

# WOODCHUCK CHATTER



## Special points of interest:

- Photos of Last Meeting
- Random Shots: OUCH! Think Safety!
- AAW News
- What's Coming Up

August 6, 2004

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## August 21: Woodchuck Picnic in St. Albans

This meeting is our traditional, informal get-together. Spouses are welcome. Bring a salad or appetizer or dessert to share. We'll start about 11:00 or so with a chainsaw demo; eat lunch about noon, & Al Stirt will critique and talk about forms & esthetics. Herb's supplying and grilling burgers & dogs. There will also be soft drinks, mostly diet. If you prefer something other than Herb's selection, bring your own entrée. Herb would like us to RSVP (that's French for let him know) what you plan on bringing so he can present us with a balanced



Last year, Al was amused by one critique object.

menu. Phone 802-527-0692 or email [herbyt@sover.net](mailto:herbyt@sover.net)

Directions: Get off Rte. 89 at St. Albans Exit 19. Turn right on Rt. 104—headed North. Drive approximately 1.3 miles to French Hill Rd. on the right. Go up French Hill Rd. apx. .6 miles Westview Drive is the 3rd right.

Park in the cul de sac and come around to the left side of the house to the back, and enjoy the gardens as you go (the wife has put a lot of time out there). **Please bring your Woodchuck name badges.**



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## Secretary's Report—July 15, 2004

18 members present

Bob Bouvier reports a 175 year old sugar maple blowdown in Richmond has pieces available for free. The owner would like some items from the wood in return. Crotches available, some spalting and rot in the wood. Contact Kim Jackson 434-2085 or 303-944-5545 (cell).

The Woodnet meeting is September 18<sup>th</sup> 10:30-4:00 at Shelburne Farms. Dick and Ted will do a demo. 7 X 10 booth space is available for \$50 for Woodnet members. Bob is still looking for a taker on the pool cue repairs. Brad said he would connect with John Segal

in Wilmot, NH who has done cues before.

Brad has the lathe and has met with Joe Bergamo about motor and controller options. There are options for a new or used motor and the price is between \$300-400 for motor, controls, and shipping. Spooner's may have a motor that we can have for free. Brad to follow up. The stand committee will meet at Dick's house to make plans for a mobile stand.

Ralph reports that the Champlain fair is full this year but they are excited about woodturning demos. Ralph will follow-up for next year.

Picnic August 21<sup>st</sup> at Herb's. Hamburgers, hot dogs, and sodas (mostly diet) supplied. Bring salads and other goodies. Herb will send directions. Please RSVP with what you'll bring. Things will start at 11:00 with the chainsaw demo/ workshop; eat at around 12:00; and Al Stirt will critique afterwards.

T-shirts are available for the remainder of the all too short t-shirt season. All sizes in white or gray. \$15 for members and \$20 for non-members.

The member information is

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## Woodchuck Chatter

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Woodchuck Chatter will be published monthly. Deadline for submissions is the 7th of the month. Please E-mail all submissions to the Editor in text or Word format. Visuals can be submitted as JPEG or TIFF.

## Secretary's Report (Continued)

being edited. See Ted at the picnic if you haven't edited your info yet.



**Lathe for sale.** Al Stirt's old General, Possibly 20" swing. Dave Brown in Craftsbury Common owns it now. E-mail Ralph for info.

The apple wood from the orchard in Shoreham/Orwell is still available. Contact Ralph if interested.

Craig will be running the September demos for Art-hop weekend on September 10-11<sup>th</sup>.

#### Raffle:

From Dick; Folk toys: Whimmy diddle, ball & cup, supported tops.

Green Ash. 2 lots of 2 blocks  
\$15 Woodturner's gift certificate



Turning Points magazine  
1 piece of curly maple



#### Show & Tell:

Ted: Ash bowl with wipe on poly. See the current issue of "Fine Woodworking" for poly tips (FWW #171, p 55). He uses Scott rag-in-a-box from Home Depot to decrease streaking rather than an ordi-

nary paper towel. 0000 steel wool and waxfree Endust between coats.

Joe: Roughed out apple bowl

Brad: Mystery wood box and lid. White birch root burl hollow form. Ash goblet with thin



stem.

Randy: Cherry bowl. Tool handle.

Ralph: Buffing mandrel. Big sugar maple bowl.

Presentation: Arny on photography

#### Treasurer's Report:

Current balance is \$2,995.42. which will soon to decline due to Brad's presentation of receipts for lathe.

**Joe Barry**

## Random Shots

I had a little accident this week. I was prepping a block for turning, squaring it up on my bandsaw. Foolishly, I got out of position behind the saw. When the blade parted the block, my right hand popped forward and I got zinged. I was lucky that it was just a small cut on the back of my index finger. I bled all over the place and had to call Cil for first aid.

There's a lesson there for me. Think about follow through. Use a push block. Plan your moves. We come fully equipped with **no** spare parts.

I've been reading the latest "Woodturning" magazine. I like it mostly because it's English. The Brits have some ways of expressing themselves which

get my attention by being so different. There's an article on shop safety by Dave Regester; "Clear and Present Danger." I should have read it last week instead of this week.

There's also an article on Dave Reeks, a prolific turner who had been a motorcycle shop owner. Dave mentions that two of the turners he looks up to the most are Al Stirt and John Hunnex. Reeks does some very large pieces, working from found wood, usually wet and dried in his own kiln. Al's skill is known far & wide and he'll share some of his knowledge with us on the 21st.

**Notice From Ted: The raffle is on sum-**

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I arranged a tabletop studio setup to demonstrate one way of photographing small objects. The setup had a holder for backdrop material, two electronic flashes, and a camera on tripod. To illustrate how different lighting affected the image, I hooked my Fuji Finepix S2 digital camera to a laptop computer.

There are two ways of looking at getting photos of your work. Either you can use what you already own and improvise, or you can purchase suitable equipment for the task at hand. Good photography requires adequate tools. If it's important to show your work at best advantage, it is worth the expense to get decent photo equipment, especially cameras, a tripod, and lights.

Point and shoot film cameras, fully adjustable film cameras, point and shoot digitals and fully adjustable digitals make up the four kinds of cameras to consider. The prices of photo equipment are dropping, and the discounters are very competitive. Fully adjustable cameras give you more control with photography. Point/shoot cameras can give OK snapshots, but are limited to simple subjects.

### Lighting The Subject:



Flash on camera—Looks flat, has a beard.

Using flash on camera will almost always cause enough glare—a big white spot—to conceal the beauty of the wood you are photographing. A point and shoot film camera should be used with natural daylight or with photofloods for good color rendition and to avoid the glare caused by flash on camera.

Point and shoot cameras require that you use natural light for the most part, but the built-in white balance of digitals allow you to

use tungsten lighting as well. Tungsten lighting has a red color as compared to daylight or flash so your photos will not look natural. The film manufacturers are still making tungsten-balanced film. Most point and shoot film cameras will give you a long enough exposure to properly expose under tungsten light, so that's the easy solution.

A fully adjustable film or digital camera can be used with tungsten lighting, daylight, or



Dual flash—Looks 3-dimensional.  
Shadows controlled to look natural.

off the camera flash. I recommend using dual off-camera flash or photofloods for best results. The two flashes or tungsten lights should be positioned one to either side of the camera, at an angle of about 45 degrees. One of the two lights should be about twice as far away from the subject as the other is. This gives you one side more brightly lit than the other, but without high contrast. You will adjust the exact distance of each light to give a proper exposure and a contrast ratio which pleases your eye.



Flash on camera—GLARE!!!

Used amateur size flash heads and “slave” firing units are available at many camera shops for as little as \$15 each piece. Photo-

flood lamps and reflectors will cost anywhere from \$5 on up depending on where bought. Used light stands are also available, although you could use a 6-7 foot length of closet rod or 2X3 as the upright and adapt your lights to that.

Again, tungsten lights are a cheaper way of lighting than flash is, but flash is more consistent. Once you have established the right distance from light to subject, I recommend using a piece of string of the right length tied to the light head, to set your lights for the next session. That way, your contrast ratio and exposure setting remains the same time after time.

**“I recommend using dual off-camera flash or photofloods for best results. The two flashes or tungsten lights should be positioned one to either side of the camera, at an angle of about 45 degrees.”**



Dual flash—No glare, looks 3-dimensional.

### Establishing proper exposure:

The simplest way is to take a series of shots at a “best guess” exposure. Using tungsten, you can rely on the camera’s built-in meter as a start. With a simple point and shoot, you may have no way to adjust exposure if you don’t like what you see.

When you buy a flash head, see that it has an exposure scale with it. On manual flash, as opposed to auto flash, the flash power

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## AAW President's Message

There have been a lot of changes happening in the AAW this year and more on the way. One significant change is our move of the home office in Shoreview to the Landmark Center in downtown St. Paul. Many of you may remember the "Put a Lid on It" show that was held at the Landmark Center, in conjunction with the Minneapolis Symposium. This wonderful facility housed the Minnesota Museum of American Art. Our new headquarters will now enjoy gallery area for our permanent collection, as well as room for future workshop facilities. This much needed move is being accomplished prudently using our Non Profit Status in co-operation with the city of St. Paul. Our phone number will remain the same, but our new address will be

222 Landmark Center  
75 West Fifth Street  
St. Paul, MN. 55102

This year's turning exhibition, "Sea to Odyssey" will travel from the Orlando Symposium site to our new facility and be on exhibition until Jan 1st. If you're in the Minneapolis area please stop by.

There have also been significant change in our web site recently, the latest being our photo forum. Anyone can now access and register for the new photo forum through

the AAW homepage, [www.woodturner.org](http://www.woodturner.org). There you can post any turning related images. This site is sure to inspire anyone interested in turning and we invite all turners to post. I highly recommend both the Text Message Forum and the Photo Forum as resources for turning information.

Please remember the AAW home office has Non Profit information packets available for "your chapter", if you are considering 501-c3 status.

The fall issue of "The American Woodturner" will be full color. You will also notice this issue is poly wrapped, as it will include your 2005 membership renewal application, and the upcoming election and bylaw ballot. This will replace the separate mailers we have sent out in the past. Please remind your members to fill out and return.

In closing, I would like to thank the chapters and their members for your continued interest and support, sharing your knowledge of turning within your community and beyond.

Warmest regards,  
Phil Brennon  
AAW President

## 4th Annual Florida Woodturning Symposium: 2005

### When:

Friday, January 14<sup>th</sup> thru Sunday, January 16<sup>th</sup>, 2005

### Where:

Lake Yale Baptist Conference Center just north of Eustis in central Florida. Lake Yale is a pleasant rural retreat facility with its own housing, cafeteria, classrooms, and auditorium.

### Main Demonstrators:

**Trent Bosch** of Colorado

**Bruce Hoover** of Mississippi

**Mike Mahoney** of Utah

**Dale Nish** of Utah

Each demonstrator will do three demonstrations on

Saturday and two on Sunday.

### Symposium Fee:

\$85 per person for anyone attending rotations.

Pre-registration required by December 15, 2004.

For more information and registration form, the website is:

[www.floridawoodturningsymposium.com](http://www.floridawoodturningsymposium.com)

## In House Demos:

**August: Picnic at Herb's. Al Stirt to critique work and lecture on the process.**

**September: Ted Fink: Turning platters. Also: Ralph Tursini: woodwalk**

**We need to start planning for future demos. Do you have a subject you would like explored?**

## More Random Shots

**mer vacation and will return in September.**

We need to schedule a Board meeting soon. Items for the agenda include updated inventory, rules for its use, insurance for same, and a demo schedule for Fall and Winter months.

I expect we need to start thinking about elections again. All offices have one year terms. One of the best things you can do for your association is to volunteer to help guide it.



changes with the distance. At some distance, the flash will be rated at f 8 with 100-speed film or f 16 with 400-speed film. I would be inclined to make my first exposures with the flashes at that distance and set my camera for one stop higher; f 11 or f 22 depending on my film speed. Why not use auto flash? Most auto flashes are set to give an exposure of about f 4.5, which is nearly wide open for most cameras and does not provide a lot of depth of focus.

### What is proper exposure?

First, let's talk about recording media. Film comes in two types, negative and transparency. You can buy either monochrome (B/W) film or color negative film, both in a variety of sensitivities and contrast ranges. You should choose an amateur style color negative film. It's very forgiving, less expensive than emulsions designed for professional use, and commonly available. Color negative film has a broad latitude for both under and overexposure. Best results come from dead on to 1 stop overexposed. Once you

have found a brand and emulsion you like, stick with it. When I was shooting film for general use, I liked Kodak 200-speed amateur film. Fuji also makes a good range of films. Use color negative film for your portfolio. That's the easiest way today to show your work without going all digital.

Transparency film is commonly requested by craft juries and used to be the only acceptable medium for magazine submissions. It comes in several speeds and contrast ranges. For normal use, choose a 100-speed film. Remember, if you are going to be shooting under tungsten, you either need a blue conversion filter or tungsten-balanced film. Transparency film is very finicky. Best results are obtained in the narrow range of 1/2 stop under to dead on exposure.

The third, and currently best choice, is to use a digital camera with an at least 4 megapixel imaging device. Your digital camera should offer a variety of speed settings and either color or monochrome response. You can alter

your images in a Photoshop-type program and either print on an inkjet printer or have a photo shop print high quality prints on long-lasting photo paper. A 4 megapixel camera will produce acceptable images at least to 8X10". If your craft jury will not accept a CD of digital images, transparencies can be produced by many local labs. The exposure range for digital imagery is between 1 stop underexposed to dead on. One nice thing about digital cameras is the ability to eyeball your image immediately, and delete images which do not suit before you pay to have them printed. If your exposure is off, most digitals provide some exposure control.

With a laptop computer and some CDs of your work, you can have a continuously changing slide show in your booth at a fair. The cost of photography after initial purchase, is practically zero. CDs come in packs of 100 for a few bucks. Memory media is down below a buck per megabyte and is virtually permanent. I would stay away from any camera which used a proprietary battery. Batteries are your prime expendable. A pack of 8 Duracells should cost less than \$6.00. Rechargeables cost more than AA alkalines, but are good for hundreds of charges.

### Choosing a Background:

Now that you have a camera on a tripod in front of a tabletop with suitable lighting, you need a background behind your subject. It keeps the world from seeing the clutter in your workshop. Choose a background material which doesn't attract attention more than your subject does. Use cloth or paper in dark tones. Use maroon rather than fire-engine red. Use a brown which is unlike your

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**“Don't be afraid to experiment with different angles, different lighting ratios and different backgrounds. Choose what interests you. If you get really negative feedback, don't be afraid to change your style.”**

<http://www.woodturningcenter.org/links.html>    <http://www.woodturnerscatalog.com/>  
<http://www.woodcentral.com/>    <http://www.packardwoodworks.com/>  
<http://www.woodturningonline.com/>    <http://www.tools-for-woodworking.com/>  
<http://www.cnew.org/> (Central New England Woodturners)    (Highland Hardware)

## Woodchuck Turners of Northern Vermont

An associated chapter of  
American Association of  
Woodturners

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OK, guys, what's so funny?

This Space For Mailing Label

## Photography—Cont'd.

subject. Use burnt orange rather than buttercup yellow. Don't use a patterned material. I have used crumpled, muted-toned canvas for large objects but large chunks of texture distract from the main subject.

### **Framing your composition:**

Commonly, we use a lens of greater than normal focal length for product photography. With a 35MM camera, a lens of 85-150MM focal length gives you approximately the same viewing angle as the human eye. It also gives you a good working distance so you're not banging into the camera while working on your setup. The idea that 50MM is a "normal" focal length comes from the fact that Ernst Leitz, the inventor of the Leica camera, used a 50MM lens because it covered the format of the film he was using. He was an engineer, not an artist.

The best way to choose an angle to photograph from is to stand in front of your setup, close one eye, and slowly squat, then straighten up, until the image you see pleases you. Set the camera at that height. For a bowl or hollow form, you probably want to show the entire rim from slightly above rim height. This angle also shows off the bowl's form. When shooting a platter or other flat form, use a stand to elevate the form to near vertical. Spindle forms could be shown either vertically with a stand to prop them, or horizontally on a slanted surface, using one of a number of putty-like substances to keep them from rolling off the table.

Don't be afraid to experiment with different angles, different lighting ratios and different backgrounds. Choose what interests you. If you get really negative feedback, don't be afraid to change your style or ask for

help. Contrary to the way I've been brought up, REAL men (and women) are not afraid to ask for advice.

Here are some web addresses of photo suppliers I have used as resources for pro/advanced amateur equipment:

<http://www.calumerphoto.com/>

<http://www.cnet.com/>

<http://www.zeffphoto.com/>

<http://www.eplevine.com/>

<http://www.lightworksvt.com/>

<http://www.procam.com/>

<http://www.steves-digicams.com/default.htm>

<http://www.uniquephoto.com>

**Arny Spahn**