



WWW.SVWOODTURNERS.ORG

2009 CHIPS & Chatter

THE SILICON VALLEY WOODTURNERS

COMING UP!

February 4th
Monthly Meeting

Home and Garden
Show
San Jose Fairgrounds
Feb. 6-8



PICTURE THIS!

By Howard Cohen:

Awhile back we had a presentation on taking pictures with a point and shoot camera in which the presenter talked mostly about white balance and not about how to set up for taking pictures. The purpose of Jim's talk tonight is to provide us with same basic information of on how create good pictures of our work. A full write up by Jim of his presentation begins on page 7 of this newsletter.

What follows are just some basic notes.

First, Jim spoke about what you don't want to do (he used pictures from the World of Woodturning website as examples). In particular:

1. Avoid distractions (e..g outside with harsh sun)
2. Don't take dead level; looks too much like a silhouette and you don't see the inside if a bowl.
3. Or don't show just the inside of a bowl without being able to see the profile.
4. Don't crop too tightly.

Continued on page 6:

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PRES SEZ



We sure had a great meeting last month, Jim did GOOD! I have even tried a couple of his suggestions.

I was also very happy to see the turnout of our members. The Show

and Tell was great but the Pres Challenge was even greater!! Thanks goes out to all that participated. For me it is fun to see the progress or growth we seem to all share in our turnings. This hobby is so rewarding. A few of us have not been able to 'turn for a while and sometimes just the Pres Challenge is enough to get us out there and give it a try.... BUT.... If it has been a while since you picked up that gouge it is a real surprise to find out you might need a little practice to pick it up again. I know for me it has been many weeks since I have been able to get out to my lathe and spend the day turning. Just to get in a couple hours has turned out to be quite a challenge for me. So here I am again, it is time to get out there and do something for

“with holes”. I have no clue! What am I going to do? Tic – Tic – Tic where is the time going? I must say here that if you have been away for a while PLEASE pay attention to your tools and Lathe. They will talk to you. Re-sharpen before you start a project. Use a practice piece first to get the “feel” back. “DO NOT TRY A PROJECT COLD TURKEY”, be SAFE and test the waters first.

We have a Home and Garden Show at the SJ Fairgrounds the first weekend of FEB. I have some passes and Dollar Off coupons available, see me if you would like some. The H & G show is a fun event to see and share with your family bring your family if you can and show them our Booth, oh yah you might look around at the show too, see ya there. Keep it Round!!

Rich

Next month...

Join us Wednesday, Feb. 4th, at 7 P.M., Rich's Center is located behind his home at 14979 Joanne Ave., San Jose. From Hwy. 680, take the McKee Road exit East about 1.5 miles to Toyon Ave. Turn left and go 0.6 mile, turn right onto Joanne Ave.

Bring your chair and items for Show and Tell. We all learn together.

PRESIDENT'S CHALLENGE: “WITH HOLES”



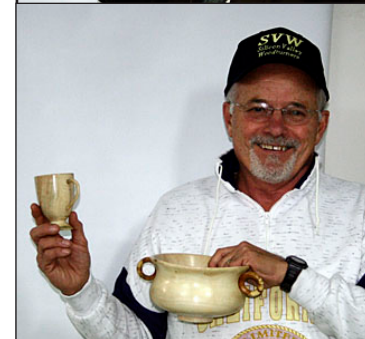
Simple studio setup

President's Challenge

TURNING OUT

HANDLED

Clockwise from top left:



Brian Butler made a candlesnuffer from stabilized redwood burl.

Howard Cohen turned a spoon from maple and described the fact that it was more difficult than expected to get the desired shape, size, and depth to the spoon bowl.

Phil Roybal made a handheld mirror for his daughter and described some last minute issues. In particular the finish got some form of contamination that resulted in a fisheye effect – even though he used shellac, which should avoid that problem. Phil also mentioned that when gluing the mirror into the frame, epoxy squeezed out which he had to clean up with acetone.

Herb Green made a pen and asserted that, “it’s handled all the time.” Rich buzzed him, but club voted to accept Herb’s entry.

Gary Keogh showed a birch bowl that he had turned a while ago. For the challenge, Gary then turned two rings that he attached as handles. Gary also turned a cup and attached/glued a handle that he cut with a band saw.

Dick Pickering made a letter opener handle; the rest is from a kit. The wood is either MW (mystery wood.) or Jim says it appears to be spalted locust.

Tom Schmida made his own skew based on the Bob Rosand demo and then made a walnut handle.

Becky Frisbee turned a small box and then made a handle using the same technique she uses to turn a bracelet.

Harry Levin showed a Rockler kit for which he made the handle, probably walnut.

Rich Horton used a Rockler shoehorn kit and made the handle from black and white ebony.

Jim Benson turned a redwood push stick finished with 50 50.

Jack Todd Described that for our holiday party his exchange gift was a bowl gouge and he made a cherry handle

President's Challenge continued from page 3

Clockwise from top left:



Jim Gott made a teak scoop. Jim explained, for those who have not made a scoop before that it is made like a goblet and then sanded away with a disc sander he mounts on the lathe. The scoop was finished with wipe on poly.

Bob Bowers – made handles for files, one was purple heart; EEE finish.



Kent Mosley turned a shortened replacement handle for his spindle gouge (Kent discovered that he needed a shorter handle after spending some time with Jim Gott) and also made a small tool to clean out super glue

David Feind also made a scoop; this one as a replacement for one he had given a friend years ago but which had since dried out and cracked. Rather than using a disc sander, Dave uses a pull cut on the band saw. Dave likes a scoop with a small handle as he finds it easier to get into places. He used a mineral oil finish.



Michael Wiley made a maple handle for an Ice cream scoop kit from Rockler. He applied a walnut oil finish, which is supposed to be food safe and not supposed to go rancid.



Colin MacKenzie showed an intended oak shoehorn handle with a 50 50 finish – unfortunately the shoehorn broke. But as Colin told us, “it is a real handle.”

Scott Landon exhibited a couple of entries: First, a BFA (blunt force Applicator), Second, a gavel with soapstone handle and Olive. Third, a wand with a turned and carved handle; and not to let us think that his creations were getting too mundane = when you strike the handle on a solid surface, the wand glows.

Rich Johnson made a handle for a tool; he doesn't like the handle and doesn't like the way the tool cuts.

Rick Parfitt made Cocobolo handles for kitchen cabinets. No finish had yet been applied..



Show and Tell

Clockwise from top left:



Oscar Wittrock showed his 1st natural edge bottle stopper made from Manzanita and another bottle stopper of laminated walnut



Brian Butler made a number of ornaments. One was oak finials glued to a glass ball ornament. He showed several birdhouse ornaments made using a pen mandrel. Using the brass tube, Brian explained that it was then easy to use the hangars that come with ornament kits.



Gary Keogh turned a birch or ash salad bowl, finished with mineral oil and buffed.



Harry Levin, a la Cindy Drozda, turned a really nice finial hollow vessel from spalted maple, finished with 50 50 and buffed. The top finial is cocobolo and is actually made from two pieces, one for the base. Harry used shoe dye (not polish) for the top finial, producing a black black. The bottom finial is ebony.

Rich Horton showed 2 Manzanita bowls from the wood we picked up in Watsonville. Rich described that the process required lots of tool sharpening. These represented his 418th bowl in 2.5 years. Rich applied a spray lacquer finish.

Dean Adkins turned a small apricot bowl and a small madrone burl (from Oregon) bowl. He rough turned it then boiled the piece, as this is necessary to stabilize madrone. After boiling, it took about 4 months to dry which Dean tested by weighing. During the drying process, he kept the bowl packed in shavings.

Jim Gott showed a Monterey cypress natural edge bowl made from wood that survived a fire in Watsonville. The fire produced logs with a natural . The bowl was finished with 50 50

Bob Bowers turned an ornament from a pen blank and also turned ring boxes.



Show and Tell Continued from page 5

Clockwise from top left:



Kent Mosley made up 6 boxes of sanding disc assortments. These are 6" discs, not punched. Kent then showed a number of pieces:

- a. A couple of small bowls from Manzanita.
- b. A pen.
- c. A padauk bowl with two copper strips.
- d. From a raffle, Kent took Rich Dege roughed out magnolia bowl, dyed it orange on the inside with aniline dye and then while spinning on the lathe (and covered by a plastic bag), sprayed red dye. For the outside, Kent applied a minwax ebony stain.

Colin Mackenzie turned a Manzanita bowl finished in 50/50. He also showed a liquid amber natural edge bowl that can be used as a pincushion.

Scott Landon turned a redwood bowl and lid, wire brushed, blackened, then finished with minwax Tung oil.

Pepi Waite from Auckland, NZ showed a Poplar bowl finished with cellulose lacquer and wax. She applied dremel work around the top and then burning. Pepi also showed a lidded box from a special wood 10K years old, popular name is Kauri. This wood is dug up.



Photography continued from page 1:

A more technical approach is a light box (e.g. a PVC frame with fabric on 3 sides and cloth for a seamless background).

More sophisticated is a light tent with two pieces of foam board taped at top and a 500 watt halogen shop light. Uses reflectors to get "the other" side of the piece.

Camera is enough above the horizon to see back of bowl, seamless background, soft shadows. A good picture will have no hot spots. If most of the interest is from the top then you need to do that.

Jim uses 18% photo gray matt board. You can even get backgrounds that have a different color or shading which is especially good for light colored pieces. Typically the upper half of the background is darker than the bottom half. You can buy this online for \$30+.

Here are some further guidelines

1. A good rule of thumb is grouping in 3's.
2. For a small piece like a pen or ornament it is helpful to hang the piece with a fishing line.
3. Jim uses white kitchen garbage bags over light sources to soften, in conjunction with a reflector, shadows.
4. Do not use flash, especially the flash on the camera itself.
5. For a plate, Jim uses a plate "stand". You can orient the piece to show or hide particular features.
6. A single light source is more natural than multiple lights.
7. If paint coloring in a room will affect the picture, then you can take the picture outside.
8. Better to avoid macro mode to have larger depth of field.
9. With a hanging piece, e.g. ornament, if you can place the light source from the side, there won't be any shadow on the background.
10. Turn off image stabilization if your camera has this feature and use a tripod.
11. Consider vertical shots for vertical pieces.
12. Jim usually uses natural sunlight.

Photographing Your Work with a Digital Camera

It's not complicated taking nice photos of your work. All you need is a few simple guidelines.

Supplies you need:

--Digital Camera, either point-and-shoot or D-SLR

--Tripod (a MUST!)

--Seamless background.

--Light source: Either non-direct sunlight (best), or diffused light source such as Sylvania 13W Hg Compact Fluorescent CRAFT bulbs, 5000K. The one I use says Sylvania 13W, 60Hz, 175mA, CF13EL/SUPERMINI5K 5000K. You can get this bulb at LOWES. I think it's about \$8.

--Reflector, such as a gooseneck lamp or photo reflector.

Okay, now let's take each of those in detail.

Digital camera. This can be any of the modern point and shoot cameras with an LCD display on the back. It helps if your camera has zoom. Only use optical zoom. Digital zoom will produce grainy photos that are unusable. It helps if your camera has White Balance Control, but with the Sylvania 500K bulbs above, or with direct sunlight the colors should come out accurately. This is because most cameras are factory balanced for sunlight, which is 6000K, and 5000K fluorescent is really close to that. If you have a D-SLR, so much the better, as you have more manual control, which I'll talk about later.

Tripod. This is an absolute must, unless you have image stabilization on your camera, and even then, a tripod is much better than hand-held. With a tripod you get no camera shake at all, and you can get clear, well-balanced pictures even at slow shutter speeds.

Seamless Background. This is also very important. If you take your picture with your bowl on a table with distracting background objects, or even on a clean kitchen counter with backsplash behind, you'll still get a line where the counter and backsplash meet. The idea is for the eye to be drawn to your work, and not to be distracted by anything else in the frame. An easy way to make a seamless background is to hinge together two pieces of plywood, and to that clamp a sheet (or half sheet) of photo matte board in an 18% gray (sometimes called photo gray) color. This is the same gray that is used to calibrate white balance in a camera, so your colors will turn out accurately.

Light Source. Sunlight is, of course, the best light source for accurate color representation. At home, I use a north-facing window as my light source. North facing because the sun is always in the southern hemisphere, so even on a sunny day, the north window gets indirect sunlight. This is a greatly diffused source that casts soft, if any, shadows that are pleasing. If diffused sunlight is not possible, the next best source I've found, thanks to Rich Johnson, is Sylvania 13W compact fluorescent "Craft" bulbs that have a light temperature of 5000K. Sunlight is 6000K, so these lights are the closest to natural sunlight and produce excellent results.

Reflector. If you're going to use the CF bulbs you need something to screw them into. Any reflector-type lamp will do the trick. Something that is floor-standing will probably be the most versatile. I use a photo-style reflector that I bought at a camera store long ago, but anything from a desk-style reflector to a floor-standing unit will work. You will need to diffuse the light to soften the harsh shadows that any direct light source will produce. I've found that a couple of white plastic garbage bags draped over the reflector work great, and because the bulb is cool, there are no safety issues with heat buildup.



Taking the Picture

Set-Up.

Set up your “studio” as above with your seamless background on a table or chair, and your camera on a tripod. Whether you’re using natural window light or the CF bulbs, turn off all other light sources in the room. Any incandescent or other light source in the room will change the color temperature of the light and throw off the white balance in your camera, which will skew the colors in your photo.

Put your bowl on the background and position your camera so that it is slightly higher than the bowl, so that you are looking down on the bowl at about a 20-degree angle. Taking a picture straight-on will produce a two-dimensional effect. You want to be able to see the side, the foot, and some of the inside of the bowl so it looks three-dimensional.

If using window light, position your setup so that you either have light coming from the side, and slightly in front of the bowl, or if shadows are too harsh, position it so that the light is more in front, so that shadows will fall behind the bowl and will be hidden by the bowl. If one side of the bowl is in complete shadow, you can lighten it up by using a white card or piece of foil held just outside the frame to bounce light into the dark area. With a little experimentation, you can get a very pleasing look.

If using the CF bulb or bulbs, place the light so that it is near the camera, almost straight on. This will again hide the shadow.

Experiment with placement of the bowl for the best picture. A natural edge bowl can have many perspectives. Try different rotations to see which is most interesting. If a bowl has a particular feature that you want to show, you may want to take that into consideration.

Don’t forget about the possibility of turning the camera vertically for tall work. Most tripods will accommodate this.

Camera Settings.

Turn off the flash. This is very important. Flash provides harsh, face-on light that will make your images look flat and uninteresting, with harsh shadows behind the bowl. Many cameras have a button with a lightening bolt icon. That is the flash. Push that button, and set the camera so that there is a diagonal line in front of the bolt.

If you can choose the ISO (light sensitivity) of your camera, set it to the lowest possible number (usually 80 or 100). This will do two things: (1) it will provide the best resolution, and (2) it will have the effect of providing the slowest shutter speed, which will provide the widest depth of field so all parts of your bowl will be in focus.

If you have programmable settings, set the camera to aperture priority, and set the aperture (lens opening) to the smallest aperture, say f16, again for wider depth of field.

Set the camera so that the bowl takes up most of the frame at 3X zoom. This will ensure that the frame will stay within your seamless background. If the lens is set to too wide an angle, you may see beyond the background in your viewfinder. Zooming makes the viewing angle smaller for a tighter shot.

If your camera has image stabilization, turn it off when using a tripod.

If you have a self-timer (icon looks like a clock), use it. Even though the camera is on a tripod, the action of pressing the shutter can move the camera ever so slightly, so when you’re using a self-timer you won’t be touching the camera when it takes the picture. Set it for, say, ten seconds.

The beauty of digital cameras is that you can see your results as soon as you’ve taken the shot, so you can make any necessary adjustments and take another shot. With a little practice I think you’ll find it’s not hard to take nice photos of your work.

There are more elaborate and more expensive studio setups, but this one has served me well so far.

CLUB NOTES



Pepi's poplar project

SVW needs YOU

It takes more than the officers and program chairs to make our club function at its best. If your name's not in the column at right, we still need your help in smaller ways to manage some of the club's activities.

This is a HELP WANTED ad, and we need you to respond. There are always things that need doing here. In particular, we need:

- Volunteers for shop tours
- Volunteers to present at meetings
- Members to write up their profiles for the newsletter
- Short articles for *Chips & Chatter*

Please volunteer to Rich Johnson and help make our activities happen.

Sharing Knowledge

MEMBERS: Please contribute your expertise to our newsletter. The editor will help you get your article ready if need be. Deadline is the 12th of the month.

OTHER WOODTURNING

CLUBS: you may use materials in this newsletter for the benefit of other turners. Please credit Silicon Valley Woodturners and the newsletter month and year for any material you use, and mention our web site: www.svwoodturners.org. Note that if we've flagged an article as having been reprinted from another source with permission,

you must secure that same permission in order to use that material.

Volunteer Instructors

The turners below have graciously offered to open their shops to help members who want to learn to sharpen, try something new, or master a technique that just doesn't seem to be working. We all love to share. You just have to ask.

Willing to help? Contact Lloyd Frisbee to join this list.

Jim Gott (408) 265-9501
Rich Johnson (408) 254-8485
Phil Roybal (408) 255-4789

Join Silicon Valley Woodturners

Want to join a great group of turning enthusiasts in an atmosphere of sharing and camaraderie? Become a member of Silicon Valley Woodturners.

We meet on the first Wednesday of each month. See page 2 for details. Drop in at any meeting and check things out. To join, contact Rich Johnson (see listing at the right).

Learn more about our club on the web at www.svwoodturners.org.

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STAFF REPORTS

RICH JOHNSON (PRESIDENT)

We may have a Batty demo in the future.

David Fiend (VP/Programs)

CRAIG THORSON (TREASURER)

Treasury reports are available to members. See Craig.

Kent Mosely (LIBRARIAN)

The club library has the "The Woodturning Workshop" (PBS) DVD's available. Also Some from Jimmy Clewes. Also 2 new Cindy Drozda DVD's

DICK PICKERING (APPAREL)

Hats are now available at \$10 each. Be sure to wear your SVW insignia when you work shows such as the Woodworking show as an SVW staffer.

BECKY FRISBEE (SUNSHINE)

Let Becky or Lloyd know if a club member needs a get-well card, a new-member info packet, or some other contact from the club.

Other Business

Hartville Tools is offering 20% member discounts if we pass along our club roster. If you don't want your name released, put your name on the opt out list in the database section of our Yahoo group site.

HAVE YOU CHANGED?

Have you changed email addresses? Have you moved? Have you changed phone numbers? We are trying to update our roster and found many things have changed over the year. If you have changed, let Howard know so that he can update the roster. It is also time to renew your membership to SVW and AAW. It is really important to be an AAW member.

A visitor from down under.

We were introduced to Pepi and John Waite. Pepi is a wood turner from New Zealand, is visiting a sister, looked up our club and arrived at our January meeting. Pepi has been turning for 3 years and is currently using a Techna tool DVR (Nova). She belongs to Northshore WT guild, which has about 60 members. She even brought some of her pieces to show (see Show and Tell below). John is the quality control man. One of John's comments was, "it's a great hobby, friendly people, but he's not getting involved".



FOR SALE

- * Jool Tool Sharpening system with all accessories \$200
- * Thin Blade Parting tools - \$20
- * Loggers / fishing gloves - \$3
- * Shop hanging Paper towel holders - \$5
- * Mirca sand paper \$16 per box
80 grit is \$17.

* Sanding disk punching \$5 per box.

408 254-8485

Rich @latheart.com



Dege-Style Miniature Hollowing Tools

You can own a pair of ROYBAL hand-made miniature hollowing tools, just right for ornaments and other small work. They have high-speed steel bits, glued (for easy replacement) into tool steel shafts. One bit is mounted straight for opening cuts, and the other is mounted at 45° for use inside hollow forms. The shafts are bedded in cocobolo handles, which are inlaid with tagua nut buttons and topped by heavy brass ferrules. The tools are sharp, so you can use them right away.

The tools have great fit and finish. You'll enjoy them, whether you use them or just put them on the mantle.

One pair only. \$50

Contact Phil Roybal at probal@pacbell.net.



Even Roy wants to know...
How did you do that?

Rich Johnson's

Woodturners' Boot Camp

Learn the basics, from chainsaw to polish. An all day class. Book available. Sign up now. (408) 254-8485.

Ironmen are those who complete all 12 President's Challenge projects for 2009. Those who meet the challenge are awarded distinctive IRONMAN name badges. A green bar in the chart below means that person has completed the

project for the month indicated.

You needn't be a great turner, you just need to participate. Make something in our Challenge theme and bring it to the next meeting.

Editor's Note

If I've overlooked your President's Challenge entry somehow, e-mail Lloyd at bigguy95124@yahoo.com.

	Jan	Feb	Mar	Apr	May	June	July	Aug	Sept	Oct	Nov	Dec
Batek, Michael												
Belden, Charlie												
Benson, Jim												
Bowers, Bob												
Butler, Brian												
Cohen, Howard												
Davis, Joe												
Dowden, Tony												
Fiend, David												
Frisbee, Becky												
Geren, Ron												
Gott, Jim												
Green, Herb												
Hall, George												
Horton, Rich												
Johnson, Rich												
Jones, Barb												
Keogh, Gary												
Landon, Scott												
Levin, Harry												
Mackenzie, Colin												
McLintock, Wally												
Mosley, Kent												
Mulligan, Paulette												
Overmire, John												
Parfitt, Rick												
Pickering, Dick												
Roybal, Phil												
Sayed, Ayman												
Schmida, Tom												
Sealy, Ard												
Thorson, Jeff												
Todd, Jack												
Wiley, Michael												
Wittier, John												

IRONMAN RULES

- Entries must not have been shown before.
- If you miss a month's Challenge, you may bring it to a Sawdust Session, or to the following meeting.
- If you bring a make-up Challenge to a meeting, you must also show the current month's Challenge piece.

2009 CHALLENGES

February is "With Holes"