we were genius turners capable of creating art in a single day, so why not embody that outrageous pretense in our presentation?



Pointed Flavor: Lynne Yamaguchi, Anne Ogg, Cathy Peters

We met in the morning after mulling over our word pair overnight. All of us focused most on the taste (rather than the metaphorical) aspect of *pointed flavor*: e.g., tanginess, bitterness, spiciness, poison. We all loved the idea of lemons and especially of concealing the "pointiness" of their tart flavor by making boxes of the lemons. So we ended up each making a lemon-shaped box lined with jagged "teeth." Cathy and Lynne used rotary carving tools to dimple the skin and make the points; Anne burned the teeth out, adding another element of color. We were surprised at how much the finished interiors resemble those of juiced lemons, a case of art unconsciously imitating life.



Women in Turning - Sharing Experiences

Cape Cod Woodturners—May, 2019 by Robin McIntyre

Five turners met for an afternoon of sharing and turning at Jan Casiello's shop. During a potluck lunch, we watched the 2018 WIT EXCHANGE video and talked about the upcoming 2019 gathering and all of the possibilities. Robin McIntyre announced that our club has offered a tuition scholarship, available to any WIT member. Once the chips started flying, we worked on 2 lathes simultaneously, one borrowed from the club (awarded through an AAW grant). We turned Sally Ault's project from the WIT newsletter, a natural "middle" dried weed vase. We had lots of fun, gained more confidence in skills and planning a project, and turned some nice weed pots!



Photos, clockwise from upper left: Sue Beardsley, Sandy Arnone, Jan Casiello; Jan Casiello, Sue Beardsley; Kathy Regan; Sandy Arnone, Jan Casiello, Kathy Regan.

*“There are two kinds of people, those who do the work and those who take the credit. Try to be in the first group; there is less competition there.”
- Indira Gandhi*

Women in Turning - Sharing Experiences

Carolina Woodturners—April, 2019

by Anne Ogg

Carolina Mountain Woodturners held a Women in Turning event April 6, 2019. Seven turners of all levels showed up. We had five veteran club members assisting. Thanks go out to Laurie Bingaman for opening the club and giving a safety talk, Charline and Russ Stanton for demonstrating beads and coves, and Tina Collison for demonstrating embellishing with pyrography and paints. One man showed up, who had previously bowed out claiming discomfort in the room filled with women. We assured him all would be ok and he would be welcomed. He stayed and he did, indeed, have a good time, although he left before our group photo was taken. It illustrates how some people can feel uncomfortable when they are in the minority! We had two people join our club as a result of their experience in this open turning event.

Initially our intent had been to create small creatures to bundle and auction off to benefit the club, but soon discovered that this was too tall an order for our first WIT open turning event. We decided that we can build on our success and aim for this fundraiser in 2020 as we build in more WIT events in our club calendar.



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 - Safety Tips

Lathe and Turning Equipment

Read, thoroughly understand, and follow the label warnings on the lathe and in the owner-operator's manual.

Keep lathe in good repair. Check for damaged parts, misalignment, binding of moving parts, and other conditions that may negatively affect its operation.

Ensure that all guards, belt covers, and other safety features are in place.

Keep the lathe bed, toolrest holder (banjo), and tailstock mating surfaces clean and operating smoothly. Remove rust or debris that would cause binding.

Keep turning tools sharp and clean for better and safer performance. Inspect frequently for cracks or defects. Don't force a dull tool. Never use a tool for a purpose for which it was not designed or intended.

Spindle Height

A good rule of thumb is that the spindle height should be somewhere around the same distance from the floor as a person's heart. It should be no lower than their elbow while standing in a relaxed position.

Saws

Many accidents to woodturners occur while using saws, especially band and chain saws. Learn and follow the safety guidelines for this equipment.

Grinders

When using a variable speed grinder, always start at its lowest speed and increase the speed only after the wheels have come up to full starting speed. The best fixed (single speed) for sharpening turning tools is approximately 1750 RPM, which is commonly referred to as "slow speed grinding." Many grinders sold today have a single speed of about 3600 RPM, which is much too fast for efficient sharpening.

While in the process of sharpening, use a light pressure on the tool against the wheel. Let the wheel do the work. Forcing the tool against the wheel in an effort to increase material removal is dangerous. It will significantly increase the heat of grinding, and worst case, can damage the wheel, even causing breakage.

Opportunities for Women in Turning

Classes, Workshops, Exhibits, Demonstrations, and Grants

Regional & Club Events

Sep 2–6, 2019. Beth Ireland & Kim Winkle: Carved & Painted Boxes, Center for Furniture Craftsmanship, Rockport, ME. <https://www.woodschoolorg/furniture-making-courses-programs/workshops#turning>

Sep 5–7, 2019. WIT EXCHANGE, Arrowmont School of Arts and Crafts, Gatlinburg, TN. <https://www.woodturner.org/page/WITEvents>

Sep 30–Oct 4, 2019. Barbara Dill: Multi-axis Spindle Turning, Center for Furniture Craftsmanship, Rockport, ME. <https://www.wood-school.org/furniture-making-courses-programs/workshops#turning>

Oct 4–6, 2019. Dixie Biggs, Melissa Engler: Mid-Atlantic Woodturning Symposium, Lancaster, PA. <http://www.mawts.com/about-page/>

Oct 6–12, 2019. Kristin Levier: Powercarving Sculptural Shapes and Surface Designs, Arrowmont School of Arts and Craft, Gatlinburg, TN. https://www.arrowmont.org/workshops-classes/workshop-details/?action=evrplusegister&event_id=591

Oct 12–14, 2019. Janet Collins: Introduction to Woodturning, Snow Farm, Williamsburg, MA. <https://www.snowfarm.org/workshops/topics/introduction-woodturning-0>

Oct 13–19, 2019. Dixie Biggs: Need Some Relief: Bringing Life to Your Work, John C. Campbell Folk School, Brasstown, NC. https://classes.folkschool.org/class_details.aspx?pk=21871

Oct 17–20, 2019. Janice Levi, Kimberly Winkle: Ohio Valley Woodturners Symposium, West Harrison, IN. <http://ohiosymposium.com/index.html>

Oct 20–26, 2019. Jeanne Douphrate: New Directions in Wood, Arrowmont School of Arts and Crafts, Gatlinburg, TN. https://www.arrowmont.org/workshops-classes/workshop-details/?action=evrplusegister&event_id=603

Oct 27–Nov 2, 2019. Sarah Marriage: Noisy Toys: Rattles and Monsters, Arrowmont School of Arts and Crafts, Gatlinburg, TN. https://www.arrowmont.org/workshops-classes/workshop-details/?action=evrplusegister&event_id=617

Dec 4–7, 2019. Kimberly Winkle: Sticks and Stool: Woodturning Basics & More, John C. Campbell Folk School, Brasstown, NC. https://classes.folkschool.org/class_details.aspx?pk=21948

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

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

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

AAW Grants available for WIT Underrepresented Populations Outreach Grants:

These grants may be requested for events such as activities or workshops to promote women in turning. All AAW Grant applications are reviewed annually. However, since these events may be time-sensitive, such grant applications will be considered periodically during the year. More details are available on the website. Grant recipients are expected to disperse information about AAW, and promote its activities. Grants cannot be used for food or personal expenses, or to pay a stipend to the grant applicant.

WIT AAW Membership Grants: To encourage women to join AAW, the WIT Committee offers a limited number of WIT-sponsored half-price one-year “General” AAW memberships to women. WIT is also offering at no cost a one-year “General” AAW membership to women who join AAW for the first time AND join their local chapter for the first time.

Eligibility

To be eligible, a grant recipient must be a woman who has never previously been a member of AAW.

Process

Only the chapter AAW WIT Liaison, chapter president, or chapter vice-president may request the grant. If you have questions, please email wit@woodturner.org.

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



Save the date!!! June 4–7, 2020, American Association of Woodturners Symposium, Louisville, Kentucky.

Call for Entries

2020 POP Artist Showcase: Application due Oct 1, 2019. <https://www.woodturner.org/news/464916/CALL-2020-POP-Artist-Showcase-Opportunity.htm>

Nature/Nurture: 2020 POP Exhibition and Auction: Application Period Dec 1, 2019, to Jan 11, 2020. <https://www.woodturner.org/news/463704/CALL-FOR-ENTRIES-NatureNurture-2020-POP-Exhibition-and-Auction.htm>

Step up to the Plate—Second Inning: AAW's 2020 Themed Member Exhibition, Application Period Jan 1–Mar 15, 2020. <https://www.woodturner.org/news/463703/CALL-FOR-ENTRIES-Step-up-to-the-PlateSecond-Inning-AAWs-2020-Themed-Member-Exhibition.htm>

Women in Turning Gallery - Teapots

Tania Radda



Women in Turning Gallery - Teapots



Dixie Biggs



Upper Left: *SereniTEA 2*, Above: *Green Tea*; Lower Left: *Hot Tea*.

Women in Turning Gallery - Teapots

Barbara Dill



These teapots were made around 2011. They are turned between centers on the lathe. I was playing with squarish turnings. The holly teapot was on the cover of the AAW journal, the American Woodturner in December, 2011. It is 12 inches tall. The other pot is made with mulberry.

Kathleen Duncan



Video Resources & Miscellaneous Links

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

[2014 AAW Symposium - Turn Up, Light Up](#)

[Dixie Biggs Demonstration: Mid Maryland WT Club 1](#)

[2013 AAW Symposium - We Turn As Family](#)

[Dixie Biggs Demonstration: Mid Maryland WT Club 2](#)

[Woodturning #71 - Cherry Hollow Form](#)

[Woodturning a Wood Flower](#)

From the Editor:

The summer flew by too fast! My semester starts on August 20th, and I will have been with my students for just a couple of weeks before heading off to Arrowmont for the 2019 WIT **EXCHANGE**. Last year was so much fun that I really am looking forward to the event. It's such a thrill to watch my fellow turners exercise their creativity in such a supportive environment. During last year's **EXCHANGE**, I discovered that I can relax and be myself around other women in turning, much more easily than I can around my male colleagues (maybe I'm just more willing to embarrass myself around other women?). This was such a liberating environment for all of us. I'm looking forward to the reunion with women who attended the first **EXCHANGE**, and getting to know the new participants. Let the partying begin!!! (btw - I like Pinot Grigio wine....)

This issue's gallery feature is on tea pots. Thanks to **Tania Radda, Dixie Biggs, Barbara Dill, and Kathleen Duncan** for contributing pictures of their work.

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

Thank you! to all the Women in Turning who contributed articles for this newsletter: Tania Radda, Lynne Yamaguchi, Robin McIntyre, and Anne Ogg. Thanks, also, to AAW, for allowing a reprint of Lynne Yamaguchi's article, and to **Elizabeth Amigo**, for her help with copy editing. The Women in Turning Committee has also contributed to the content of this newsletter, working diligently behind the scenes.

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

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FUNdamentals**



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

Endnotes:

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

If there is a new member in your chapter who is not yet a member of AAW, tell her about AAW's 60-day guest membership: <https://www.woodturner.org/general/custom.asp?page=GuestSignUp>.

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

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

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*“I’m always
perpetually out
of my comfort
zone.”
- Tory Burch*

AAW

AMERICAN ASSOCIATION OF WOODTURNERS