

Bucks Woodturners

Monthly Newsletter

April 2014

April 21st Show and Tell Meeting Starts at 7:30

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Important Dates

CAW's Roy Superior Patent Models for a Good Life.....	thru-Apr 19
April General Meeting	April 21
CAW's Bartram's Boxes	
Opening Day	May 2
Dinner the Artists	May 2
Dinner the Artists	May 3
Book Making & Poetry	May 7
Mark Sfirri's Many Things Considered at The Henry Gallery	thru-May 22
May General Meeting	May 19

Nick Agar's Viking Bowl and Visit to Bucks



Hot Gears, a multilayered wall sculpture shown at the left is a stunning example of Nick Agar's work. Another testament of the popularity of his art was the raffle of his *Viking Bowl* workshop piece at March's general meeting. Although disappointed, all thought it couldn't have gone to a better man, HOW co-coordinator, and VP of Demonstrations, Bryan Richardson.

To get a glimpse of what went on in the workshop, take a look at pages 3 and 4 for some of the steps and tricks used to make this fantastic bowl.

Three cheers for a great workshop and his wall art demonstration (right) on Monday night. Many thanks to President Matt Overton for making it all possible. Well done, gentlemen!!



Derek Weidman Covers American Woodturner



Editor's Disclosure: I am the proud owner of Bison, one of Derek's pieces. It provides hours of pleasure as I either marvel over the piece as a whole, the technical prowess that went into its creation, or the way his texturing so perfectly brings the whole piece together. I love it as much as the first day I saw it!

Wow! Congratulations to Derek Weidman—this is quite a coup! But when you consider the craftsmanship, the unique artistic vision and talent this young man brings to turning, it really should come as no surprise. The effortlessness at which he seems to create his pieces also belies the hard work and dedication he has put into his art over the past 10 or so years.

If you are new to the club and are unfamiliar with his work or just want to spend some time being amazed, check out his web site: weidmanwoodsculpture.com. We wish him continued success!

Member News



Mark Sfirri was a featured demonstrator at the [Totally Turning](#) conference in Saratoga Springs in March. He's also part of the all day symposium at the James A. Michener Art Museum on Saturday April 12th. It is part of the [Paul Evans exhibit](#) that is currently on display.

Speaking of Totally Turning, **Andy DiPietro** was honored to receive a red ribbon at Northeastern Wood Association Showcase for the vessel turning category. In addition, Andy's *Rising Up* sculpture was selected for 2014 AAW Symposium Rising Exhibit. For those who would like to see more work check out [Andy's Facebook page](#) or his [website](#).



The **Center for Art in Wood** is currently exhibiting Roy Superior's [Patent Models For a Good Life](#) through Apr 19th. The Center for Art in Wood will host a visual biography of painter, sculptor, and wood worker Roy Superior, featuring his functional furniture, pen and ink drawings, and patent models of imaginary machines.

Miscellany: **Jeffrey Schnell** has a couple of fun web sites to share: a [storage issue](#) many might relate to, woodturning with [Tim Yoder](#), and a site all about [spalting](#). The editor would like to thank **Bill Gutteridge** for his thoughtful contribution to the club's postage fund.

Inside the Covers of *American Woodturner*....This journal is a premier benefit of membership in the AAW. Published bimonthly, it is dedicated to providing education, information, and organization to those interested in woodturning. Click for more information on [Membership](#) or the [Journal](#).



Derek Weidman

Pennsylvania

I have dedicated the last decade to exploring lathe-based sculpture, with multiaxis turning as the foundation. This distinctive shaping process is a visual language that only the lathe can speak. Using the lathe to carve, I create abstract representations of a wide range of subjects, from portraits based on human anatomy to various animal forms.

I work from a basic question: "What would a rhino or tiger or sage grouse look like if expressed via the endless positioning possibilities of multiaxis turning?" Answering that question captures the essence of animals and humans in novel ways.



Traveler, 2013, Holly, pigments,
6" x 4" x 5" (15cm x 10cm x 13cm)
Photo: Karl Siefert

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Nick Agar's Viking Bowl Workshop



Nick starts with a light colored closed grain wood like hard maple. He roughs out the bowl with a pull cut to create two tenons.



With the bowl shaped, he then turns to a push-cut to and shear-cut with his 3/8's in. gouge to finalize the surface for sanding.



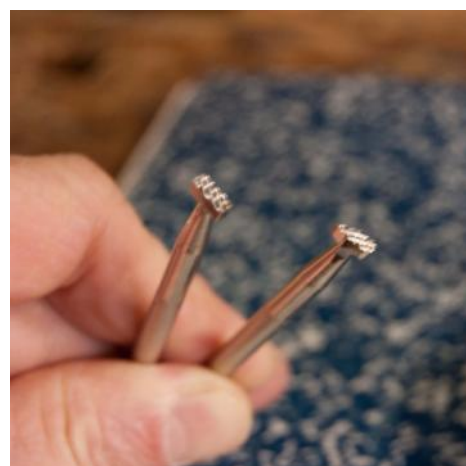
When he shear cuts he makes sure his tool is sharp by using a diamond hone, and then drops the handle to cut, not scrape.



Nick likes to sand up to 400 grit; he also sprits water on shavings to burnish- all of which help even the color out.



Here Nick describes how he uses the spiraling tool to create different textures like presenting the tool at 12 o'clock vs. 12:05.



Between his spiral textures, Nick likes to use leather punches, like these from [Tandy Leather](#) to place different designs.



Here is another "punch"- a cutting tool from a rotary tool. Countersinks work, too. Be sure to cut the wood fibers in punching.



Use pyrography, too! He suggests using randomness while placing texture elements to encourage the eye to search around.

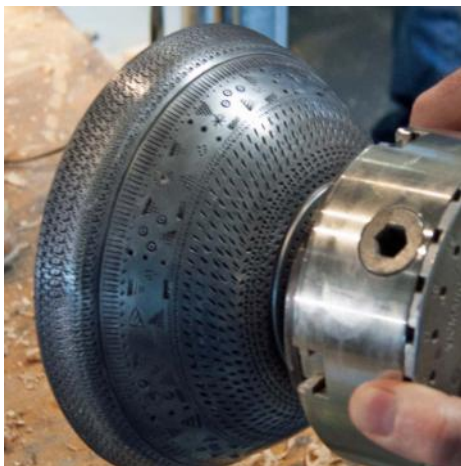


Airbrushing provides an easy method for applying dyes to wood. He uses a No. 3 airbrush with [Artisan](#) or [Chestnut](#) dyes.

Nick Agar's Viking Bowl Workshop



To really make those textures pop, Nick uses a small amount of gilding paste, like [Goldfinger](#). Use your thumb as a pallet.



Here is a close up of the texture after the metallic wax is rubbed on. He suggests waiting a day and repeating application.



Turning the bowl around, Nick turns his attention to the lip of the bowl. He removes the tenon and profiles the lip.



Here Nick describes different sanding options, like [sanding gloves](#), and using a soft [interface pad](#) behind the paper.



With the lip created, Nick repeats staining, followed by spiraling and texturing, taking the design from the outside to the lip.



Now it's time to hollow the bowl with his 3/8ths gouge following the curved cutting route with the rest parallel to the lip.



He then creates a medallion at the bottom and decorates it as well. His next step is to airbrush color inside (see right).



Nick talks about using dyes like [TransTint](#) to bring out the highlights in the wood grain as he airbrushes reds and yellows inside.

THE HENRY GALLERY

at Penn State Great Valley

Mark Sfirri

**Many Things Considered:
Works on Paper & Works in Wood
March 27 through May 22**

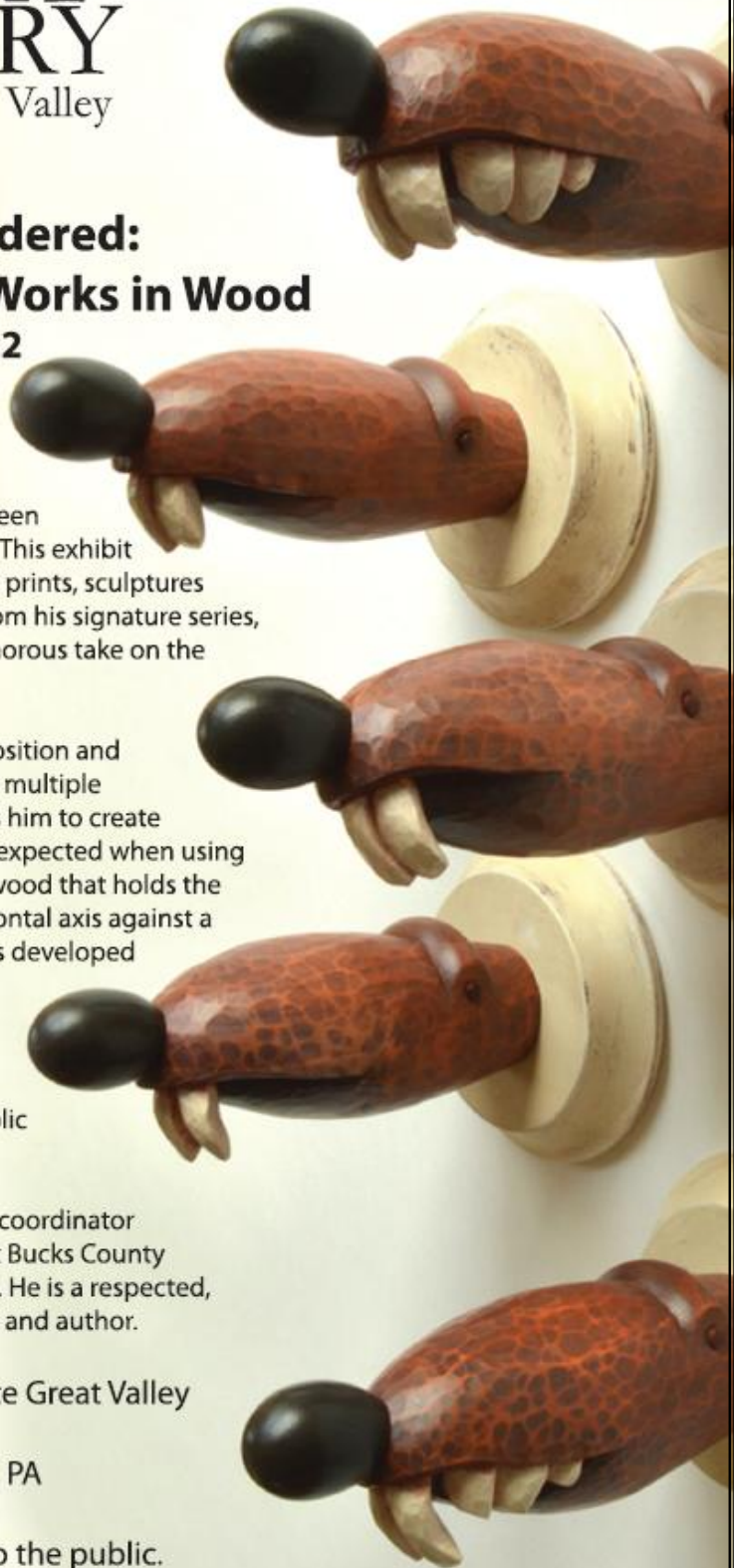
From functional furniture to nonfunctional off-center forms, the work of woodworker, Mark Sfirri, continually blurs the line between woodturning pieces and sculptures. This exhibit features 90 of Sfirri's rarely displayed prints, sculptures and watercolors, including pieces from his signature series, "Rejects from the Bat Factory," a humorous take on the great American pastime.

Sfirri is renowned for his bold composition and attention to detail when creating on multiple axes. His innovative approach allows him to create forms that are more sculptural than expected when using a lathe, a machine used in working wood that holds the material and rotates it about a horizontal axis against a tool that shapes it. Since 1976 he has developed his signature candlesticks, baseball bats and furniture legs that have been exhibited worldwide. A number of his pieces are part of the permanent collections of 27 public museums and institutions.

Additionally, Sfirri is a professor and coordinator of the fine woodworking program at Bucks County Community College in Newtown, Pa. He is a respected, international lecturer, demonstrator, and author.

The Henry Gallery at Penn State Great Valley
2nd floor, Conference Center
30 E. Swedesford Rd., Malvern, PA
Monday-Friday, 9 a.m. - 5 p.m.
Admittance is free and open to the public.

www.sgps.psu.edu/sfirri/



Colonial Williamsburg: Working in Wood in the 18th Century

By George Schok



Colonial Williamsburg (CW) hosts a seminar every January that focuses on a theme based on 18th century furniture design and construction. This year's theme was period dining room furniture. The presenters are nationally known cabinet makers and artisans who demonstrate live techniques through a giant screen at the front of the auditorium. The program is a joint effort consisting of CW, Fine Woodworking Magazine, and various museums.

The program is extremely well run with the presenters having made a replica of a museum piece and then demonstrating how a particular part or process was executed using 18th century methods. Not only are questions taken from the floor, but the experts are available during

breaks and down time to answer questions. The attendees are a mixed group with varied experience who come from all over the country. Some of the techniques presented over the years have been furniture design, joints, carving, veneering, stringing, inlays, turning, glazing, upholstery, tools, drafting, sharpening, methods of work, and finishing.

The seminar is scheduled in two sequential sessions that last four days each. Each session is topped off with a banquet in Colonial Williamsburg. Registration normally takes place in September. [CW's web site](#) describes the 2015 event. Next year's session is scheduled for January 18th through the 25th.

I have attended every seminar since 2001 and plan to keep attending. The events are normally sold out by November. Both my wife and I have a fondness for Williamsburg having spent our honeymoon at the Lodge. Williamsburg in mid January can be anything from light jackets to parkas. All the exhibits are open. As an attendee, an exhibit pass is included in the package along with a 15% discount card. My wife does not attend the event, but spends the days sightseeing and shopping. We normally stay at the Hampton Inn and spend a few extra days hanging out.

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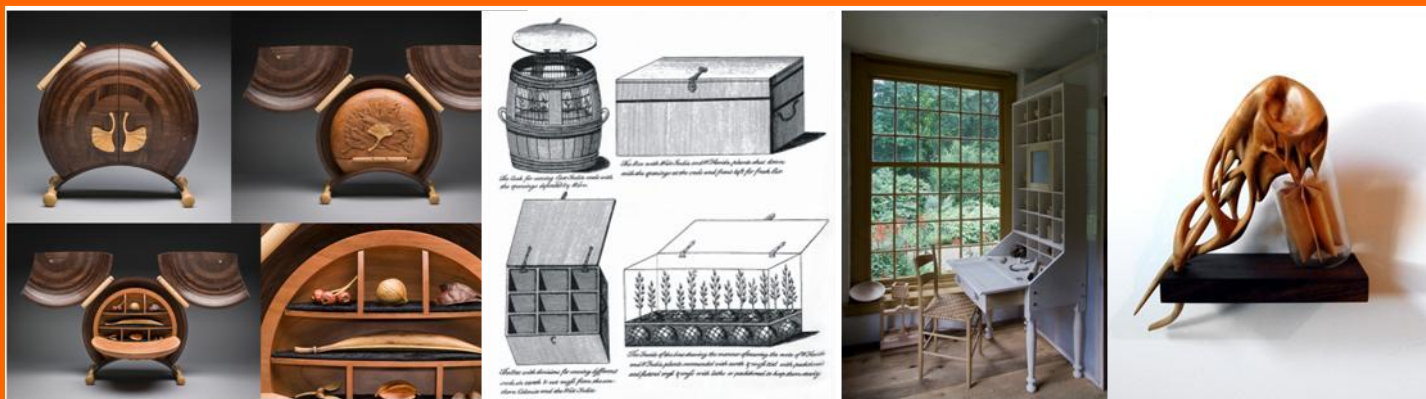
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Bartram's Boxes Remix

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Bartram's Boxes Remix, a new collaborative exhibition with Bartram's Garden, will be on display at The Center for Art in Wood at 141 N. 3rd Street, Philadelphia, from May 2 – July 19, 2014. A special opening reception will be held Friday, May 2, 5 to 8 pm at The Center in conjunction with First Friday gallery festivities in Old City.

In the spirit of John Bartram's desire to share his passion for trees and other plants, the Center put the call out to artists to propose and create works in wood and other materials, inspired by 13 types of trees which fell at Bartram's Garden during a huge wind and rain storm that took place several years ago. Artists had the option to select from the 13 types of woods found onsite. This exhibition celebrates John Bartram's legacy of discovery and provides a unique opportunity for artists to "remix" the history, materials and inspiration of one of America's oldest gardens in their work.

The response was overwhelming with over 100 proposals submitted from around the world. A total of 32 works were selected from artists spanning 3 continents, and their work is beautifully presented in this exhibition which remixes the history, materials and inspiration of one of America's oldest gardens as never before. Bartram Boxes Remix continues a "Challenge" series initiated by the Center in 1987, which has provided emerging and established international artists with a dynamic forum for advancing new work.

Throughout the exhibition, the Center and Bartram's Gardens will hold various community events, workshops, and artist lectures, dates for these TBA. Bartram's Boxes Remix, the book, will be available for purchase on May 2nd, and will include 176 pages filled with 280 illustrations and images. Following the end of the exhibit's run at the Center the show will travel through the year 2016. For more details on the tour and sites the exhibit will be on display, visit

www.centerforartinwood.org/exhibitions/upcoming-exhibitions/.

About The Center for Art in Wood: The Center features international contemporary art made from wood in changing exhibits, a museum collection showing the breadth of the wood field, a research library, and an eclectic mix of handmade merchandise in the Museum Store. The permanent collection contains over 1000 objects from around the world, ranging from traditional functional every-day objects to contemporary sculpture. The Center is open Tuesday – Saturday, 10am – 5pm and is handicapped accessible. Admission is free, membership and donations are appreciated.

About Bartram's Garden: Home of America's first great native botanist John Bartram, Bartram's Garden is a legendary landscape located on the banks of the Schuylkill River in Philadelphia, John Bartram's lifelong curiosity made Bartram's Garden a hub of international plant knowledge and sharing in the 18th century. The 45-acre site includes the National Historic Landmark Bartram house and garden, as well as the only restored tidal wetland on the Lower Schuylkill River and the Community Farm and Food Resource Center. The Garden serves its surrounding community through education and programming and is a destination for visitors from around the world. The site is free and open to the public daily, supported by members and operated in association with the City of Philadelphia.