



Piedmont Triad Woodturners Association



www.woodturner.org

Newsletter

February 2008

NEXT MEETING:

February 5th – Charles Nall – Charles has been turning along with woodworking for approximately 30 years but has been concentrating on turning for the last 10. His demo “**Poor to Great Turnings**” will focus on three areas.

- An idea or two for the Symposium challenge
- Inspiration for some advanced turning projects.
- Ideas on how to make use of flawed turning blanks.

FUTURE DEMONSTRATORS:

March 4th – Barbara Dill – Offset Turning

April 1st – Don Olsen – Crotch Turning

MESSAGE FROM THE PRESIDENT:

First of all, my thanks to the PTWA Board of Directors, the Nominating Committee and members of the Club for electing me to serve you as President. I will do my best to fulfill your expectations. Being president of a club as good as this one is a little overwhelming. When I joined the club about 5 years ago, I didn't know very much about woodturning and realize that I have learned a great deal from all of you, expanding my thinking past the basics. I owe you a debt of gratitude. The PTWA meetings continue to be an inspiration for me and a source of new and different ideas.

Jim Duxbury has done an outstanding job of lining up demonstrators and activities for the upcoming year. If you look at the demonstrator schedule, you will see talented woodturners from other clubs as well as demonstrators from our own club. If you would like to get experience as a demonstrator in front of your own club, I'm sure Jim would be glad to hear your proposed ideas. I think these demonstrations would be beneficial to all. Also in the planning stages are workshops in May and October. I look forward to those. If you have ideas of what workshops you would like to see, please let Jim know.

In order for our club to continue to grow and become even better, we need more of the membership to get involved. We depend on volunteers. It is said that in a volunteer organization such as ours, 20% of the people do 90% of the work. I would like to see our club be different! Please help, whenever and wherever you can. No matter how small you think the task is...someone has to do it! Why not you? I challenge you to get involved. It doesn't have to be as an Officer or a Board Member or Demonstrator and it

doesn't have to be every month. But whatever you do, I think both you and the club will benefit.

We would like to expand our library. If you have woodturning books, videos or DVDs in good condition that you no longer look at, please consider contributing them to the library for others to borrow. If you have borrowed items, please return them to the library so others can enjoy them.

Our newsletter keeps getting better and better, thanks to the hard work of Jim Terry. If you see articles, or write an article that you think would be good to put in the newsletter please send them to Jim for possible inclusion. Keep in mind that we need to give consideration to copyright laws and get permission to reprint the articles.

In order to do a better job, we need your input. What are we doing well? What can we do better? What can we do that we aren't doing now that would benefit our club? If you have some suggestions or request, contact any officer or board member and your ideas will be considered. This club belongs to all of us. If you want to know where your talents can be used, please contact one of the officers of board members.

I look forward to an interesting and productive year as your President.

MINUTES OF JANUARY 8th MEETING:

PTWA Meeting Notes of Jan 08, 2008

- President Bruce Schneeman opened our meeting
- Welcome was extended to 8 guests
- 2008 Elections were conducted with no further recommendations from the floor. Results are as follows:

Pres- Bob Moffett	Program Chair- Jim Duxbury
V Pres- John Morris	Newsletter- Jim Terry
Sect- Lan Brady	Photographer- Mike Evans
Treasurer- Gene Briggs	Librarian- Rita Duxbury
Member-at-large- Paige Cullen	Symposium Board Member- Bob Muir
Past Pres- Bob Muir	Alt- Jim Barbour
Past Pres- Bruce Schneeman	

- The President gavel was handed over to Bob and the meeting proceeded.
- Remember that your dues are due!
- Upcoming symposiums were announced
- Rita brought us up to date on the Library- we have several overdue videos/books that need to be returned.

- Gene Briggs made the treasurers report
- John Morris presented our gallery
- We welcomed Mike Evans back to his Photographic duties
- A woodcutting was announced for the following weekend

We were very honored to have Gary Gardner as our guest turner for the evening. Gary is from Morganton Ga. He is the Jack-of-all-trades in the turning world. He turns, he teaches, he demos, and shares responsibilities for Turning Leaf Gallery in Blue Ridge. His works are in many private collections and was recently a featured artist in the film, "She Is Crafty".



Gary began his presentation, with a short lesson in tool grinds. Much emphasize was placed on not copying specific grinds of others but adjust them to fit your needs. Now we moved on to proper tool presentation to the wood. You will use your forward hand as the pivot point and all the driving force comes from the anchor hand. The tool should be floating on the wood, not forced. He points out that the bruise marks we all seem to create are caused by applying pressure as you turn. These bruises will not sand out but must be turned out with a lighter touch. Grinding a secondary bevel on your gouge can also see improvements.

Next we concentrated on how to present the wood so that we expose the most aesthetically pleasing points of the wood. Gary has many of his pieces as training aids. He covers how you can tilt a natural edge bowl to create equal and pleasing wings. Also present were examples where you could tilt the piece to expose the inside of the piece.

On hollow forms, you do not have to present the wood in a strictly end or side grain format. You can tilt in either direction to expose some more pleasing exteriors. You may also have the ability to present the negative space as well. That was a new word for my wood turning vocabulary; I have always referred to it as a hole. Negative space will now add some much needed value to my work.

Gary reinforced the importance of design for the project. When you turn what you see in your mind, then you are a wood turner. Do not wait for the wood to talk to you. He can recommend a good Doctor for that. Your style will change about 25% each year, so in 4 years time, people will not recognize a piece as being your signature. You need to always push yourself. Do not just go for the instant gratification.

The project for the night is a natural edge piece. The first decision was to keep the bark on or knock it off. If the tree was felled in the summer, the decision was made for you. It will come off. Gary also reminded us that this type of work should be trunk wood and not limbs. He lines up a short cylinder of wood in a side grain format. Using the spur drive and tail stock, he lines up the wings so they are even. Make Adjustments as necessary.

You will begin your cuts with the tool at or slightly above center. Set the tool rest at whatever position it takes to make this happen. He then begins removing waste wood from what will be the bottom of the piece. You will keep moving the tool rest as you cut. You are cutting mostly air at this point, so you will be moving the rest quite often. We see the bottom of the piece begin to take form as he removes more and more wood with each stroke. Don't forget to make a tenon on the bottom that fits your chuck.

Keep moving and start working on the wings. At this point you may need to cut from the outside in to preserve the appearance of the wings. Hopefully the bark will stay on but if it begins to look questionable. You may need to use a little CA glue to help out.

At the transition point from bowl to wing, Gary likes to use a bead to separate the transition. Put the finishing touches on the tenon and reverse the piece to a chuck.

Now that you have reversed, you will need to make a clean-up cut on the bottom of the piece. No matter how good you are, you did crush the fibers while chucking the piece. The side grain and end grain compress at different rates. All ridges that you create can be removed by rubbing the bevel with your cuts. To start scooping out the bowl, Gary uses a round nose scraper. After defining the cup, he decides to make a second ring of bark. Although the wood did not talk too him, it was a design opportunity. Make all the cuts until you are cutting wood for the full revolution.



Once you're happy with the appearance, it's time to reverse the piece so that you can remove the tenon. Gary uses a wooden chuck to reverse mount the piece. Then he pulls the tailstock up to the bottom. He removes all the wood that does not look like a foot and he is just about done. Make sure the foot is concave so that it sits even on most surfaces.

It also allows for movement in the woods future. Most importantly it gives lift. It appears to make the piece float above the table.



The meeting was concluded with our monthly raffle.

Respectfully submitted, Lan Brady

FROM THE LIBRARY CORNER:**TREE OF KNOWLEDGE Did you know.....**

The American Chestnut, once known as the “Redwood of the East” may soon be making a comeback. The American Chestnut Foundation oversees a tree-breeding program with chapters in 15 Eastern states. Their work is closing in on a blight-resistant American chestnut that just might revive the species.

A fungus which devastated the tree species from 1904 to 1950 most likely arrived on imported Asian chestnut trees. This blight killed some 3.5 billion American chestnut trees, about 90 % of the species.

In about a decade, the Bennington, Vermont-based group hopes to begin mass replanting in the chestnut’s original range from Maine to Mississippi. Revival of this majestic tree would be a true victory as it is prized for its handsome, highly rot-resistant lumber and tasty nuts eaten by humans and wildlife alike. Bringing the tree back would greatly increase the food supply for wildlife such as bear, deer, rabbits, raccoons, crows, foxes and many more while giving man a wonderful, fast-growing timber tree.

American chestnuts can grow to 120 feet. One tree in North Carolina had a trunk diameter of 17 ½ feet.

Rita Duxbury, Librarian

WOODCUTTING AT TRIPLE M RANCH:

A large number of our members cut wood at the Triple M Ranch on the 12th. Thanks to Michael Thompson for the terrific job he did in mapping out the area and identifying the trees that were available for cutting. Thanks to Bill Mericka for providing the opportunity.

FEATURE ARTICLE:**“Learning to Photograph Your Woodturning Projects”**

by Dave Martin

(Dave Martin is a member of the Greater Vancouver Woodturners Guild and the Pacific Digital Photography Club. A retired teacher, he enjoys woodturning as a hobby and is a serious amateur nature photographer.)

Have you ever tried to photograph your woodturning projects and not been too pleased by the results? Would you like to know how to produce quality images in your own home with some basic equipment? If you answered “yes” to either of those questions, the following information may be helpful.

There are many reasons why you might want to photograph your woodturning projects. People involved in creative activities are frequently urged by their instructors to maintain a record of their development. A beginning violinist, for example may record his/her progress at various stages.

As a woodturner you would also be well advised to photograph your work periodically to create a record both for yourself and to show potential customers what you are able to do. You may also want to post your work on a website or send pictures of your turnings to people who may be interested in purchasing them. Perhaps you need photographs of your projects to have them accepted in a gallery or in a juried show.

The three essential pieces of photographic equipment that you must have are a suitable camera, a sturdy tripod and some means of triggering the camera shutter without touching the camera.

Let’s start with the camera. Recently digital cameras have taken over the world of photography. These cameras have many advantages over their film-based counterparts. The user no longer has to purchase film and to pay to have it developed and pictures can be “developed” and sent electronically around the world in seconds.

As wonderful as digital photography may be, the technology does have some drawbacks. Becoming a competent digital photographer does require learning some new concepts and skills. If you’re not comfortable working with computers and digital cameras, expect to spend some time learning how to use your new equipment effectively.

Experienced photographers are often asked to recommend “the perfect digital camera”. You must start by realizing that the perfect digital camera does not exist. Each person has different needs and different photographic knowledge and aptitude. No one camera suits every need and every user. You must concentrate on finding the best camera for you.

The various digital cameras on the market can be divided into two basic types: the point and shoot and the D-SLR or digital single lens reflex. Point and shoot cameras range from those that automate everything (sometimes referred to as “idiot proof”) to models that allow the user to take over some control. A camera that you simply “point and shoot” and the camera does the rest, is not suitable for making quality images of your work.

With a digital camera you must take time to study the manual to find out:

1. How to change the camera from “automatic” mode to “manual” so you can control the focus point and the aperture setting. In manual mode you have to do some of the work!
2. If your camera has a built-in flash, you need to find out how to turn it off.
3. How to set the aperture (the f-stops) to control the “depth of field”. Remember that the smaller the aperture’s actual opening (in other words, the higher the f-stop number) the greater the depth of field will be. When taking pictures of your work, your goal is to have your entire project in focus. The background should be out of focus.

The second essential piece of equipment is a sturdy, well-built tripod. A good tripod is essential as many of your images will be shot at slow speeds, some as slow as several seconds. When buying a tripod, remember that stability and height are critical. Look for a tripod that will extend high enough that you do not have to bend over to look through the viewfinder.

You also need a way to release the shutter without actually touching the camera. You want to do everything you can to avoid any movement of the camera body. For most D-SLRs you can purchase a remote switch. If such a switch is not available for your camera, check the manual

and learn how to use your camera's self-timer to release the shutter.

Now let's look at how you use these tools to photograph your work.

Be very careful in selecting the background for your photographs. You want a neutral background that will not draw attention to itself. Avoid bright colors and black; good choices are a neutral gray, green or blue. When photographing light-colored objects, take care to ensure that the background does not create a color cast on your project. Although such casts can be removed with image editing programs such as Photoshop, it is far better to avoid them if at all possible. If you use a cloth background, be sure iron out the creases before starting to work.

The simplest and least expensive way to photograph your projects is to work outdoors on a cloudy, bright day. Be sure to watch your background. You don't want images of your garden furniture, children playing or the backyard fence as a backdrop for your prize platter. Try to keep the picture as simple as possible so that nothing distracts from your work. Avoid sunny days as the bright light from the sun will cast strong shadows and may "burn out" the lighter areas in your picture. It is most difficult to prevent glare from shiny objects if they are photographed in bright sunshine.

Above all, don't use on-camera flash! Most digital cameras don't allow you to control the power of the flash so you must depend on the camera to decide how much light is enough. All too frequently the flash overpowers the subject and the result is a blown-out image. Check your camera manual to learn how to use the histogram to make sure that the exposure is correct.

Another approach would be to photograph your work indoors in a room lit by filtered sunlight that does not shine directly on your project or the background. You may need to use some sort of a reflector to bounce light back onto the side of the object opposite the window. A white piece of cardboard works well.

Perhaps the best way to photograph your projects is with a light box, sometimes called a light tent or a light cube. Some come with as many as four different backgrounds. These translucent boxes are available in a number of sizes, and the best one for you will depend on the type of work that you do. If you primarily produce small bowls and vases, you will require a much smaller box than a turner who produces platters and large salad bowls. I have found a cube of about twenty-seven inches to be an ideal size.

The purpose of the light box is to "wrap" or "bathe" your object in a soft, even light that largely eliminates glare and "hot spots" and produces shadow free lighting. You can use the box outside with daylight or inside with artificial light.

You can build your own light box. Use half-inch PVC pipe for the frame and cover the sides with white Dacron, muslin or nylon. An old bed sheet simply won't do! A good alternative is to purchase a box from a photographic store that carries lighting products. Most of these boxes include a number of seamless backgrounds and are easy to fold up and store in their convenient carrying case.

If you use the box inside, you will need a set of two lights on stands. The use of photoflood bulbs is not

recommended. These bulbs burn quite hot and have a relatively short life span of three to five hours. The amount and quality of the light they produce also diminishes with age. If you do decide to use incandescent bulbs, be sure to keep them away from the sides of your box as the heat that they produce could set your box on fire!

A much better choice would be daylight balanced compact fluorescent bulbs that burn cool and are rated to last 5,000 hours. They are also better for the environment as a 26 watt compact fluorescent lamp is compatible to an 80 watt incandescent.

Is learning how to photograph your own work really worth the effort? This is a question that only you can answer. What I have described in this article involves some expense for equipment and some investment in time to learn how to use it effectively. Before you decide to take on the task of photographing your own work consider the following questions.

- Do you have other uses for the required camera and lenses?
- Are you prepared to take time to learn the required photographic skills?
- How many projects would you need to photograph in a year?

If you only need four or five images a year, you may well decide to pay someone to do the work. We all have a limited amount of free time. If you would rather spend that time working on the lathe rather than developing your photographic skills, consider hiring a professional photographer. But if you need your work photographed three or four times a year and are interested in developing your photographic abilities, why not take the time to learn how to create your own images.

If you are involved with selling items on E-Bay, the light box approach is an excellent way to photograph the items that you have for sale.

Remember that the craft of photography, like the craft of woodturning, takes time to develop. And like woodturning, the more you work at developing your skills the better you will become.

An Addendum

Several members have asked if I could recommend a readable book on digital photography that would help them better understand this new technology. My recommendation would be:

Digital Photography, All-In-One Desk Reference for Dummies, Third Edition, David Busch, Wiley Publishing Inc., 2006

All the best,
 Dave Martin
 7905 Berkley Street
 Burnaby, BC V5E 4G5
 Canada
 604-521-8327

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Thanks to Dave and the Greater Vancouver Woodturners Guild for providing this article

PHOTOS FROM JANUARY INSTANT GALLERY

WHEN YOU BRING ITEMS FOR THE GALLERY, PLEASE LOG IT IN SO WE CAN PROPERLY ASSIGN CREDIT.

Photos by Mike Evans. *All photos are the property of PTWA and the individual woodturner.* You can see the color versions by going to the **On-Line Newsletter** and the **Instant Gallery** on our website <http://www.ptwoodturners.org>



Mike Evans – Sycamore Bowl



Earl Kennedy – Oval Bowl



Lan Brady – Dyed Box Elder Vase



Lan Brady – Dyed Maple Bowl



Earl Kennedy – Hollow Form



Linda Michael – Pyrography Donut



Earl Kennedy – Goblets from acorn



John Morris – Open Segment



John Morris – Closed Segment



Bill Voss – Box Elder Bowl



Bill Voss – Black Walnut Vase



Bob Moffett – Walnut Spoon



Bob Moffett – Ornaments – from Maple, Walnut & Mahogany



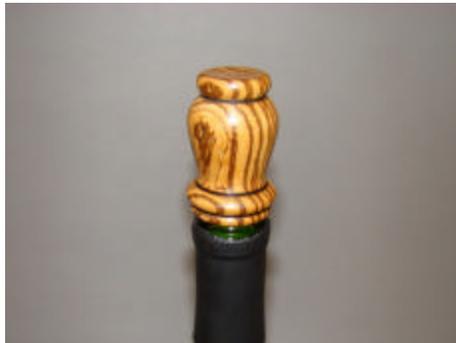
Jim Yarbrough – Tiger Wood - Christmas Projects away from the lathe



Clyde Mosley – Poplar Bowl



Bob Moffett – Snowman Ornament



Ron Roe – Bocote Bottle Stopper



Bert Rau - Earrings



Jim Duxbury – Oil Lamp - Florida Rosewood



Bert Rau – Back Scratcher



Bruce Schneeman – Natural Edge Bowl



Jim Terry – Mesquite Vase



Jim Duxbury - Pens



Jim Terry – Natural Edge Yew Crotch



Bob Muir – Maple Bowls



Julien McCarthy – Mulberry/Walnut Lidded Box – Antler Finial



Julien McCarthy – Walnut Salad Bowl



George Suderman – Port Oxford Cedar & Turquoise Inlay



George Suderman – Port Oxford Cedar & Turquoise Inlay



George Suderman - Pens



Lan Brady – Walnut Spirals



Lan Brady – Walnut Spirals – View 2



Lan Brady – Walnut Spirals – View 3

“An accident at the lathe can happen with blinding suddenness; respiratory problems can build over years. Take appropriate precautions when you turn. Safety guidelines are published in the AAW Resource Directory. Following them will help ensure that you can continue to enjoy woodturning.

From American Woodturner

CHAPTER OFFICERS

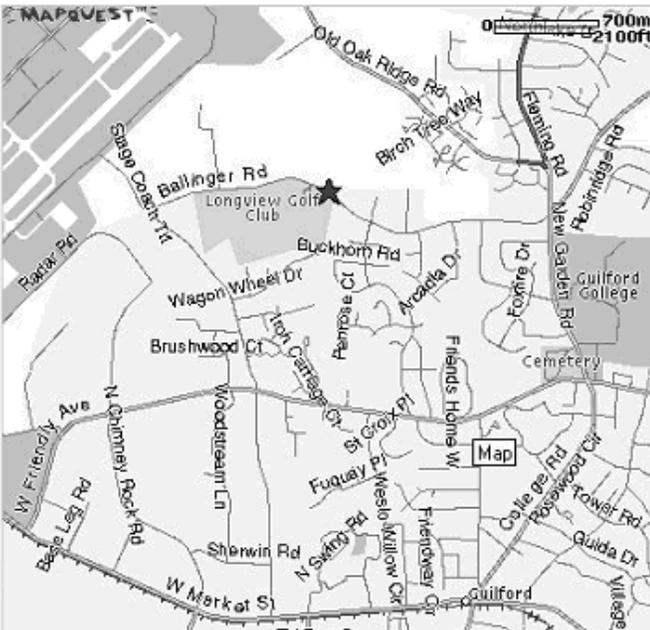
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MEETING LOCATION: Leonard Recreation Center ((336) 297-4889).

★ 6324 Ballinger Road, Greensboro, NC 27410-9062



To the Leonard Recreation Center
 Phone: (336) 297-4889
 Some of the signage is confusing, so be careful.

FROM WEST OF GREENSBORO

1. Take **I-40 E**.
2. Take exit number **213**.
3. Turn **RIGHT** onto **GUILFORD COLLEGE RD**.
4. **GUILFORD COLLEGE RD** becomes **COLLEGERD**.
5. **COLLEGERD** becomes **NEW GARDEN RD**.
6. Turn **SHARP LEFT** onto **BALLINGER RD**.
7. Leonard Recreation Center is about 1 mile on the right.

FROM EAST OF GREENSBORO

1. Take **I-85 S/I-40 W/US -29 S**.
2. Take the **I-40 WEST/US -220 SOUTH** exit, exit number **123**, towards **WINSTON-SALEM (US -421 N)**.
3. Merge onto **I-40 W/US -220 S**.
4. Stay straight to go onto **I-40 W**.
5. Take exit number **213**.
6. Keep **RIGHT** at the fork in the ramp.
7. Merge onto **GUILFORD COLLEGE RD**.
8. **GUILFORD COLLEGE RD** becomes **COLLEGERD**.
9. **COLLEGERD** becomes **NEW GARDEN RD**.
10. Turn **SHARP LEFT** onto **BALLINGER RD**.
11. Leonard Recreation Center is about 1 mile on the right.

Dues Renewal or Application for Membership Piedmont Triad Woodturners Association

Date _____ **NEW APPLICATION** **RENEWAL**

Name _____ Phone _____ (Home)

Address _____ Phone _____ (Work)

City _____ E Mail _____

Zip _____ AAW membership No. _____

Membership Fee: \$24.00 per year. Dues paid In October each year. We prorate dues if you are joining at other times of the year.
 Oct/Nov/Dec \$24.00; Jan/Feb/Mar \$18.00; Apr/May/Jun \$12.00; Jul/Aug/Sep \$6.00.

For those who desire to receive the newsletter via US Mail the dues will be:
 Oct/Nov/Dec \$30.00, Jan/Feb/Mar \$22.50, Apr/May/Jun \$15.00, Jul/Aug/Sep \$7.50.

Please make check payable to Piedmont Triad Woodturners Association.
 Mail to: Gene Briggs, 1831 Squire Davis Rd, Kernersville, NC 27284