



# Bucks Woodturners

Monthly Newsletter

March 2013

**March Meeting starts at 7:30**

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## Important Dates

Andy DiPietro Demonstrates next BWT Meeting .....	March 18
CAW's Mark Gardners: CALL-AND-RESPONSE .....	thru May 25
CAW's <i>Bordering on the Impossible</i> .....	thru May 25
Totally Turning .....	March 23, 24
Next General Meeting .....	April 15

## **Making a Nagaru, or Temple Drum By Mark Zdepski**



Over the course of the last year, I made a 26-inch diameter temple drum in stages. The drum was made for Jayesh Sayira, a rhythmist and proprietor of the Sangeet music store in Edison, New Jersey. Jayesh advised me on the manufacture and provided the tensioning hardware. He had put heads on a tabla drum I had turned from Osage-orange in 2010. When I tried to trade him a bowl for the work, he told me he was not interested in bowls, but he

would like a drum body that looked like a bowl. The drums are used in the temple; he then showed me a 1951 Bollywood movie scene where one was being played.

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## **Andy DiPietro Takes Turning to the Next Level**

Andy DiPietro will be providing our demonstration and lecture at the March 18th meeting. Andy plans to cover good shape & form, grain orientation options and wood aesthetics. Texturing techniques will be demonstrated on & off the lathe along with dye coloring and finishing. The techniques discussed and demonstrated are not limited to hollow forms. They can be applied to all forms of turned objects. The intent is to instruct the viewer on how to bring his own work to the next level.

Andy, a member of Bucks Woodturners, is a self-taught wood artist who has worked with wood all his life. He has been featured in several international magazines and won awards for his vessel forms. Andy's more recent work has taken on sculptural forms as an extension of his signature vessel shapes. He is also known as a Woodturning Demonstrator who enjoys sharing his techniques and passion for the art form with his students.



## February Show and Tell



*Robert Crowe*



*Nick Cucciniello*



*Ron Durr*



*Matt Overton*



*Ron Durr*



*Ron Durr*



*Litton Frank*



*Keith Nelson*



*Keith Nelson  
and Wen Chai*



## February Show and Tell



Bryan Richardson



Bryan Richardson



Doug Weidman



Chris Stone



Nancy Rourke



Derek Weidman

## February Show and Tell—From Joe Seltzer



## Member News

**Chris Stone** would like to remind those who signed up for, or have taken HOW classes, to mail their donation money to her. Or bring it to the March meeting. Chris's address is: P.O. Box 119, Buckingham, PA 18912. (Don't make us have to ask Uncle Guido to send his goons out to collect!)

**Ed Lashen** tells us we have some new members: **Martin Drummond, Robert Egee, Stephen Verdi, Doug Ladendorf, Ed Dougherty, Steve Nowmos. Paul Zadworniak. Lee Freidman, Michael Shanblatt.** Welcome!

Ed says that membership badges have been ordered for them 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!



(Continued from page 1)



The drum body is made from tulip poplar which came down in the October 2011 heavy snow. Two 30-inch blanks were turned on the outside of my Oneway lathe. The split, de-barked trunk was cut into two octagons with a chain saw. One at a time, the blanks were screw-mounted onto a 44-inch double thickness glued-up MDF plate that is used for holding odd-sized objects for turning. Dave Hardy showed me how to use one. The heavy blank was turned very slowly as I do not have a tail-stock riser-adaptor for the outside. This is an unresolved safety issue in my shop; I need that riser block. As soon as a tenon was made for the Stronghold chuck #4 jaws, the blank was taken off the MDF and turned around.

With the “bowl” now facing away from the head stock, the outside was rounded and the blank was brought into balance. To do this, I stood next to the head stock and used a 6-foot long Sudol boring bar to keep well away. The RPM was slowly increased to achieve better cutting and I kept my body behind the tool rest, thinking that it afforded some protection. The next step was flattening the face and then cutting a core out of the center again using the boring bar to keep well-back from the heavy blank, again counting on the tool rest and steel-toed shoes for protection.

With just a little undercutting of the isolated core, I used wedges to snap it off its pedestal. The Sudol boring bar was again used to lighten the “bowl” to about a 2 inch thickness with final cleanup of the cuts using my Ellsworth bowl gouge and a longer one called “the bowl buster” by the catalog when I purchased it long ago. The two blanks were wrapped up in newspaper and taken to Jayesh for inspection. He approved and they went into storage. Over the course of drying one split from the rim half way down the side, the other held, but it had a large knot in the bottom, right in the tenon. It was not the one I would have picked, but I was stuck with it. A liberal dose of super glue was applied to the inside and outside of the knot.

The re-mount started with the big MDF plate and using hot-melt glue, shims, and screwed-down cleats to hold the blank in-place until the tenon was recut. As soon as the tenon was true with a flat flange for the chuck, the blank was placed onto the Stronghold. I now went after the bowl with my Ellsworth gouge, starting with the exterior. While taking the wobble out of the exterior, I got greedy and took too heavy of a cut. This caused the blank to tear out of the Stronghold jaws and fall to the deck of the outboard tool-rest mount. This was a low-RPM accident with limited consequences, just a missing chip from the tenon that can still be seen in the finished piece. The tool rest did protect me from being struck, but it was a little thrilling. I didn’t crawl around in the shavings looking for the piece to glue back into the bowl. There were a lot of shavings from this process!

Once the outside of the “bowl” was cylindrical and running true, on inspection there were hair-line checks that became apparent, quite a few of them. With liberal application of super-glue I hoped for the best and kept going. With just dumb luck the outside diameter was 26 inches. Turning the inside of the “bowl” brought the piece into balance and again increasing RPM (within reason). Now the objective was to make the drum body a uniform ½-inch thickness, all the way down to the tenon. [The tenon is part of the finished piece, in traditional Indian drum-making the tenon also serves to anchor the head-tensioning system.] Frequent inspections and liberal application of super-glue to the blind checks were also in order on the inside. I have large calipers, but it is hard to know if the piece is spreading the caliper on the way in. After many inspections, I developed a tendency to decide the bottom was “good enough”, I paid for this later.

The top edge of the drum body was cut straight across, I thought I was following instructions, but I paid for this later too. From talking with Tom Burrows, a fellow woodturner and a professional jazz drummer, I came to find out the outer edge of the rim needs to be rounded. This rolled-over edge gives better contact for the underside of the head as the tension is placed on it, drummers call this fit “tuck”.

Once the drum body was to an “even thickness” it was back to Jayesh for guidance. Jay saw the super glue in the checks and was unconcerned, saying, “Glue we understand.” When he showed me how it would be played, it was apparent to me that it was seriously bottom-heavy. Jay told me to paint the exterior brick red and to leave the rim and a short section below the rim raw wood. The interior was also to be raw wood. We selected the tensioning hardware and a spacing of one about every 6 inches. This resulted in 13 tensioning rods, possibly another defi-

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ciency, but no ill result has occurred. After the fact, Tom Burrows let me know that all American-made drums have an even number of tensioning points, so the opposing points can be sequentially tightened. Also American-made drums all have a pressure-release hole somewhere in the drum-body; Jayesh was specific on this, NO HOLE.

The bottom-heavy problem was taken care of by mounting the body back on the lathe and running an angle grinder with a Lancelot carving head over the thicker portions while it was turning. My friend Chuck Taylor had made an adaptor which allows me to use the Sudol boring bar to safely hold the grinder. With the large calipers and more patience, I got it right and the body was an even  $\frac{1}{2}$  inch thickness. There are marks from the grinder inside that cannot be seen, but they were also on the bottom of the outside. Since I didn't want to sand out the angle grinder marks I used a carving vainer and cut in a series of parallel cuts to add to the texture and to accentuate the scratches on the bottom.

At this point, I primed the outside with shellac, first masking off the rim. The head was purchased from a music store, a standard 26-inch sized for a drum kit. I bought a tensioning ring too, but returned it due to a manufacturing defect. The defective ring was also too wide, so I custom made the ring from steel purchased at Finkle's Hardware in Lambertville. Chuck Taylor rolled, final formed and welded the ring for me, I bought him dinner. With that in hand, the tensioning rods needed to be custom bent so they would reach under the head to the sides of the drum body. Once I knew where the threads would be on the side of the bowl I finally could lay out the drill holes for hardware. Once the holes were drilled I applied two coats of a good quality latex paint. Washers were purchased at Lowe's to distribute the stress on the side of the drum and the parts were assembled. Using a drum dial the tension was applied evenly and I experimentally played it with my wife Linda's tenor drum sticks which she uses in her pipe & drum corps. It sounded okay to me, so it was back to Jayesh.

When Jay saw the drum he was quite excited to play it. I had brought along the tenor drum sticks. First, I was surprised at how hard Jayesh would hit the head. He quickly found there was a buzzing sound coming from the head. Jay let me know that the tenor drum sticks are too short for the traditional drumming he does. He borrowed the drum for the weekend to give it a "test drive".

It was in the front window of his shop on Monday when I returned. This was not a sign of success, but it was a convenient storage space. When he played the drum for me it still had the buzzing in the head. His beaters are lengths of bent cane, they look like small hockey sticks. He strikes the head with the outer edge of the curve. We looked carefully at it together and decided perhaps a leather gasket between the steel tensioning ring and the aluminum channel on the drum head would fix the problem.

The leather shop was closed, so I used felt. Two different gaskets revealed that metal on metal was not the problem. Discussion about the buzzing with Linda ended with me placing a felt strip on top of the wooden rim. She counseled against rounding the outer edge, it is still a crisp acute edge. The head went back on and during tensioning a rod broke. Back I go to Jayesh for replacement parts. Some quick bending was done upon returning home, then tensioning of the head and a retest. Success! No buzzing. In the interim, I had made my own beaters out of locust and maple branches, riving them and shaping them with a knife and files. Mine look like Jayesh's "hockey stick" variety. When Jay saw them he told me the bent-cane variety are for beginners, the good ones are made of wood. He showed me a broken one, I traced it on a piece of paper. Now I'm on the path of steam-bending ash to make wooden ones.

This is the 13<sup>th</sup> or 14<sup>th</sup> drum I've made, but is the first one with modern tensioning hardware. This hardware is from India, it is soft cast aluminum which allowed me to bend it easily in my vise. Jayesh is interested in making a Na-rangu and having a traditional head put on it, but that would take much longer to get finished than the store-bought variety. Each drum has taught me something about the process, but the Narangu was much more challenging than I could imagine. The drum still isn't finished, Jayesh, or his daughter, will add decorative swirls in yellow. Jay has told me he needs the drum back in working order to play for a festival of colors called Holi on March 20. At some time it would be nice to hear it played in a public performance.

Reference: Manufacture and Repair of Tabla, 2001, David R. Courtney, Sur Sangeet Services, Huston, TX.



## Snapshots from Tylersport



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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).



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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)

Impossibly small, detailed and engineered. Impossibly beautiful African blackwood – integrated sap and heartwood. Two bodies of work that fit in the protected palm of your hand. Shock and awe. Instant collections.

Father Hans Weissflog and only son, Jakob Weissflog, share a shop and the mastery of their craft. Over twenty-five years, Hans has created a complex menagerie of turned, layered and pierced boxes. Many roll and delight the viewer! Jakob grew up observing and practicing, then trained under Hans and others. Now in his twenties, his architectonic works hover, suspend and complement with perfect geometry. In association with Ray Leier of del Mano – A Gallery of Fine Contemporary Craft, LLC



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#### Videographers

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### **Totally Turning 2013**

Saturday & Sunday, March 23 & 24, 2013  
Saratoga Springs City Center, Saratoga Springs,  
NY

#### **Our 2013 Totally Turning Presenters are**

Mike Mahoney, Binh Pho, Ernie Conover, Lyle Jamieson, Kurt Hertzog, Steve Sinner, David Nittmann, Giles Gilson, Joe Herrmann, Jerry Sambrook, Harvey Fein, Bruce Hoover, Mike Souter, and Geoffrey Noden

For more information <http://www.totallyturning.com/>