

Bucks Woodturners

Monthly Newsletter

April 2013

April Show and Tell Meeting Starts at 7:30

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Important Dates

| | |
|--|-------------|
| April Show and Tell BWT Meeting | March 18 |
| sculpture new hope.. thru May 18 | |
| CAW's Mark Gardners: CALL-AND-RESPONSE | thru May 25 |
| CAW's <i>Bordering on the Impossible</i> | thru May 25 |
| Mark Gardner Workshop | May 19 |
| Next General Meeting | May 20 |

My HOW to Turn a Bowl from a Board by Keith Neslon

"Bowl-From-A-Board" can be more than a novel project. Phil Hauser's Hands On Workshop provided the basic skills needed to make a bowl from a board and introduced the possibilities that can flow from this "new-to-me" woodturning technique. Phil modeled how to layout your ideas on graph paper before making your first mistakes on the lathe. Angles, board thickness, thickness of the cutting tool, and bowl shape, as well as cumulative tolerances are concerns that must be respected. A customized high strength steel diamond parting tool and a modified tool rest make the bowl from a board significantly easier. After using Phil's tools and realizing their importance to easier, more precise cuts, I made my own at home. His tool rest was brass—mine was maple. It worked. His will be steadfast after making many bowls. Mine will probably be good for making ten bowls, then I'll need to make a new one.



After selecting a pleasing board, we verified our ideas on graph paper before moving to the lathe. At first it is harder than it looks, but with a guidance from Phil, I was feeling comfortable by the time the third cut was needed. Phil shared

(Continued on page 2)

Temple Drum, Part Deax By Mark Zdepski



Editor's Note: Here's the rest of the story! You can find part one of Mark's story in last month's newsletter— find it on-line, along with other past issues at www.bucksturners.com/Newsletters.html.

When I saw Jayesh on March 15th we set the drum up in his music shop. I had brought along some steam-bent ash drum sticks I'd made after seeing his preferred stick design. Jay went over the drum very thoroughly beating at different areas, at each tensioning rod, allowing one stick to rest on the surface and freely bounce in response to the vibrations set up by the other and he carefully picked it up and tilted it, listening for loose pieces inside

(Continued on page 3)

My HOW to Turn a Bowl from a Board *continued*

(Continued from page 1)

some valuable suggestions when it came to gluing. I decided to finish the bowl turning at home. That was perhaps a mistake. Three bowls and four days later, I finally had a reasonable facsimile (see page 1). If you are better at following directions, you can probably realize success on the first or second try. I recommend you don't try a thin board for your first attempt. Using a three quarter inch oak board worked best for me.

With practice and imagination some dramatic results are possible. Laminated, multilayer, mixed hardwood boards can be cut and arranged in various configurations to produce dramatic bowls. Use the words "Michael Mode Woodturner" in your internet search engine and you can see some of the possibilities. (Images from his web-site, www.michaelmode.com, are shown below.) This was a most interesting 1-on-1 hands on workshop, as were the days at home that followed. I am already envisioning a checkerboard pattern for my next "Bowl-From-A-Board".



Member News

Ed Lashen tells us we have a new member, **George Sand**. Welcome, George!

Ed says that membership badges have been ordered for new members and that they should be picked up at the next meeting. Remember wearing the badge at the meeting entitles members to an extra raffle ticket!



Joe Seltzer reminds us that next month we will have Mark Gardner. (see <http://markgardnerstudio.com>) There will be a Sunday all day workshop and a Monday demo. "I would highly recommend that people see the Mark Gardner and Hans & Jakob Weissflog exhibits at the Center for Art in Wood. Both are excellent." For more information on these exhibits see page 6.

Mike Tanner mentioned in March's meeting that turning wood is available from Frank Sorace at 215-672-0952. The only obligation is that you that make something from it!

In the April issue of *American Woodturner*, you can see to examples of **Derek Weldman's** work, including the one at the right, and an interesting article on Echo Lake, a Bucks Woodturners sponsored event to raise money for the club and aspiring students.



If you are looking for that special lacquer **Andy Dipietro** mentioned that adheres to wax and silicone contaminated surfaces, here it is: Mohawk's Perfect Blend, For more information go to: http://www.mohawk-finishing.com/catalog_browse.asp?ictNbr=769 Andy is also exhibiting at New Hope Arts- see page 6.

Temple Drum, Part Deax *continued*



(Continued from page 1)

the body. At the end, he proclaimed that it still had a ring that needed to be taken out. He examined the felt gasket that I had placed between the head and the body and suggested that inserting a leather gasket would improve the situation.

Back to the shop, the drum came apart, the leather gasket was placed on the drum body using thinned-out rubber cement and slits were cut to allow the long strip to conform to the circumference of the rim. While I had it apart I applied Lok-tite, Green label to the threads and fasteners inside the drum; I also repainted it because it had become scuffed. Upon reassembly and tensioning,

the ringing sound was still present. Getting desperate, I went to a drum specialist in a music store who suggested attaching a muffling strip to the underside of the head, but he was out of the muffling strips. He suggested substituting weather-stripping from the hardware store. Apart comes the drum, on goes the weather-stripping. This material is soft foam, so I didn't cut any relief slits, but just forced it around the circumference; this was a mistake. It played well at first, but within 24-hours there was a snare-like buzz developing in one area of the head, so back apart it comes. The weather-stripping adhesive had let loose over about three inches and the foam had twisted in response to being forced around the curve. The loose area was bouncing on the head. Now I cut the foam into short, straight segments, attached it as a polygon around the circumference and burnished it down. Back together and retensioning with the drum dial (this was getting to be a pain), but it seemed to work this time. I brought the drum to the Bucks Club meeting on the 18th and set it on a table in this state, a few of you may have seen it.



During the week, I kept returning to the drum and beating on it. It held the tone and was finally behaving correctly. It was back to Jayesh on March 23. We again set it up in his shop and he went through the same routine described above. While he liked it, he said the sound still is not "open". That is not a term that I can deal with, I need quantitative, or precise descriptions. Jay suggested that the tensioning needed to be adjusted or it might be the shape of the body; he said he's going to have to "go deeper into it". He also said that he would apply a traditional paste to the underside of the head and try it again. Jay said he would play it at the Holi festival on March 29 and "will let you know how it played". Because it is a retail shop, Jayesh gets many interruptions during his inspection and discussion with me. It happened that three other traditional Indian drummers were hanging-out in the music store at the time; I found out they were performing with Jayesh later that afternoon. Each of them took a turn beating on the Narangu and they conferred in a language I don't understand. Jay served us a spiced tea from an adjacent shop and while we are drinking it, Chandra, one of the drummers said that he didn't think the drum body shape was a problem, he felt that the ash sticks I had made were too light; they use heavier sticks, mine were too delicate.



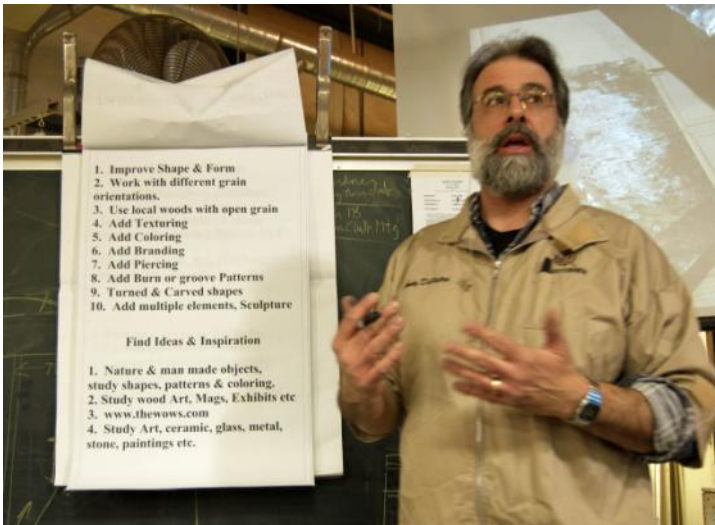
On March 23, I fired up my steam box again. This is a jury-rigged device with a propane weed burner boiling water in a rescued aluminum dye pot. A lid was turned from a failed bowl blank with a rabbit to fit the pot-rim on one side a 1 1/2" hole in the center and a flange for forcing on 3" PVC Sch. 40 sanitary drain pipe. This rig delivers 212 degree F steam to the end of a 4-foot steam chamber. I steamed and bent



some substantial billets riven from a hickory log to make heavy sticks as suggested by Chandra.

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Andy DiPietro on Taking Your Work to the Next Level

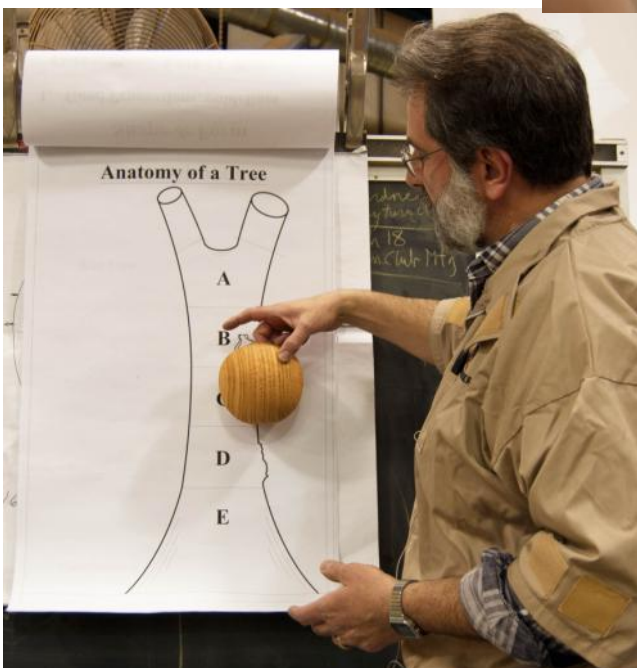
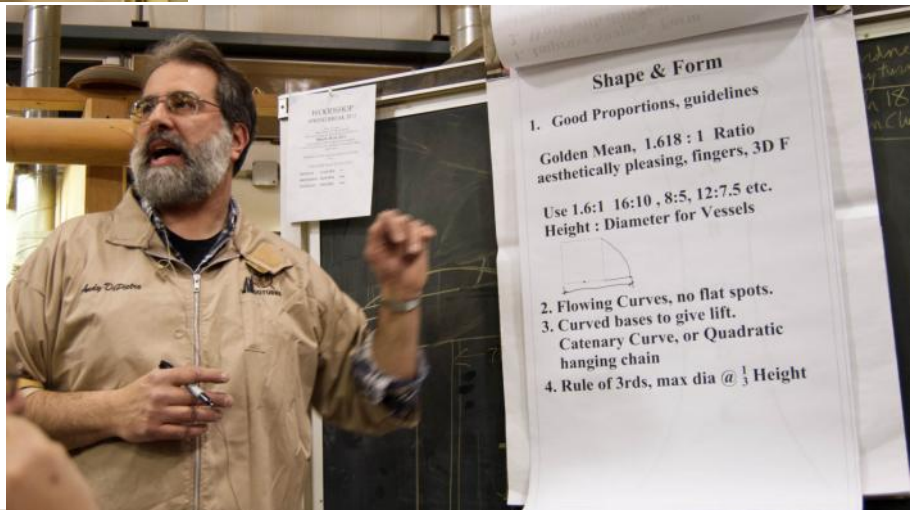


Discipline, hard work, perseverance, and attention to a goal are just some of the phrases that come to mind after listening to Andy DiPietro describe his journey in woodworking to his current international recognition. Andy shared his story and many of the secrets to his success to a packed crowd, despite the inclement weather, during our March general meeting.

While he make it look easy, Andy's secret seems to be plain-old practice- he probably made a couple of hundred hollow-forms. But because of his experimentation and inventiveness, he has made them his own.

Talk about sharing! He not only talked about ways to make your piece unique, but he gave explicit examples

and demonstrations of just how to do that. He started of with a listing of things one could experiment with along with where and how you could develop a new take on a form or turning. He then went on to talk about what makes a pleasing shape, including the "golden mean", how he uses chains hung from two points and how curves at the base of his hollow forms give the illusion of lift to the vessel. How does Andy get the perfect curves on his vessels- it's a combination of practice, practice, practice and a good understanding of how wood



dries- given where it comes from on the tree. This was one of the best talks we've heard on selecting wood. For each position on the trunk of a tree, Andy dove into his box of turnings and provided and beautifully turned example. Sapwood, crotches, compression wood, Medullary rays- all were discussed.



Andy DiPietro on Taking Your Work to the Next Level



After stepping away from the poster board, Andy got into the hands on part of the demonstration. He began by showing us how you could simulate sandblasting without the expense of a sandblaster. Simply mount a brass wire wheel on your lathe and abrade that bowl. Want something more low tech, buy a wire brush! Andy then turned to dying different woods, with the admonition that you should try it on scrap wood first. After sanding back a dark colored dye, he showed the dramatic effect a yellow dye had on the piece. He also showed how he uses liming wax to create a spectacular finish. Here he is shown slathering it on



and then wiping it off. Here's the finished result of his work. Pretty spectacular! But once you do it, there is no going back from wax. There was so much more, but you had to be there to believe it. Fantastic job, Andy!



Temple Drum, Part Deax *continued*

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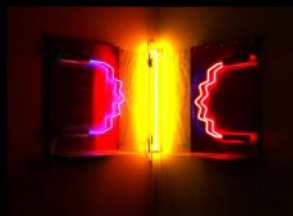
On April 2, I spoke with Jayesh, he said the drum played well, but the sound is still not "open". He also said he'd played it at the Festival in the condition I left it. He told me that he is currently in e-mail chat with traditional drum-makers he knows in India to try and understand the subtlety of the Narangu construction. This is an important, but little used drum-style and there are not many individuals to talk with about the technical details of it in this country. We'd reached the end of Jayesh's expertise. I'll be making another trip to Jayesh's shop with the hickory beaters to test Chandra's theory and perhaps we'll finally solve the riddle on how to "open-up" the sound of this drum. Jayesh told me he was approached by an individual at the Festival that is interested in purchasing a drum for his temple. I'm not sure I want to make a second one, but Dave Hardy once told me, "If you're going to make one of something, make twelve. By the time you are finished with the twelfth one, you will finally know what you are doing." There is no doubt that I hadn't a clue when I started this process!

Bucks County Community College Emergency Closings: BWT meetings will be canceled when BCCC is closed. When inclement weather forces the closing of BCCC, announcements will be made on the college website (<http://www.bucks.edu/>) and local TV and radio. For TV and radio, the code numbers are 760 and 2760, respectively, for day and evening classes. If uncertain call the college main number (215-968-8000) or Office of Security and Safety (215-968-8395).

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Mark Gardner: CALL – AND – RESPONSE

(March 01 – May 25, 2013)

CALL – AND – RESPONSE is a form of spontaneous verbal and no-verbal interaction between speaker and listener. This exhibition of new work produced by Mark Gardner during his Fall 2012 Windgate Artist in Residence at The School of Art + Design, Purchase College, was made with this back and forth dynamic between the artist and material. Gardner brought his own ideas to the logs and the logs offered suggestion based on their size and shapes. Cuts were made and pieces removed from the log which offered ideas of new forms. Sometimes these “drops” prove as interesting as the pieces they come from.



Hans and Jakob Weissflog: Bordering on the Impossible

(March 01 – May 25, 2013)

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