

Bucks Woodturners

Monthly Newsletter

October 2013

General Meeting 7:30 - October 21st

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Important Dates

October General Meeting....	Oct 21
CAW: Hogbin on Turning- Pattern from Process	thru Oct 21
CAW: Shadow of the Turning	Oct 25
Works in Wood	Nov 9- Dec 8
November General Meeting - Show and Tell	Nov 18

Kurt Hertzog: Turner, Writer, Demonstrator



Kurt Hertzog, author of about a hundred articles on turning, current Vice-President of the American Association of Woodturners, and Council member of the Pen Makers Guild, will be demonstrating at our October meeting. You've probably seen his writing in Woodturning Design, Woodturning magazine, American Woodturner, Pen World and Stylus magazines. If you are new to turning or are looking for a valuable resource on penmaking, take a look at his web site <http://kurthertzog.com>. You'll also find articles on photography, well-known suppliers, artists and projects. We're looking forward to a great demonstration!

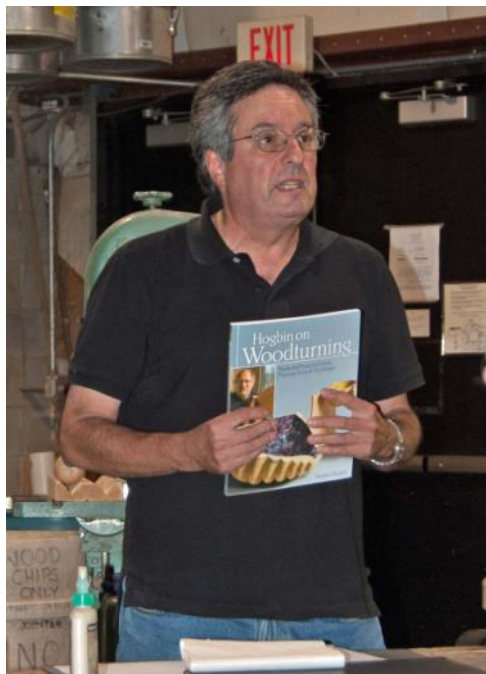
Hogbin on Woodturning in September



September offered a unique opportunity to get glimpse of how Stephen Hogbin thinks and works. Thanks to Mark Sfirri, Albert LeCoff, the Collectors of Wood Art, and the University of the Arts, many were able to enjoy a variety of talks and demonstrations provided by Stephen. At our September meeting, Stephen showed how he creates his iconic sculptural pieces that involved turning, cutting and gluing. Thanks to Jeff Schell for providing some of the photographs; page 2 and 3 show some of steps he demonstrated.

Stephen makes band sawing look easy. But if you are new to using a band saw, some words of caution are in order—accidents happen fast and fingers are hard to re-attach. Think about using hot glue and jigs to stabilize irregular and small pieces prior to sawing. This way you can keep your fingers out of the danger zone. Page 4 defines that danger zone and lists some safety and operational rules for both experienced and novice band saw users.

Stephen Hogbin's Demonstration



Mark Sfirri, key to bringing Hogbin to Philadelphia, introduces Stephen and his newly published [book](#).



Stephen turns a shape he is pleased with, in this case a form that will yield two salad spoons.



A V-block to stabilize the form for band sawing. The kerf of one V is on-center, the other is just off-center.



No need to worry about a fork, according to Stephen, two spoons are quite functional. Here are two carved spoons.



This is another jig for re-imagining your turnings. It is handy for holding small "roundish" pieces of different sizes that can be band-sawn and reassembled.



Stephen cuts larger pieces with this jig. The legs or stand-offs keep the large piece from bottoming out on the band saw.

Stephen Hogbin's Demonstration



Stephen points to a crack that creates an opportunity for a more interesting vessel. Instead of filling the crack, he will saw through it.



To get a better, safer cut, Stephen angles the band saw table to align the blade to the crack. The angled cut adds dynamics to the assembled piece.



Here are the two halves joined. By painting the interiors prior to cutting, Stephen avoids the problem of getting into the corners.



Stephen makes a sculptural piece from individual sticks of wood that were held in a form and face-plate turned on two surfaces. To get the turning right, he uses cardboard templates that define the two surfaces.



This is just one of the many possibilities that turned sticks offer. Shifts in their registry, and color on the surfaces or background are among the ways a maker can express his or her creativity.

Kansas City Woodworkers' Guild

Band Saw Operational Safety Rules

The Band Saw has a thin vertical blade that allows cutting curves, re-sawing, and large depth cuts on thick material. The following rules and precautions were excerpted from the website below. Your band saw may be different, so it is best to refer to your owners manual.

<http://www.cs.rpi.edu/twiki/pub/RoboticsWeb/WebFacilities/BandsawSafety.pdf>

Band Saw Safety Rules from Mark Adams:

1. Follow the 3" rule from the blade; always keep fingers 3" from the blade.
2. Check the blade tension and tracking before starting.
3. Don't cut stock that is not flat on the bottom without a jig.
4. Keep a balanced stance at the band saw.
5. Never clear small pieces while the blade is moving.
6. Never use your thumbs to push toward the blade.
7. Never back out of a curve cut while the machine is running.

Start with a Risk Assessment to ensure a safe work area:

1. A two foot perimeter around the saw should be kept clear of people, debris and sawdust that impair traction or footing to avoid slips and falls.
2. Safety glasses with side shields or a face shield must be worn. Hearing protection should be worn.
3. Remove loose fitting clothing, jewelry, and tie back long hair.
4. Give the work your undivided attention.

Operational Safety Rules:

1. Approach your work in the KCWG Shop and on the band saw with a safe attitude!
2. The teeth of the band saw blade should point down toward the table.
3. The blade should be 1/32" from the rear roller bearing

ing behind the blade.

4. The blade alignment tracking should be at the center of the wheels.
5. Make sure that the upper and lower wheel guard doors are closed when running.
6. Keep the blade guard & guide only 1/4" above your stock.
7. Keep bystanders away from the right hand area of the saw. Broken blades have a tendency to fly out to the right.
8. Always keep your fingers and hands away from the path of the blade.
9. To control the stock, use push sticks, feather boards, or any other safety device when cutting small or short stock.
10. Use a "V" block when cutting cylindrical stock.
11. Cut at a moderate feed rate into the blade. Do not force a cut.
12. Cut relief cuts prior to cutting long or tight curves. The relief cuts will free the blade of the tension of the tight curve and the wood will fall away. The blade size will dictate the radius of the cut.
13. If you need to back out of a cut, shut the machine off, after blade stops, and then back out.
14. If a blade breaks, shut the machine off and stand clear until everything stops.
15. If the work is too large for one person to handle, get help holding the stock.
16. When cutting with the table at an angle, clamp a block to the table to prevent your stock from slipping off the table.
17. Always disconnect the power before changing the blade or performing any other maintenance operation.
18. Turn off the band saw and wait until comes to a complete stop. Never stick an object into the blade to stop the machine quicker. Let it stop on its own.

Member News



In addition to jurying the upcoming "Works in Wood" exhibit at the New Hope Arts Gallery, **Mark Sfirri** conducted a three day multi-axis workshop in Rockville Maryland in September at the Woodworkers Club.

Jeffrey Schnell's friend, Rick Hutcheson, wrote to him: "Need a morning wake up call? Remember to always stand out of the line of fire when working at the lathe. This wood looked a little questionable, but I thought I could turn it part way then epoxy it, making an interesting piece. Well it blew apart, but as usual I was not it the line of fire. It sure hit the wall hard!"



"Ellsworth & Ellsworth", a group show featuring vessels and sculptures by Wendy and David Ellsworth opens October 20th at the Jenkins Arboretum in Devon, PA, with a preview opening and lecture the 19th at 2pm. More details at www.jenkinsarboretum.org. Wendy & David will share the evolution of their respective careers in beadwork and wooden vessel forms. Wendy began working with beads in 1970. She studied the beading techniques of cultures throughout the world, and has developed her own voice in weaving glass seed beads into uniquely personal jewelry and sculptural forms. Her work is in numerous private and public collections, including the Museum of Art & Design in New York City. David established his own vocabulary for wooden vessel forms in the early 1970s. He developed a series of bent tools allowing him to create then-

walled hollow vessel forms through impossibly small openings. His work resides in thirty-six museum collections, including the Philadelphia Art Museum, and he is the recipient of a 2001 PEW Foundation Fellowship Grant. www.ellsworthstudios.com Free of charge. Open daily 9am - 4pm. All are welcome.



Andy DiPietro's "Entwined" and **Mike Kehs'** "Paleo Rising" are pictured on the inside cover of American Woodturner Magazine October 2013 edition. Andy will have 3 vessels in the upcoming "Works in Wood Exhibit" November 9 - December 8. His "Blue Planet" (above) will be in the exhibit.

Club President, **Matt Overton**, notes the "Pollyanna" blanks will available at the meeting on the 21st. "The blanks will be a 6"x1.5"x1.5" piece of curly maple that the participants will use, along with their imagination, to turn into a gift. It can be cut, reassembled, dyed, embellished in any manner to create a gift to be given at the December meeting."

Matt would also like to remind anyone interested in receiving a scholarship to either Arrowmont or John C. Campbell, the AAW is offering these to nominees from any chapter. "We will be choosing one person randomly from all interested members. Anyone interested must be committed to use the scholarship during 2014, and be aware that this ONLY COVERS THE TUITION for the week long class. It does not include transportation, lodging, and meals. We will need the names of all interested members by November 1st."



Scholarships to Arrowmont and John C. Campbell Schools

(if interested contact Matt Overton at mofuels@hotmail.com)

The AAW Board of Directors is extremely excited to announce a new scholarship initiative. In recognition of the invaluable contributions made by our local chapters to our educational mission, twenty-seven scholarships to two of the nation's leading woodturning centers will be provided in 2014 to members of the American Association of Woodturners. We strongly encourage all chapters to help us promote this important new opportunity for our AAW members.

Under the program, the AAW Endowment Trust Fund (ETF) and the Arrowmont School of Arts and Crafts will make available funds for 14 \$550 scholarships at Arrowmont School of Arts and Crafts. In addition, the ETF, working with John C. Campbell Folk School will award 13 \$594 scholarships. All together, 27 scholarships will be awarded. In total, \$15,422 in scholarships will be given to AAW members.

In order to apply for the scholarships, nominees must be an AAW members and be nominated by their AAW Chapter. Star Chapters will be allotted two nominations for the first 50 members and an additional nominee for each additional 50 members. Regular chapters will be allotted one nomination for the first 50 AAW members in the chapter. After that, each additional 50 AAW members will allow another nomination. If there are more than 27 nominations, a drawing will determine the winners.

The program is to provide tuition only. Any room and board and travel to the school locations will remain the responsibility of the nominee. John C. Campbell Folk School is located in Brasstown, NC; Arrowmont is in Gatlinburg, TN. *All classes will take place in 2014.*

Chapters must provide the names of nominees, the number of chapter members and the number of AAW members in the chapter to Saint Paul, MN headquarters by November 15, 2013. Within two weeks from that date, the winners will be notified.

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Current Exhibition:



Hogbin on Woodturning: Pattern from Process

September 19 – October 21, 2013

The exhibition *Pattern from Process* originated at the Bruce County Museum and Cultural Centre, Canada, presents objects created for the instructional publication titled *Hogbin on Woodturning*. The 14 objects in the publication are represented in the exhibition and on display in the Center's Museum Store. [View the exhibition online.](#)

Upcoming Events:



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.

Opening Reception with the Artist Binh Pho Friday, Oct. 25
5 – 8 PM, Binh Pho Artist Talk 6:30 PM

Gallery talk and Book Signing with artist Binh Pho & co-curator Kevin Wallace, Saturday, Oct 26, 11 AM – 1 PM

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](#)

Upcoming Make & Take Workshops

Binh Pho Inspired Narrative Vessel Workshop
Saturday, November 2 | Noon – 4 PM

Explore the making of vessels that hold and present your stories of growth and adventure. The workshop is inspired by the work of Binh Pho whose glass and wood vessels are exhibited in the gallery- illuminating his imagination and personal journey from Viet Nam to America. Participants will use a variety of wood materials to create a form that illustrates their own narrative. Participants will have the opportunity for sharing their completed works with each other at the end of the workshop. Fee includes materials and instruction. [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](#)