



CHATTERMARKS

March 2013
Volume II Issue 3

Olympic Peninsula Woodturners
Olympic Peninsula Chapter of the American Association of Woodturners
PO Box 4158, Bremerton, Washington 98312
www.OPCAAW.com

SHOWCASE YOUR WORK

When you are trying to market your wood turnings, making the object is only the first step. Another very important step is allowing others to see your turnings. Today, that usually means an on-line gallery of your work. The quality of photos in the gallery will almost always directly affect how well the piece sells and how much it sells for.

This month Dan Marler will be talking on how to take great photos of your woodturnings. Dan is the photographer who takes the photos of club member turnings for the on-line gallery at the club web-site.

Dan Marler holds a degree in Professional Arts from Brooks Institute in Santa Barbara, California. He was a successful professional photographer in the San Francisco Bay Area for nearly 20 years prior to his return to Washington State.

MEETING AGENDA

One very important item of business under discussion this month is the club's insurance situation. This was under discussion at the last meeting, and tabled pending further information, and to give us a chance to think it over. Noah sent letters to everyone recapping the situation and explaining some options. Please refresh your memory on these sometime before the meeting.

MARCH MEETING

27 March, 6:30 pm,
Kitsap Adventist School
5088 NW Taylor Rd.
Bremerton, WA

With Social, Library, Show
and Tell Tables and wood
auction viewing before

A word from OPCA AW President Noah Barfield

As The Wood Turns

March 2013

When I taught at North Kitsap High School, I inherited an after-school karate program from a teacher who had founded it in 1976. During the four years I ran the program, one of the most common questions students frequently asked was “Have you ever had to use it?” Upon hearing my traditional answer— “Every day”—the students’ eyes would light up as they expected to be regaled with tales of Mr. Barfield single handedly taking on bad guys. I could relate to their eagerness—one of my own martial arts teachers would end every lesson with a glowing self-testimony of his martial arts prowess. However, at age 14, it didn’t take me too long to realize that a guy who began every single story with “This one time I was at a bar and...” would get into far fewer fights if he spent less time in the taverns drinking and more time in the dojo practicing.

No, my “every day” encounters with martial arts were far more mundane than my students had hoped. Learning how to power my kayak strokes from my hips rather than through pure arm strength, intentionally using my left hand as frequently as I used my right hand, maintaining an alert and open mind—all of these seemed pretty tame when compared to the acrobatics and derring-do of the Hollywood martial arts heroes my students loved.

Similarly, in his memoir *Moving Zen: Karate as a Way to Gentleness*, author C.W. Nicol describes his experience of moving to Japan and studying karate for two years, eventually earning his *sho-dan*—first degree black belt. In one remarkable scene, Nichol recalls an odd encounter he had upon meeting a man who had been practicing karate for over fifty years. Eagerly he watched the man practice for an hour, hoping to learn some advanced kata or previously “hidden” technique. To Nicol’s befuddlement, however, the old man spent the hour performing *chudan uke*—a middle block often taught to novices during the first month or so of their training. As the man concluded his practice, he said (translated by Nicol’s friend) “*After fifty years, I think I am beginning to understand this technique.*”

It wasn’t until years later that Nicol grasped the true meaning of what the old man said that day. Fundamental techniques in woodturning (as in Karate) are something many people initially practice with more or less diligence as they are first starting out. As time passes, however, most wood turners (myself included) get caught up with making a finished product—either for a farmers’ market, craft show, or a gift. Time is important! Who wants to waste an hour making beads and coves when there are pens to turn, bowls to get out the door?

Recently I have been blessed with the opportunity to learn from two great teachers—Dave Schweitzer and Jeff Marsden (Woodcraft). At the start of each of these sessions, both Dave and Jeff began with the basics—the fundamentals of woodturning. Like Nicol in Japan, I initially felt impatient and wished my teachers would get to the heart of the lesson—in my case, making a bowl or turning a peppermill. However, in both instances, I walked away at the end of the lesson profoundly grateful for the time we spent reviewing the different types of cuts, stances,

and movements. I felt—for the first time—I really “got it.” Arms, hands, legs, wrists, ankles, and hips must flow together in order to produce flowing curves.

Upon further reflection, I think I’m beginning to grasp why a return to fundamental techniques can be so powerful. When I was first starting out as a wood turner, I saw the basics as a hindrance—something to be endured so that I could get on with the good stuff: making pens, bowls, boxes, etc. With a couple of years of turning under my belt, however, I see a return to fundamental technique as a chance to really learn and hone my skills. I now try to ask myself “why” more often: Why does the tool cut this way? Why is standing and moving this way more effective? Why does “this” allow me to cut more smoothly than “that?”

As we head into spring, I encourage you to take some time to go back and practice the basics. Grab a chunk of firewood, rip a 2 x 4, mount up some “junk” wood and spend an hour rolling beads and coves with your spindle gouge. Dust off that skew chisel and give it one more try. Give yourself permission to produce nothing but shavings, to experiment, to make mistakes, to practice, and to learn.

Go forth and make some shavings!

Noah

DATES TO REMEMBER

The program for the April meeting is a mini-symposium with several rotations. One demonstration that we would like to do involves sharpening a band-saw blade, on the saw. To do this we need a club member that would bring in a band-saw, a table-top one would be fine, with a 3 to 4 tooth-per-inch blade.

CLASSIFIED

Jet 1014 mini-lathe, 6 speed version, with stand and original parts \$300

Delta 23-710 wet-dry sharpening station, with extra (new) dry and wet stones (23-712 and 23-713). Complete with parts and manuals. \$200

Contact Ralph at n7bsn@yahoo.com or [360-779-5979](tel:360-779-5979)

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MENTORING PROGRAM

We are looking for some new mentors. The folks who are currently doing the great service have been doing it for a long time. See any of the board officers if you are interested. The mentoring programs has been set up to answer questions and give help to new members and those whom may be having a problem in a specific area. Although not intended to be free lessons in woodturning (many of those volunteering are professional turners and derive their income from turning and teaching), these are some friendly folks willing to give you a point in the right direction.

Dan Ackerman	(360)796-4155
“Tones” Briggs	(360)871-7607
George Kromka	(360) 373-1028
Jim Leary	(360) 297-5872
Bob Hickernell	(360) 479-5501

Chapter Officers

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OPCAAW Staff Positions (appointed)

Librarian	Barb Davis	(360)373-1858
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