

# Bucks Woodturners

Monthly Newsletter

December 2013

**Meeting Starts 7:30 December 16th**

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## Important Dates

December Pollyanna and Raffle .....	Dec 16
CAW: <i>Shadow of the Turning</i> .....	thru Jan 18
CAW: <i>Auguries of Idolatry</i> .....	Feb 7
January Meeting.....	Jan 27

Note: January's Meeting is the 4th Monday of the Month, due to MLK Holiday

## Show and Tell Highlights Nate's Challenge



Nate Favors and his turned platter.

Thanks to the generosity of Nate Favors, several members took up the challenge of taking one of his rough turned pieces, after making a small donation to the club, and then finishing it with their own spin. To name just one, Linford Sine's beautifully bas relief carved bowl was particularly impressive. Some of the pieces were real challenges-but that's what makes it fun!

Members were also invited to bring in their own work to give the membership an idea of what they have challenged themselves. For example, Ron Durr undertook the largest turning he has ever done- a segmented bowl of real beauty! Nancy Rourke brought in her continued exploration of Rosemaling, the Norwegian decorative folk art painting, as well as a couple of finely turned ale bowls. Joyce McCullough wowed the group with her unique take on pierced vessels, air brushing, and eggshell decorative work. Take a look at pages 3-5 to see the club's work. Thanks and congratulations to all the member who brought in their work and to Joe Seltzer for bringing in his James Edward Barnes piece.



Joyce McCullough describes her turned and pierced vessels.

## Raffle and Pollyanna Exchange Set for December

There is some money to win this year, and you've got a couple of shots at being a lucky winner if you have your dues paid up and you make it to the meeting. Those are the rules for the raffle, which will consist of three prizes: gift certificates for \$100, \$50, and \$25. Rumor has it that there is a shirt to be had, as well, and that the certificates will be from [Craft Supplies](#), better to know to many as The Woodturners Catalog.

Even more exciting is our traditional Holiday Pollyanna Exchange! Participants were given a 1 3/4 x 1 3/4 x 6 inch piece of Curly Maple to make anything they want. These works will be randomly exchanged with another member who also made a piece. Each year we are amazed by the creativity and craftsmanship of the pieces. But don't be intimidated, all work is appreciated for the effort and thought that goes into them. You will get to see all the pieces at the meeting and on the cover of the next Member Directory.


## New Logo, Shirts, and Gear for Members are Still Available

If you missed ordering your shirt in November you can also place an order at the December meeting and pick it up at the January meeting. The three websites listed here will get you started. These pages show the shirts, with color choices, and size specifications. Note there are tall sizes, XLT & 2XLT, available for the men's 8960 (8960T). Also, the same links can be used to search for additional garments, such as short sleeve denims, polos, jackets, caps etc. David Giffin will need to quote these other items on an individual basis, but their prices will reflect the discount as part of the larger order. For a quote on a special item email David at [info@spsgraphics.com](mailto:info@spsgraphics.com). A WORD OF CAUTION: Embroidered items cannot be returned, so you will want to get the size right. There are sizing charts available on the web site and in the attached PDF. Please follow the instructions and select carefully.


[Men's Denim 8960](#) - S - XL: \$29.45, 2XL: \$31.20, 3XL: \$34.72, 8690T XLT & 2XLT: \$32.97

[Women's Denim 8966](#) - S - XL: \$26.79, 2XL: \$29.02

[Adult Heavier Weight Denim](#) S100 - XS - XL: \$33.09, 2XL: \$34.86, 3XL: \$38.40 (shown below)



### Long Sleeve Value Denim Shirt SP10




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- Horn-tone buttons
- Patch pocket
- Button-through sleeve plackets
- Adjustable cuffs
- Tuck-in tail
- Due to special finishing process, colors may vary.

**CARE INSTRUCTIONS**

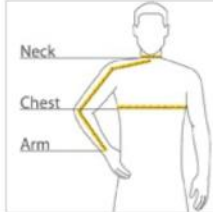
Machine wash cold with like colors. Do not bleach.  
Tumble dry low. Warm iron if necessary.



front



**HOW TO MEASURE**



**NECK**  
Measure around the base of the neck, inserting a finger or two between the tape and neck for comfort.

**CHEST**  
With arms down at sides, measure around the upper body, under arms and over the fullest part of the chest.

**ARM**  
Place hand on hip. Start at the center of the back of the neck and measure across the shoulder, to the elbow, and then down to the wrist.

**SIZE CHART**

	XS	S	M	L	XL	2XL	3XL	4XL	5XL	6XL
Chest	32-34	35-37	38-40	41-43	44-46	47-49	50-53	54-57	58-60	61-63
Neck	14 1/2 - 15	15 - 15 1/2	15 1/2 - 16	16 - 16 1/2	16 1/2 - 17	17 - 17 1/2	17 1/2 - 18	18 - 18 1/2	18 1/2 - 19	19 - 19 1/2
Arm	30 1/2	32	34	35	36 1/2	37 1/2	38 1/2	39 1/2	40 1/2	41 1/2

## November Show and Tell

November's Show and Tell was a big success. Speaking of big, here are a couple of the "oversize" pieces that were brought to the meeting. If you have ever worked with a bowl or vessel larger than about 12 inches you know the effort it takes to turn one of these behemoths– both mentally and physically. It's amazing to think that Nate Favors does this routinely and with wood that has inclusions, cracks, and gaps! Ron Durr proved he can meet that sort of challenge with the segmented bowl below. The following two pages show works by other members, each one an achievement to be recognized. All are well executed and are testament to the turners interest in learning and expressing themselves through this art form.



*Ron Durr*



*Nate Favors*



*Nate Favors*



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### 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).



## November Show and Tell

*Dan Cominsky*



*Siobhra DeWar*



*Tom Gall*



*Tom Gall*



*Tom Gall*



*James Hauber*



*Phil Hauser*



*Phil Hauser*



*James Hauber*



*Joyce McCullough*



*Joyce McCullough*



*Joyce McCullough*



*Litton Frank*



*Joyce McCullough*



*Joyce McCullough*



## November Show and Tell



Matt Overton

Chris Stone



Bil Sticker



Linford Sine



James Ruocco



James Edward Barnes,  
courtesy of Joe Seltzer

James Ruocco



Nancy Rourke



Nancy Rourke



Nancy Rourke



Nancy Rourke



Bryan Richardson



Bryan Richardson



Andy Postlewaite



Andy Postlewaite





## Member News

Look for this magazine on the newsstands if you want one of the best magazines on the art and craft of wood-working. It's hard to find (try Barnes and Noble), but worth the effort. The now annual edition has two articles by **Mark Sfirri** in which he profiles two young artists. The first, Miriam Carpenter, is a familiar face to the Bucks woodworking scene, especially for her carved feathers. Currently working at George Nakashima Woodworker, S.A., this talented artist amazes us with everything she creates. Mark's article provides interest-

Artists take wood to creative extremes at the New Hope Arts Center's annual "Works in Wood" exhibit.

**LIFE**  
SUNDAY, NOVEMBER 17, 2013

**Infinite Variety**

By CHRIS CORREY  
Senior Writer

**If you go**  
"Works in Wood" is on view through Dec. 8 at the New Hope Arts Center, 2 Stockton Ave. Gallery hours are noon to 5 p.m. Friday through Sunday. Information: 215-862-0600; newhopearts.org.

From the wildest grain to the toughest bark, wood lends itself to a range of visual effects both monumental and delicate. The New Hope Arts Center's annual "Works in Wood" exhibit features what artists make of these extremes, as well as the manner between the poles.

Brooks Miller contributed the most imposing piece in the exhibit—a dining table in reverse look—made of walnut planks. Miller's relevant, organic composition makes the knotholes and cracks on the tabletop, which is made of two roughly Y-shaped planks joined and set on smoothed, pegged tree branches.

Among the master techniques on view belongs to Geoffrey Norder's folded plank coffee table, in which he joins boards at a 90-degree angle without sacrificing the flow of the grain. The joints of contrasting wood are a pleasing puzzle; you can't see how they are holding anything together, so clearly they do.

One of the younger woodworkers, Owen Moon, devised "table two," a walnut board balanced between contrasting supports, a narrow slice of concrete on the one side and an airy modern metal leg on the other.

These large and heavy pieces contrast with a field of delicate compositions ruled by Michael Kehs, whose three works are small masterpieces of the center's art.

Kehs is fascinated by living forms, especially ferns, lizards and, as shown in one stunning work, striped sea creatures.

The artist's "Thunder Moon 2" is quite unlike any table you see, composed as it is of banyan wood, maple inset with tiny black dots and a gleaming copper lunar disc.

The effect is a slight sky overlaid with translucent clouds, spirals, sun and fluttering with movement.

Kehs also offers a relief sculpture, "Head of the Hunter," depicting south-westerly winds accompanied by a frame across which small boards scurry.

"Dribbble Three" goes in other directions, deep into time and the sea, and into the surface of a small, blue-green orb covered with the graceful, twisted forms of arched corals, creating a marvel of technique, composition and insight.

Small scale defines the work of Miriam Carpenter, whose oak feathers seem to be carved with the ease of an embryonic needle, and Koran M. Richter's "Pneumophore," which packs a world of minute wooden shapes into an oval the size of a softball, playbills at the poles and contrasting squares at the equator.

Andy DiPietro, whose turned vessels are perennial at this exhibit, brings a painterly quality to "Blue Flares," emphasizing the resemblance of wood grain to the currents and cloud streams of planet Earth.

Closer to ground level, Bryce Rhythmic composites. Shikita Lankham called upon a tree of mystical significance for her sculpture "Chik Man," though the material is laminated veneer into drooping leaves and a stem face under a coronet of acorns.

"Works in Wood" is needed in furniture, exhibiting fine designs, as well as pieces that could be—beyond the show "Thirteen in Wood."

Among the former is Brooks Riley's golden bird's-eye maple jewelry bench, a subtle construction that into a small chair with doors on a cable with drawers. The scale is refreshingly intimate, down to the gleaming black knobs on the doors and the walls of tiny pags for storing necklaces inside.

**Who are you calling old?  
It's only a state of mind**

**AGING**  
Sarah H. Kagas PhD, RN

"I'm too old for that."  
How many times do you think or hear this from others? We've all got what's called "ageism" as we get older. Everything from what we wear to health care seems to be for the "too old" judgment. But stop before you think "I'm too old." Definitely stop before you say it. Lots of research tells us thinking "too old" and definitely talking about yourself as old is a bad idea. Believing you are too old for something actually may risk your health and your ability to do the things you want to do. Most my friend Judy I am not going to tell you how old she is because age is relative. It doesn't matter how old you are—it's how old you THINK you are.

More and more, Judy talks about herself as "old"—"I'm so old" or "I am too old for..."

Fill in the blank and Judy thinks she is too old for it. Judy is worried her age means all sorts of things are not for her. She thinks she shouldn't or can't do so many things. I've lost count of what Judy has crossed off her list.

I am telling you, Judy, at the wrong end of the stick. In fact, when she talks about herself as old, she may be creating more problems.

Age is a relative idea. Remember when you were in grade school and the kids in middle school seemed so old? When it comes to old age, that relative sense of young and old remains true. What is old in one situation is young in another.

For example, think about how long you can expect to live in different countries. In America, we don't have the longest average life expectancy in the world but we do pretty well. Our life expectancy is now almost 79 years. As a result, what is old in America is sort of young in places like Mexico in China where average life expectancy is quite a bit longer at 84.5 years and older than in some Eastern European countries where life expectancy is only 75 years or so.

Myth: We know what old is. Because your age by birthday doesn't have much to do with your health or well-being, trying to label what is old is not useful. Your health is much more about how your body and mind work and whether you have chronic problems like arthritis or cancer. But still we hear people talk about "old" all the time. People start calling themselves old pretty regularly when they think they're in their 40s. Age might be 50, but they say it all the time.

The use of the word "old" usually means something other than old. It is code for feeling, worried, sad, depressed about who we are and what we can do. Sometimes, it's a joke, too. But I find most people who say they are getting old are at least half-joking when they say "too old."

Sometimes, saying "I'm too old" is a way of saying "I'm tired, worn out, ready for a break." It's better and more straightforward to admit to being tired or in need of a rest. Old is not tired. Making old code for tired builds that condition into something it is not. There's pressure there to be busy and productive all the time. We miss the chance to relax, the good that comes from taking care of ourselves and finding time for rest and for a change of pace—no matter what our age.

See Aging, Page 62

A Showcase of the Year's Best Design

# WOODWORK

PEOPLE | IDEAS | NEW WORK

Michael Cooper  
A Sculptural Odyssey

Musings and Mistakes

Robert Van Norman  
Echoes of a Master

Symphony in a Bowl

Mark Gardner  
The Abstract Chainsaw

7 Galleries of New Work


Thomas Schlack  
A Fire Within

Odate Pays Homage

Peter Korn's  
Nantucket Journey

Flying with  
Wooden Feathers

WINTER 2013-14



ing detail of her background, her young career and her recent selection as a resident to the International Turning Exchange. In the second article, Mark profiles one of our recent demonstrators, Mark Gardner. Again, Mark explores Gardner's path from turner to carpenter to sculptor and his recent show Call and Response. Both articles provide wonderful insight into the artists work and are well illustrated with photos of their work.

The Intelligencer recently reviewed the *Works in Wood* show, and praised the work of a few of our members. Mike Kehs was a favorite of the author, as well as **Andy DiPietro** and **Bryan Richardson**. Photographs of their work are shown in the article. Also showing work in the show, juried by **Mark Sfirri** and Michael Ingham, were members **Dan Cominsky**, **Phil Hauser** and **Jack Schiller**. If you are interested in reading the article, you can find it on the web at [theIntel.com](http://theIntel.com) and searching on *Infinite Variety*. If you are already a subscriber to either the Intelligencer, the Burlington County Times, or the Courier Times, you can look at it for free, otherwise be prepared to pay a fee.

## Time to Renew Your Membership

It is time to renew your membership! Your membership fees go toward bringing great demonstrators in throughout the year for both our general meetings and special workshops. We also provide support to the Bucks Workshop and prizes for aspiring wood artists of the Fine Wood program at Bucks County Community College. Your membership also qualifies you to be part of the annual Holiday Raffle in December! Please renew your membership soon.

### Bucks Woodturners- Membership/Renewal - Jan. To December, 2014

Date\_\_\_\_\_ PLEASE PRINT LEGIBLY

Last Name\_\_\_\_\_ First Name\_\_\_\_\_

Address\_\_\_\_\_

City\_\_\_\_\_ State\_\_\_\_\_ Zip\_\_\_\_\_

Phone\_\_\_\_\_ E-mail Address\_\_\_\_\_

Membership Dues:

Regular \$25 per year (\_\_\_\_); Family \$30 per year(\_\_\_\_) Spouse name\_\_\_\_\_

Enclosed: Cash\_\_\_\_\_ or Check #\_\_\_\_\_

\* Are you a member of American Assoc. Of Woodturners? Yes\_\_\_\_\_ No\_\_\_\_\_

\* Would you be willing to mentor new &/ or inexperienced members?\_\_\_\_\_

Make checks payable to **Bucks Woodturners** and send with completed form to:

Bucks Woodturners, % Gary Hoffman 114 Buckley Terrace, Philadelphia, PA 19115, 267-784-9224

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## CURRENT AND UPCOMING EXHIBITIONS

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Shadow  
OF THE  
Turning

THE ART OF BINH PHO

OCT 25, 2013-JAN 18, 2014

### Current Exhibition:

*Shadow of the Turning: The Art of Binh Pho* (October 25, 2013 – January 18, 2014)

*Shadow of the Turning* is a traveling exhibition focuses on art, philosophy and storytelling of artist Binh Pho. Blending the mythic worlds of fairy tale, fantasy, adventure and science fiction, this exhibit creates a bridge between literature, art world approaches to concept and narrative, craft traditions and mixed media approaches. The story is “illustrated” using an exciting new body of work by Binh Pho, which combines woodturning, sculpture, painting and art glass. For more information read the [press release](#) or visit the [Shadow of the Turning](#) website.

*David Stephens: Auguries of Idolatry*  
(February 07 – April 19, 2014)

David Stephens a noted sculptor and arts administrator lost his vision over a period of years. During that time, he planned projects that include the work he is now executing. In four wall-mounted and free-standing installations to be constructed for his show, the first solo show at The Center for Art in Wood, Stephens will use hugely over sized Braille “bumps” to address issues relating to communication and symbolism. This shift of perception from one sense to another will illuminate the power and mutability of symbols.

### Saturday Make & Take Workshops

The Center for Art in Wood offers Education and Community Outreach Programs led by critically acclaimed working artist, and seasoned teacher, Rachel Bliss. The Center is a great place to take the family. Workshops are held from noon until 4:00 p.m. one Saturday per month. Along with creating a piece of wood art, workshop participants can explore the museum’s private collection and current exhibition. Cost: \$35 non-members | \$30 member. [More info](#)

**Windgate Three Year Challenge Grant-** We are thrilled to announce that The Center has been awarded a 3 year, \$600,000 challenge grant by the Windgate Charitable Foundation. Every dollar we raise up to \$100,000 each year in 2012, 2013, and 2014, will be matched by Windgate with two dollars. [More info](#) or [Donate Now](#)

**Challenge VIII: Bartram’s Boxes Remix-** The Center for Art in Wood is pleased to offer a traveling exhibition to museums and venues throughout the country titled *Challenge VIII: Bartram’s Boxes Remix*. The Center invited artists to a unique opportunity to “remix” the history, inspirations and materials from one of America’s oldest gardens into sculptural objects and installations. [LEARN MORE](#)