

BOARD OF DIRECTORS

BOD@OPCAAW.com

Tim Larson, President
C: 360-930-1064
President@OPCAAW.com

Brad Stave, Past President
C: 206-910-5459
PastPresident@OPCAAW.com

Dan Holderman, VP Public Relations
C: 360-968-3648
PublicRelations@OPCAAW.com

Brad Powers, VP Membership
C: 360-271-7965
Membership@OPCAAW.com

Roger Dunn, VP Training
C: 206-948-3551
Training@OPCAAW.com

Denise Larsen, Secretary
Minuteman@OPCAAW.com

Larry Lemon, Treasurer, FaceBook Admin
C: 253-278-9058
Treasurer@OPCAAW.com

Dale McDaniels, Sergeant-at-Arms
SergeantatArms@OPCAAW.com

George Kromka, Board Member at Large,
Training-Classes
C: 360-373-1028
Classes@opcaaw.com

Sandi Swayze, Board Member at Large
C: 360-434-0816
AtLarge1@OPCAAW.com

STAFF POSITIONS

Russell Whitaker, Webmaster
Webmaster@OPCAAW.com

Vern West, Librarian
H: 360-479-8634

Bill Gray, Glue & Sandpaper Sales
C: 360-516-3188

Valerie Henschel, Wood Auction,
Facebook Moderator
C: 360-808-7743

Ron Lucas, Video Director

John Jurgens, Cameraman

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To renew your membership go to the Club website,

OPCAAW.COM please log in and then click on

"Renew Membership."

Show & Tell photos from previous month's meetings are posted on our [website](#) at:

<http://opcaaw.com/gallery/>

MAY 2023

This month's meeting is May 31st at Kitsap Adventist School, 5088 NW Taylor Road, Bremerton.

In-person meeting.

Masks optional.

Activities Include:

Member on a lathe

Featured demonstration

Show and tell
Wood auction

See our website at

OPCAAW.com

On Facebook

[https://
www.facebook.
com/groups/
opcaaw](https://www.facebook.com/groups/opcaaw)

Monthly Demonstration

This month's meeting will be a Sawdust Session. The following experienced turners will be demonstrating at different stations. As many of you know the Club bought a sixth lathe so now we can have seven demonstrations going at once.

Dale McDaniels - Bowls 101
Jeff Jackson – Threaded connections
Brad Powers – Pens
George Kromka -Small winged bowls
Larry Lemon – Spheres

Introduction to Bowl Turning Class April 2023

That is right, you are seeing 6 lathes in action for 6 students. The newest lathe and stand were purchased and setup for this class.



President's Corner

This month we are featuring a sawdust session with multiple lathes running. This is an excellent time to see some new ways of doing things and being able to ask questions. I find I learn quite a bit from other turners on approach and organization no matter the project.

Our OPCAAW Summer Classes will be starting in June. We should have at least two classes per week, some weeks will have more. We will be adding these to the calendar in the next couple of weeks. Sign up early as most of these will not be repeated this year.

We are about three months away from the Kitsap county fair. We will be looking to get volunteers to take shifts and turn items or talk to folks that are watching the demonstrations. I expect a bigger turn out than last year, and to support that we are going to need tops, a lot of tops. If we can get a couple of 5 gallon buckets full, then we should have time to turn other things as part of the live demonstrations. Pens and small bowls come to mind, as these are some of the first things many of us wanted to turn. If each member turns twenty tops, all at once, or 5-10 per month during May, June and July we should reach this goal. If you need wood for this, please let me know (via email or text) and we will try to get you some.

Sometimes, something really beautiful can come out of a mistake...



My inspiration for June's challenge.

*****Tops for the Kitsap County Fair*****

For anyone who might not know, we take spinning tops to the fair as give away items to attract people to watch our demos and talk to us about the club. It would be great if you would turn tops and drop them off at the meetings. We will store them at the school

until time to go to the fair. It is not too early to start building our inventory.

If you have not turned a top let me know and I will get one of the fine top turners in our club to help you.

The May 31st general meeting will in-person at the school and there will be a wood auction, show and tell, and demonstration.

Mask are optional for all attendees

President's Challenge

Thank you everyone that participated in April's challenge, There were a bunch of great work shown during April's meeting.



The challenge for this month is to make some sort of kid's toy. And yes finger tops count. Yo-yo's, little dolls, or something with turned legs or wheels, and cutout on a band/scroll saw.

Next month will be a tough one, you're gonna have to make a mistake, and then transform that into something new...



Member's Challenge

Win a \$50 gift certificate to D-Way Tools.

I would like everyone to try a multiple axis turning to be judged by a non-partisan party. I'm thinking by the September meeting. The sky is the limit. I want to hear the trials and tribulations of your turning and

what you learned. I have a spare Joyner setup that can be borrowed if anyone would like to try using it. :)

Scott Overby, OPCA AW Mentor

Enter as many times as you want.



D-WAY TOOLS
they're quite simply the finest turning and sharpening tools available...
boxmastertools@gmail.com 360-689-4541 [https://d-](https://d-boxmaster.com)
BOXMASTER TOOLS

Hello from your Public Relations

(Dan Holderman publicrelations@opcaaw.com)

AAW Information

AAW has given me permission to reprint one of their articles in our newsletter each month. I will be choosing something that catches my eye. If you are an AAW member and you see something you think would be good to share with our club let me know.

This month's article by Jim Echter "Pro Tips for Turning Duplicates" You will find this after the monthly update on the club classes.

Remember we are part of the American Association of Woodturners (AAW). AAW offers its members several benefits that are listed [here](#) on their website. And you can sign up as an Affiliate for 3 months **free**. Click [here](#) and give it a test run.

1971 NW Seabeck Highway
Bremerton

OPCAAW Summer Picnic

This year the picnic will be on August 12th. It will be at Larry Lemon's house 13007 127th Ave NW Gig Harbor WA. More information will follow so keep an eye on the announcement in the "[Save the Date](#)" section below.

Growing Awareness

Your Board of Directors is working towards spreading the word that our club is in Bremerton, that we hold classes and monthly meetings and offer mentorship. We are trying several things to get the word out; one way is to offer demonstrations. If you know of an organization that would be open to us bringing a lathe to them and showing off by making a little sawdust please get with one of the board members.

SkillsUSA Conference

On April 14th Tim Larsen, Larry Lemon, George Kromka, and I went to the SkillsUSA Washington State Leadership & Skills Conference 2023 in Lakewood, WA. Tim Larsen, Larry Lemon, and George Kromka demonstrated turning for what could be future woodturners.

SkillsUSA is a partnership of students, teachers and industry working together to ensure America has a skilled workforce. SkillsUSA helps each student excel. They provide educational programs, events and competitions that support career and technical education in the nation's classrooms.

To learn more you can check out their website <https://skillsusawashington.org/>

Free Wood

Information provided by Ray Ewing, thanks Ray. Kitsap County Road Department has three locations where they offer free wood to the public. It will be at the front gate. First come, first serve.

301 NE Bernt Road

Poulsbo – at the corner of Hwy #305 and Bond Road

2339 Cedar Rd. SE

Port Orchard

Member's Column - Russel Whitaker

A few short years ago, my wife Nancy and I acted on a long-deliberated desire to leave California. As engineers working for tech companies in Silicon Valley, we found ourselves in the position of having the means to pursue our interests - fly fishing, hunting, competitive shooting, flying, sailboat racing, metalworking, scuba diving, Jeep rallies, etc. - but with no space to actually facilitate our gear-dependent obsessions. Like a lot of our friends, we lived in tiny apartments, and maintained multiple storage unit contracts with facilities where we keep our gear, and even occasionally used our larger units surreptitiously as ad-hoc workshops.

Like many of those other friends, we "upped stakes" and decamped for friendlier states. After a period of house rental and getting our bearings, pre-pandemic era, we lucked out, finding a several-acre property in rural south Kitsap County, Olalla. Our new home has - among other amenities - a sprawling workshop bigger than any living space I'd known in many years of urban living. One side of the workshop, I dedicated to metal work and fabrication; the other side, I gave over to woodcraft. My first project was a truly massive trestle-style farmhouse table with matching benches which, a friend once quipped, will outlast me by generations. In the process of gearing up for this "flatwork" project, I found myself traveling around neighboring counties in western Washington, visiting various sellers, and picking up interesting bits of equipment.

On one such outing, around Port Townsend, I had the pleasure of meeting the recently retired owner/patriarch of a lumber milling company. He showed me some amazing things, including a truly massive lathe which had been in use for decades, in service of spindle-turning entire trees down to massive poles, e.g. lodge poles, telephone poles, and other structural round beams. My particular reason for visiting, though, was to buy an old, beautifully maintained WWII vintage Atlas-manufactured / Craftsman-badged long-bed wood lathe - my own first such machine - which he'd re-powered with a truly massive motor and with which he'd thrown in tools and face plates for my beginner efforts.

I had no training. This was early winter 2022, and I dived into YouTube videos, but those are poor substitutes for hands-on instruction from someone who 1.) has actual skills and 2.) can actually teach the fundamentals of those skills to new learners. Fortunately, I stumbled on a post in a local Facebook group from Russell Neyman, advertising a "wood turning experience," and spent a transformative 3 hours in his shop, under his unflaggingly cheerful guidance. I left with a truly nice spalted maple bowl, a few starter tools, and a ravening desire to learn more.

On his recommendation, I started attending OPCAAW meetings, and jumped on opportunities to attend several beginner's classes held in the Kitsap Adventist school facility, taught by incredibly skilled and patient teachers with combined decades of experience. Beginner bowl turning, live-edge bowl turning, peppermill turning, spindle turning: each class a deep-dive exploration of an introductory aspect of the turner's art.

In the span of around 15 months, I've found myself in possession of half a dozen lathes, an embarrassing number of turning tools, roughly a ton of not-yet-turned wood on drying racks, and a number of skewers. I struggle with skewers. I'm comfortable with roughing gouges, bowl gouges, and spindle gouges, but the skew fascinates me and eludes me. Give me a few more years of catches and chattermarks, and maybe I'll get there. In the meantime, I'm having a lot of fun turning firewood - scrap English walnut, butternut, etc. - into tool handles. I fit these onto restored chisels, files, pry bars, and various tools I've made in the blacksmith corner of my metal shop. I love making tools, and especially making tools used to make tools. In a few months, maybe I'll start bringing in some pieces for show-and-tell. In the meantime, I'm thrilled to have made the acquaintance of a community of amazingly talented artisans willing to share their skills with new learners. Thanks for your patience, and I look forward to learning so much more from you all!

You Tuber's Corner

This month's contributor is Eli Finkelstein (E.F. Woodturning), here is the link to his YouTube channel <https://www.youtube.com/@E.F.Woodturning/featured>

It was probably my sixth or seventh birthday that my parents bought me a lathe, but this lathe was no more than eight inches long, and probably weighed no more than two pounds; it was from a toy catalog. However, with this lathe, I managed to decorate dowels with beads and coves, and turn simple bottle stopper handles. A few months before covid when I was 12, I found this lathe again, and got more interested in turning, but I had lost the gouge it came with, so I was using a screw and a sparkler stick to make things such as captive ring toys.

A bit later when the pandemic struck, I upgraded to the Harbor Freight mini lathe, which I really love. Everything I learned about woodturning I learned on YouTube across several channels, as neither of my parents do turning and there were no classes nearby, but most of my education was learned through experimentation. And with my lathe, I was able to make bowls up to 10" in diameter, and spindles 18" long. So, after I made a several hundred items and sold my stuff very well at numerous craft shows, I finally had enough money to buy the Laguna Revo 1836, which I bought last October.



When it comes to what I really enjoy turning, I cannot say there is anything in particular, for what I love so much about turning is being able to make so many different things. However, when it comes to turning bowls, I enjoy twice turning, and I love to turn green wood. When selling at craft fairs, there were a select few people that refused to believe that I did the turnings, and wouldn't reconsider their thoughts, which is why I decided to have videos of me turning as proof. I didn't upload these videos to YouTube until 8 months later, but after I did, I began to film some more. At this point, I have been uploading since last June, a couple times a month.



Club Classes

George Kromka

We need helpers for the classes. We now have firm dates for classes until June, these are the 2nd and 4th Sunday of the month. I'll pass a sheet of dates around at the next meeting, sign up please. During the summer we are trying to set up M, W, and F then T, Th with the 2nd and 4th Sunday as well. Right now some of the instructors and Board members are covering as helpers but that can't continue. We have close to 140 members in the club and it looks like we have less than 10% doing all the volunteering, how about more help?

The price of the classes will be minimal so we can cover the cost of renting the school and provide a small fund to purchase, repair or replace equipment as required. The classes will be run like last year except the sign up has changed. The sign up will be explained when the class is open for sign up.

Class fees will be the same as last year:

\$30.00 for members + material cost.

\$60.00 for nonmembers + material costs

(\$30.00 class fee + \$30.00 membership fee)

Material costs are determined by the instructor or



Top turning March 26th

material provided (purchased by the club) or both. Material cost will be included when signing up for class. Material costs can be from \$0.00 on up but usually around \$10.00. Example of material cost could be: pen kits and blanks, bottle stopper kits, pepper mill kits, bowl blanks, tool making kits etc.

Classes will run from 0900 to 1600 (4pm) with a lunch break at noon.

We will have class assistants to help with instructions during class.

Classes will be limited to 3 students minimum 5 maximum. (We have 5 student lathes and 1 instructor lathe.)

If classes fill up please still sign up then we will know that we need to schedule another class soon.

Some of the classes we have planned but not scheduled yet are:

- Pen turning
 - Tool making (point, elf and awl tools)
 - Coloring (dyes)
 - Goblets
 - Sphere making
 - Winged bowls
 - Natural edge bowls
 - Bottle stoppers and mandrel
 - Hollow forms
 - How to hold items on lathe
 - Using the skew
 - Box making
 - Tool handles
 - Platters
 - Turning enhancements
 - Christmas ornaments
 - Bird house ornaments
 - Children's toys
 - Scoops
 - Stools
 - Thread chasing
- Any Suggestions?????

More to follow. Keep up to date at checking our club website calendar regularly:

<http://opcaaw.com/my-calendar/>

PRO TIPS FOR TURNING DUPLICATES

Jim Echter



You want how many to look alike?

Do you break out in a sweat if you have to make two or more turnings the same? Have you turned down project requests because you don't know how to turn duplicates or copy a broken spindle? If so, I will take the mystery out of the process by introducing you to story sticks, the measuring and layout tools used, and the "point-to-point" turning process. With the right

knowledge, you can take the stress out of turning duplicates, whether it is one or 100 identical parts.

Why turn duplicates? Maybe you need one duplicate turning to replace a broken item such as a baluster or chair stringer. Or you may have a project that requires more than one identical part such as table legs. Turning duplicates is a good way to develop new skills, it's fun, and you can make money in woodturning if you know how to do it.

Turning duplicates is easy if you break down the steps and keep it simple. This begins with an understanding that there are ultimately only three shapes in woodturning: straight (flat), convex (bead), and concave (cove). These shapes are combined to create more complex forms. Duplicate turning can be applied to both spindle and cross-grain work, as shown in *Photos 1 and 2*.

Story sticks/templates

Story sticks, or templates, are necessary in turning duplicates. I make them out of everything from paper, cardboard, chipboard, plastic laminate, wood sticks, laser-cut plastic, and sheet metal (*Photos 3-5*). I determine the material by the size of the job. Is it a one-off project? Do you need ten or 100 pieces? The higher the volume, the harder the template

SYMPOSIUM DEMONSTRATOR IN LOUISVILLE!

Jim Echter will be a demonstrator at AAW's 2023 International Symposium in Louisville, Kentucky, where he will share his insights on a variety of turning topics. Don't miss this chance to learn from a pro, live and in person! For more, visit woodturner.org.



Spindle or crossgrain duplicates



1



2

Duplicating spindles such as balusters is a common practice, but the same principles and methods apply when duplicating crossgrain projects.

Our eyes don't tend to notice slight differences in diameters, say on a set of balusters or table legs. However, variances in vertical distances stick out like a sore thumb.

Story sticks

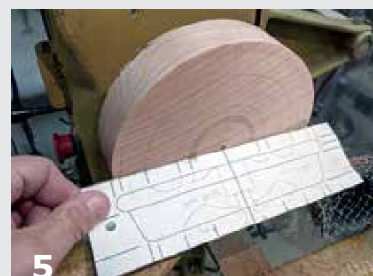


3



4

Story sticks, or templates, indicate key transition points and are essential when turning duplicates. They can be made from a variety of materials, depending on the number of duplicates to be turned. A thin strip of wood makes for a durable template.



5

A template is used for accurate repeatability on crossgrain work, too.

material. If it is a long spindle project like a porch column, I will make a printout of the full post, plus small templates for detailed areas (*Photo 6*).

Be aware of scale issues when printing out templates. I recently printed out the computer-aided design (CAD) drawing of a screwdriver handle that was supposed to be 4" (10cm) long. But when I measured the handle on the printout, it measured about $\frac{1}{8}$ " (3mm) short. So I did the math, scaled up the drawing on a photocopier, and reprinted it at the correct (full) scale. Always measure your story sticks before you start turning. As the old saying goes, "Measure twice, cut once."

Design

Simpler is often better when you are creating a design that requires duplicates. If you examine most balusters, you will find that there are only two to four different diameters. The fillet, or flat, transitions between details are often all the same diameter. Beads and other convex shapes on one spindle often have the same diameter. Coves of course will represent the smallest diameter. *Note: I generally turn coves last to keep as much supportive material in the blank as possible until the very end.*

When it comes to designing with a CAD system, just because you *can* doesn't mean you *should*. I was contacted by a local custom ►

Full-size and detail templates



6

The author tapes both a long, full-sized and smaller detail templates behind the lathe for easy visual reference while turning.

Layout and center-finding tools



7 An assortment of good layout tools, such as calipers, rulers, squares, and diameter gauges, is essential for making a good story stick.



8 Two styles of center finders, useful when marking multiple blanks for turning duplicates.

furniture maker. He had an initial design of some bed posts laid out on a CAD system. The posts featured about fifteen different diameters! After I consulted with the furniture maker, he redesigned the posts with only four different diameters. The new design was more pleasing to the eye and easier for me to turn in multiples, resulting in lower costs and a very happy customer.

Be aware that our eyes don't tend to notice slight differences in diameters, say on a set of balusters or table legs. However, variances in vertical distances stick out like a sore thumb. That points to the importance of using a good story stick to position transitions consistently from one spindle to the next.

Google images is a great resource for design ideas. Also, there are some wonderful books

on woodturning design and architectural shapes. If you are looking for inspiration and design ideas, I highly recommend *Classic Forms*, by Stuart E. Dyas (Stobart Davies Ltd, 2008), and *Turned Bowl Design*, by Richard Raffan (Taunton Press, 1987).

One last thing to consider when designing a project for a customer or to sell is to think about how you will pack and ship the item. Will it fit easily in a typical post office box? Can you reduce the length to fit in a box with a known size, rather than having to potentially pay more for a longer box? As a production turner, I care about shipping costs for my customers.

Layout tools

Accurate layout of design elements is an important early step in making duplicates at the lathe. I use a variety of tools when laying out my design and making story sticks (*Photo 7*). The story stick material is selected for the job at hand. It could be paper, cardboard, wood, or plastic. Rulers and tape measures

Customized workholding

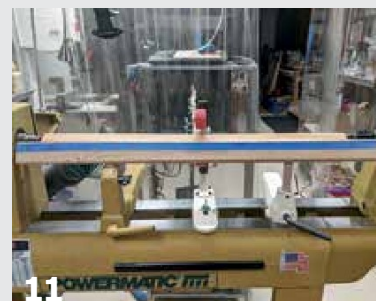


9 At left, a purchased point-and-cup drive. At right, the author's shopmade version made from wood and a short length of nail that registers in a hole in the end of the blank. Both act as safety drives that allow the wood to stop spinning in the event of a catch.



10 Tailstock live center tips. At left, the author's modified tip for mounting thin spindles; the standard 60-degree tip can split thin turning blanks.

Long toolrest



11 The author's shopmade long toolrest, made from a hard, dense wood. A long toolrest, mounted in two banjos, makes duplicating long spindles more efficient and accurate. A strip of blue painter's tape with key locations and diameters marked on it acts as a kind of in-situ story stick.

Steady rests



Left photo, a purchased steady rest, and right photo, a shopmade version using rollerblade wheels. Both prevent "whip" when turning long thin spindles. Steady rests are a common tool for turning duplicates, which in a production shop are often stair spindles or similar.

are used to lay out vertical, or long, dimensions. A variety of calipers and other gauges are used to measure diameters. I use a small engineering square to mark key transition points on the story stick and a triangular file to cut notches for a pencil point to lay in, which improves accuracy.

I also use two types of center finders. If I am duplicating just a few spindles, a plastic center finder or a ruler marks the ends of the blanks by spanning from corner to corner. But if I have many pieces to turn, my shopmade center drill gauge is used to quickly locate the center for drilling a $\frac{1}{8}$ " hole to be used with a friction safety drive (Photo 8).

Drives

An old-fashioned cup center is my preferred drive center, as it allows the blank to stop spinning if I get a catch or cut too aggressively when roughing a square blank to round. If I'm turning several identical parts, I use a shopmade friction safety drive. It is made of wood and has a short metal pin made from a nail that fits into a centered, pre-drilled hole in the end of the blank (Photo 9).

Live rotating centers with interchangeable tips are preferred at the tailstock end. I modify the tips to be smaller in diameter for thin projects, as the standard 60-degree tip can split your turning blank (Photo 10).

Toolrests and steady rests

If you are turning long projects such as balusters, a long toolrest is very helpful. A long toolrest will require having a second banjo for your lathe and can be made from metal or a strong wood such as oak. Photo 6 shows a long metal toolrest, and Photo 11, a wood toolrest. I've used wood toolrests several times when I had a short-run job of long spindles. The main advantage of having a second banjo and long toolrest is that you won't have to move the toolrest as often (or at all). Another advantage is that when using a steady rest, you won't have to remove everything from the lathe to move the banjo to the other side of the steady rest and then remount everything.

Depending on the projects you have made, one lathe accessory you may not own is a steady rest. Steadies

Duplicate a stool leg



When making a duplicate from an existing spindle, such as this stool leg, gather up your layout tools to make a story stick.

are used when turning balusters, porch columns, or anything long and thin that could flex during turning. Recently, I had a job of turning 30" (76cm) balusters out of $\frac{3}{4}$ " (19mm) square white oak. Needless to say, without a steady rest, it would have been like turning a jump rope! Steady rests can be purchased or homemade (Photos 12, 13). I've used two rollerblade wheels mounted on a post that mounts in a spare banjo. Some turners use a simple stick with a V-notch. (Editor's Note: As an example, see Beth Ireland's article on page 22 in this issue.) Remember, you are just using a steady rest to prevent whip and flex. It just has to capture the blank lightly.

Duplicate a stool leg

Let's look at duplicating a stool leg as an example. I find that a point-to-point approach helps when making duplicates because it breaks the project down into manageable steps. When you simplify the sections of a turning, repeatability gets easier, and the overall project becomes less daunting. If I were duplicating a stool leg with a square top section, I would follow this process: ►

Make a story stick



15

Use a square to transfer key transition points from the existing spindle to the story stick. Extend those points as lines across the story stick.



16



17

Draw the beads, coves, and fillets onto the story stick, and note specific diameters.

Preparation

1. Select the material for a story stick, mill your stock to size, and grab your layout tools (*Photo 14*).
2. Using a square, locate and draw all the transitions on the story stick. (*Photos 15, 16*). Then mark the diameters of each detail on the story stick, sketching the design from one transition point to the next (*Photo 17*).

3. I use multiple calipers, each set to a different diameter. To make it easy to identify which caliper to use where, mark each one with a piece of tape (*Photo 18*). At this time, I usually draw the layout lines on the spindle blank where the elements transition from square to round (called a pommel). Now you have your blank, story stick template, and calipers all set, so you can start turning.

Point-to-point turning

1. Using a skew chisel, work your way in from the waste side of the pommel (tailstock side) until you have completely cut around the blank (*Photo 19*). Then using a spindle roughing gouge, turn the blank round and size it to the maximum diameter needed. At this time, use your story stick and mark each of the transitions on the blank (*Photo 20*).

Ready to turn



18

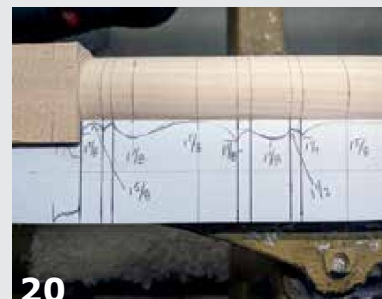
With the story stick, or template, ready to go, the author sets calipers to the various diameters. Having more than one caliper at the ready improves efficiency when turning multiples.

Lay out the blank



19

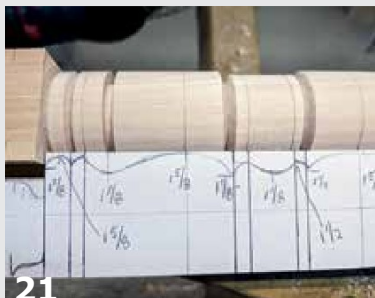
The author begins by establishing the pommel location, then rough-turns the leg to the largest diameter and lays out key locations from the story stick.



20

2. Using a parting tool and diameter gauge, establish all of the required diameters on the spindle. I use a skew to make V-cuts between beads and round details. Note that on this design, the top of the cove diameter is smaller than the maximum diameter. I have sized that section and redrawn the two transition lines (*Photos 21, 22*).
3. Now that the transitions have been marked and the different diameters and V-grooves turned, I now focus on rough-turning the details, going from one point to the next. By breaking down the project into little elements of straight, convex, and concave shapes, it becomes easy and much less daunting (*Photos 23, 24*).
4. Now that the stool leg's features are rough-turned, begin refining the curves and shapes. Holding the original up for comparison will show where to make minor adjustments (*Photo 25*). Because this is a stool leg, the last step is to turn a small

Establish diameters, V-grooves



21 Part down to key diameters, and form V-grooves at transition points.



22 A diameter gauge is used to quickly confirm the diameter at the bottom of the stool leg.

chamfer at the bottom. This helps to prevent chipping when the stool is slid across the floor.

Summary

Remember there are only three shapes—straight, convex, and concave. It helps to recall these shapes as you lay out the various elements on a story stick. Mark the transitions and work from the largest diameter to the smallest, using the point-to-point method. You'll be amazed at how your work

production increases as you become familiar with each step by repetition.

With more than 45 years' experience in custom woodturning, writing, demonstrating (Live and IRD), and teaching, Jim Echter specializes in production turning and makes products for spinners and fiber artists around the world. He is well known for his custom and architectural restoration work. Jim was the founding president of the Finger Lakes Woodturners Association, an AAW chapter. For more, visit www.tcturning.com.

Point-to-point turning



The author roughs in the stool leg's design elements—a combination of beads, coves, and fillets. Turning one small section at a time leads to more accurate repeatability.



Compare to original



25 After turning the pommel (the transition from the square section to the turned elements), the author compares the new leg with the original to see where adjustments might be necessary.

Save the Dates!



[AAW Virtual Events \(click here\)](#)

Follow this link to the AAW (American Association of Woodturners) webpage for Virtual Events. They have an upcoming events schedule tab and a tab for past virtual events. You must be an AAW member to view the past events.



[2023 AAW Symposium in Louisville, KY \(click here\)](#)

Kentucky Exposition Center

June 1 - 4

2023 Featured Demonstrators: Pat Carroll, Ireland; Lynne Hull, US; Ulf Jansson, Sweden; Mauricio Kolenc, Uruguay; Joss Naigeon, France; Seri Robinson, US; Curt Theobald, US; Jacques Vesery, US; and Derek Weidman, US

Registration is open!



OPCAAW Summer Picnic

This year the picnic will be on August 12th. It will be at Larry Lemon's house 13007 127th Ave NW Gig Harbor WA. More information will follow so keep an eye on this announcement.

The Mentoring Program

CONSIDER A MENTOR

The OPCA AW **Mentors** are a select group of artisans and professionals who we have designated to promote, encourage, and guide novice and intermediate woodturners within our organization. Mentors provide counsel on subjects like shop setup, equipment purchase, safety, wood preparation and specialized skills. These are some friendly folks willing to give you a point in the right direction.

While not actually a formal training program, meetings with mentors often become just that. In some cases, advanced formal instruction is available at an hourly rate.

OPCA AW Mentoring is **available only to members**. Please bring your current badge with you to the first session.

The current Mentors are:

| | |
|------------------------------------|--------------|
| George Kromka (Bremerton) | 360-373-1028 |
| Jim Leary (Kingston) | 360-913-8073 |
| Brad Stave (Gig Harbor) | 206-910-5459 |
| Scott Overby (Port Orchard) | 360-535-3203 |
| Larry Lemon (Gig Harbor) | 253-278-9058 |

What is the Mentor Program?

Mentors are AAW and club members with significant woodturning experience, who volunteer their time to help members learn woodturning techniques. They can generally help with hands-on, one-on-one instruction within their areas of expertise. In addition mentors can provide counsel on subjects like shop setup, equipment purchase, safety, wood preparation and other specialized skills.

I am not a club member. Can I contact club mentors for help?

The mentor program is designed to support club members only. You are encouraged to join our club to access this benefit, and all other benefits we offer.

Do mentors charge for lessons?

No, mentors volunteer their time. The need for extensive woodturning training may lead you to enroll in paid instruction available from individuals, conferences, or schools. See the website's Resources menu, which includes pages for northwest schools, national schools, and studio workshops.

Do mentors come to my shop?

Not necessarily but can be arranged. You and your mentor will arrange a suitable date, time, and location for instruction. Reach out to any of the mentors here by identifying yourself as a club member, and asking for some help! These are some friendly folks willing to give you a point in the right direction.

Mentors must:

1. be a member of OPCA AW in order to be covered by the AAW insurance program
2. must not charge a fee for the insurance to apply
3. instruct students on the proper safety precautions of woodturning
4. present a demonstration at a monthly club meeting at least once every 2 years

Students must:

1. be a member of the OPCA AW
2. set up a date and time to meet with mentor

How can I become a Mentor?

Mentors all have unique skills and are asked to declare what they feel they can offer to the members of the club. By doing a demonstration at a club meeting the members will have an opportunity to get to know the mentor and determine if they are interested in contacting the member.

There is no limit on the number of mentors.

An application to become a mentor needs to be submitted to the board and the application will be accepted or denied. If denied an explanation will be given to the applicant. The applicant may be asked to give a demonstration of their skill set to the general club at a monthly meeting prior to acceptance or denial.

CHATTERMARKS is produced by and for **The Olympic Peninsula Chapter of The American Association of Woodturners - OPCA AW** and is published monthly electronically. All articles are copyrighted by **OPCA AW** unless otherwise noted. *Letters to the Editor* and article submissions are welcome.

Tim Larsen
President

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