Long Island Woodturner's Association
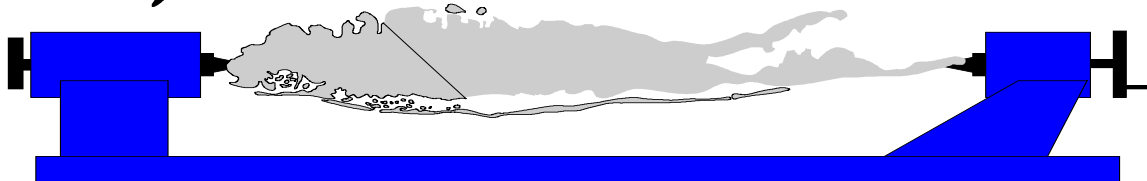
2010   **Volume 20 Issue 5**

Long Island Woodturner's Association

LIWA is a chapter of the American Association of Woodturners. Our purpose is to foster a wider interest and appreciation of woodturning on Long Island and in the metropolitan area. We generally meet on the third Saturday of each month from 9:00 AM to Noon at BOCES, Wilson Tech Campus in Dix Hills. See the calendar for scheduled meetings for 2010-11 in our current club newsletter.

Directions

Take the LIE to Exit 51 (Deer Park Ave). Go east on the Service Road 1 block and turn right onto Westminister Ave . Turn left into BOCES Wilson Tech Campus and go to Building "D".

2010 Club Officers

President	Ken Deaner	(516) 239-7257
Vice President	Don Lindsley	(631) 751-5680
Secretary/Newsletter	John Kowalchuk	(631) 234-1999
Treasurer	Joe DeMaio	(516) 766-5189
Program Chairmen	Joel Rakower	
	Pete Richichi	(631) 218-2481
Librarian	Ed Kelle	(516 860-7776
Webmaster	Marty Mandelbaum	(631) 331-3607

The Club offers a wide range of opportunities for its members to improve their turning techniques and enjoy the company of other turners. There are demonstrations at our Club meetings. Renowned guest turners do 6 hour workshops several times during the year at a nominal expense to club members. A free video and text library is available for their use. Members are invited to participate in our monthly wood raffle. All members are encouraged to bring samples of recent work to our 'SHOW & TELL' and become active participants. The Club participates in the American Association of Woodturners and encourages its members to join our parent organization. Many members attend their yearly symposium.

Visit our Club's website and meet our members at **www.liwoodturners.org** . Our site is maintained by **Marty Mandelbaum** who you can e-mail at martymande@gmail.com .

Club Calendar

Rockville Centre Library Show-
LIWA members' turnings will be on display until May 27, 2010

Tuesday Morning Meeting
June 1, 2010, 9:00 am
John Kowalchuk's shop in Hauppauge. "Boxes and Bowls" Bring your favorite tools and a blank (s) for these projects.

LIWA Club Meeting
June 12, 2010,
9:00 -2:00 pm
Graeme Priddle-guest Demonstrator
www.graemepriddle.co.nz/
$ 25 for this meeting, which includes lunch

AAW National Symposium
June 18-20, 2010
Hartford, Connecticut

LIWA Club Meetings for July & August
Look for dates & times of these meetings in the June Newsletter

CLUB MEETING NOTES

Boces Donations
Please contact **Carl Saenger** or **Norm Abrams** if you have a piece that you would like to donate.

LIWA Collaborative Project
If you are attending the AAW Symposium in Hartford, Conn., please vote for our collaborative project while there.

LIWA Annual Dinner

On May 14, 2010, LIWA members, spouses and friends enjoyed a friendly dinner. Members displayed their turnings and the group was able to view the LIWA collaborative project. This beautiful, well-planned and finished piece will be displayed and entered in this June's competition at the AAW Symposium in Hartford.
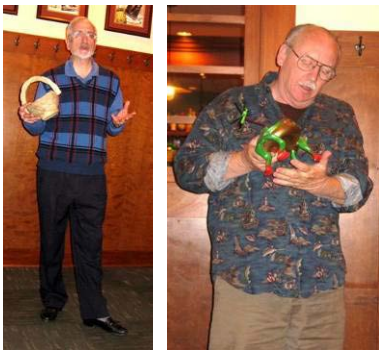
After seeing the completed project for the first time, all of us present were dazzled and delighted at the whimsical design and professional work that our club members put forth for this task. Congratulations to Collaborative Project Chairman Peter Richichi and to those members that participated in the project. Good luck in Hartford competition.

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LIWA Treasurer Joe DeMaio reported that the current club's balance is $ 2, 783. 89

May 15 Demonstration
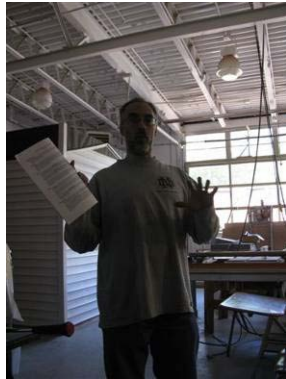**Ed Kelle**-"Photographing Your Work"

LIWA member Ed Kelle gave an informative discussion and demonstration on ways to photograph completed turnings.

His presentation offered both basic and advanced techniques for club members to

learn and apply in digitally photographing their work.

Please refer to the Ed's included handout that follows for a more detailed explanation of his discussion.

Thanks Ed, for a well-planned and informative discussion of your techniques on "photographing your work."

Show and Tell

Parvis Mehran-first ever vase of cocobolo which was cut, sectioned and glued w/ wooden ring w/ turquoise inlay

Bob Kaplan-eccentric bowl w/lid sprayed w/granite

Tiberio Yepes-free form natural edge shallow bowl made from his CNC machine

Ed Kelle-thin walled textured walnut bowl, thin walled hollowed, textured, bleached sphere

Chas. Panzner-segmented wood stool, 299 piece wooden bowl of unknown harvested in 1999

Paul MacMenamin-large walnut urn, large walnut spiral cut vessel

Les Hoffman -6 wooden bracelets, some of which had segmented rings of various woods, small box elder bowl w/joined rings to form a coffee canister

Carl Saenger-cherry bowl w burned natural edge, steeply sloped winged bowl

Barry Saltzberg-footed bowl w/lid and finial of maple & sepo

Cliff Furcal- lignum vitae box w /lid, spalted maple winged dish, spalted maple & pear wood goblet

Ed McDougal-lignum vitae birdhouse hollowed, drilled, painted. Ed's first piece for Show and Tell. Way to go, Ed

Len Mulqueen-bubinga vessel hollowed w/ two winged points at vases' top, finished w/ clear lacquer
Thin walled closed end vessel w/ butterfly insert w/ laser engraving

Hal Usher-natural edge Australian eucalyptus burl bowl

John Kowalchuk-11" segmented shallow dish in "Tumbling Block" illusion of padauk, red oak, maple

See Next page for Digital Photography Lecture by Ed Kelle

Digital Photography for the Woodturner
Ed Kelle

Designating an area

You do not have to have a huge area for photography, just someplace large enough to set up your background, lights, and camera. It can be a temporary spot, but for consistent results it should be repeatable. Try to keep it dust free.

Backgrounds

Neutral gray is a good all around background. Other options are white, black, and graduated backgrounds. Black can give the impression that an object is floating. Your subject should stand out from the background. The background itself should curve up gently behind the subject. The farther you place your object from the vertical of the background, the more you can have light drop off the background, giving a graduated look.

Lighting

My personal preference is to use cool running flourescent photo bulbs, shaped like a pig tail. They can be left on for long periods of time without generating much heat. They are daylight balanced and have a lifespan of a few thousand hours. Their color temperature does not change with age as do photo floods.

For most shots, you will want diffused lighting which softens shadows. Light tents diffuse very well, some kits come with a few backgrounds. Other options are softboxes on the lights or home made diffusing screens in front of the lights. Do not place hot lights close to any diffusion material.

Typical light setup is at 45° to the subject, one light can be farther away to give more dimension. Lights should be higher than the objects. Can also use additional light from directly above. White foamcore can be cut and placed to bounce light onto an area, placed just out of camera view. Black board can absorb light and can also be used to block light from the background.

Setup

Use a tripod for stability, extend tripod legs to desired height, try not to raise the center column any more than necessary. Check tripod to ensure it is not lopsided.

Maximize the size of your object in the frame, shoot vertical pieces vertically. For vessels, I prefer to shoot from sightly above to just show a glimpse of the opening. For bowls, show slightly more of the inside. Try not to shoot down into a bowl. Platters can be shot on a stand that does not compete with your object.

Don't be afraid to get close and fill the frame, zoom in on your object. Wide angle lenses can distort. Balance the object vertically and horizontally in the frame. Leave a little air all around. I try to fill 60-75% of the viewfinder.

Digital cameras

Use a camera that has some degree of control to it, aperture priority, or full manual. Larger aperture number gives larger depth of field (sharpness in front and behind focus area) but requires slower shutter speed.

Image sizes are in pixels, PICture ELements. Each pixel contains a series of numbers that describe its color and intensity. More pixels = more ability to describe detail. A megapixel is 1 million pixels. A 4 megapixel camera can take an image 2464 pixels wide by 1632 pixels high, multiplying those dimensions gives about 4 million pixels. Megapixels is not the same as megabytes, actual file sizes in Mb is much higher than MP. Megabytes can be reduced by compression while keeping same amount of pixels, but quality is reduced.

Preparing to shoot

    Make sure battery is charged and memory card has room. Set size to highest resolution with highest quality. Capture as much information as you can, downsize later.

    ISO on lowest setting will give best results, higher ISO creates more noise similar to graininess in film.

    White balance set to your lighting conditions, for cool running flourescent bulbs, daylight is very accurate. Custom white balance can be used by shooting white board or paper in place under your lights. Best to have all other lighting turned off during shoot, and block out other sources of light when possible.

    Reduce vibration induced blur by using a remote shutter release or self timer. Some DSLR's have capability to shoot via tethered computer or iPhone application. It is often recommended to turn of any vibration reduction or image stabilization when using a tripod.

Shooting

    Camera meters are set to expose for 18% gray and try to average towards this. Light your subject, place a Kodak gray card in front of your subject (I also attach a small piece of white and black boards to it), zoom in and meter off this, and take your first shot with the card in place. This should be very close to proper exposure, and will work for all similar shots under the same lighting placements. Lock this exposure setting. Re-meter and reshoot this card if you move lights.
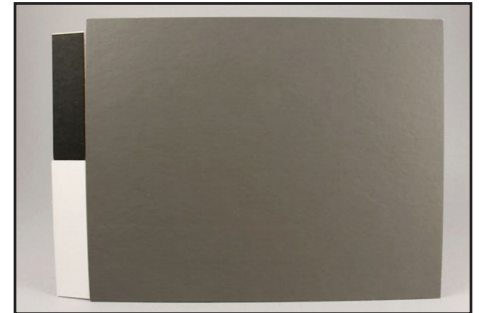
    Exposure compensation will override the camera trying to adjust to any changes in shutter or aperture. Work in aperture mode to always have full control over depth of field. Exposure compensation will adjust shutter speed to give more or less exposure. Auto bracketing will adjust on both sides of the set exposure.

    Auto focus can sometimes have difficulties. Try changing the focus point or locking focus. Manual focus can be a good choice for DSLR's. After shooting, review and zoom in to check focus. You can remove the memory card and review it on a larger monitor without disturbing your setup. Poor shots should be deleted right away to save memory space and unnecessary downloads later.

Transferring files

    It is much quicker to download by card slot in computer or memory reader. Be sure to download gray card shots also. Create and name folders by subject or date to help with organization.

Image editing in Photoshop

    Open gray card image, go to Image>Adjustments>Levels. Use gray eyedropper on gray card. This should adjust for proper exposure and remove any color shifts. Save this setting. If setting levels manually, back triangle should just touch beginning of back data, white just touches white data. Dragging in further can produce clipping, loss of detail in these areas. Gray controls middle tones. Note and save settings you use.
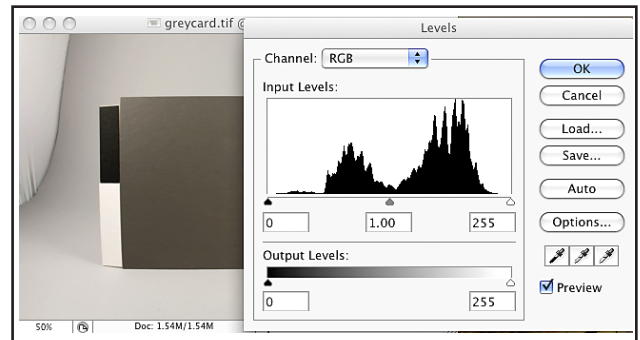
Open all similar images of one item at a time and arrange on screen, choose the best one to work with and close the others. Rotate image to proper orientation if necessary.

Use saved Levels setting or previous numerical settings for a good starting point for image adjustment. Tweak as necessary. Use preview box to compare adjustments before you OK changes.

Zoom and and check for dust spots or "hot" pixels, retouch as necessary using clone stamp tool with small brush. Single click retouching, do not scrub around areas.

Crop as necessary and use "Save As" to rename in a final images subfolder. Descriptive names are best.

Resizing images

We resize images for specific needs. Images for print require much larger amounts of pixels than for screen use (online pictures and email). 300 pixels/inch is usually required for print publication, 200 pixels/inch is usually good for consumer printers, 72 pixels/inch used for screen use. Knowing your largest intended use will help determine file size needs. File resolution chart shows image sizes for common camera megapixel sizes.

Number of Megapixels	Approximate 3:2 print ratio size		Screen resolution 72 dpi
	at 300 ppi	at 200 ppi	
2mp 1600 x1200 pixels	5.3" x 4"	8" x 6"	22.2" x 16.6"
4mp 2464 x 1632 pixels	8.2" x 5.4"	12.3" x 8.1"	34.2" x 22.6"
8mp 3456 x 2304 pixels	11.5" x 7.7"	17.2" x 11.5"	48" x 32"
12mp 4209 x 2800 pixels	14" x 9.3"	21" x 14"	54.8" x 38.8"
15mp 4752 x 3168 pixels	16.3" x 10.9"	24.5" x 16.3"	66" x 44"
21mp 5616 x 3744 pixels	18.7" x 12.4"	28" x 18.7"	78" x 52"

Always adjust down from your largest file size, only resize larger when it cannot be avoided- stay below 10%. Upsizing will lead to image degradation and fuzziness as it creates new pixels in between.

## To resize- Image>Image Size
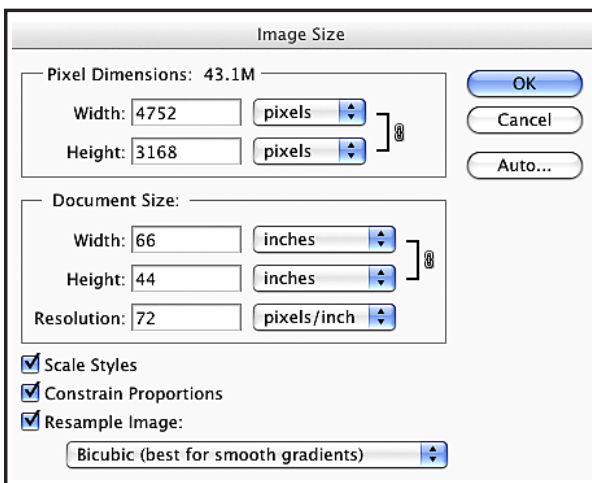
Pixel dimensions shows total number of pixels. Document size is how big it will be at the specified resolution, best understood in inches. Constrain proportions should always be checked to prevent distortion, width and height are linked together.
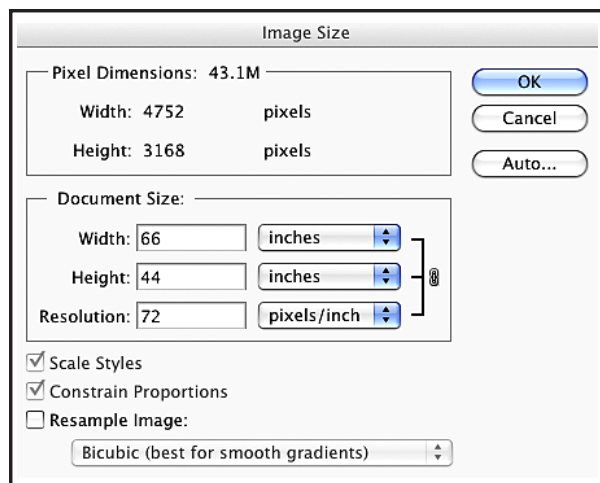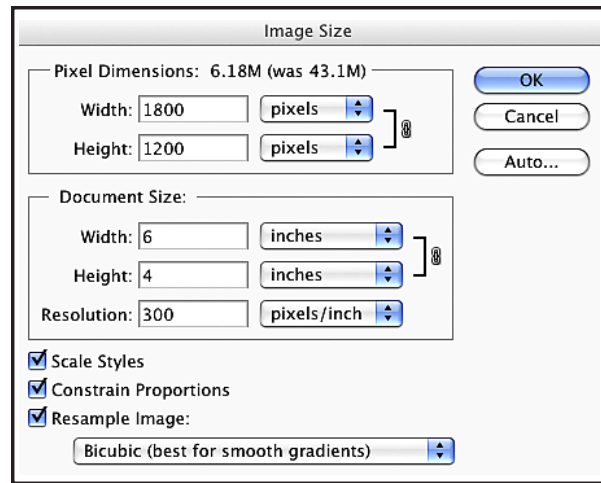
Uncheck resample image, resolution is now linked to width and height. Total number of pixels remains the same.
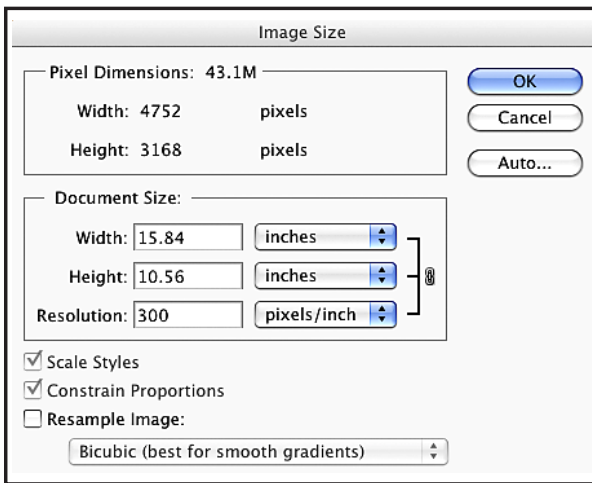
Change resolution to desired setting, in this case for print at 300ppi, width and height change but pixel dimensions stay the same.

Unlink resolution by checking resample. Now height and width can be changed, reducing image size while resolution stays as specified. OK your changes when done.

All files should be sharpened after resizing. Fiter>Sharpen>Unsharp Mask. Best results are from settings Amount -130, Radius 1, Threshold 3. Raising settings higher can result in halos around areas of contrast.

Save image using Save As with same name into new Print subfolder. If saving as JPG, use quality setting 10. To resize for web and email, use same process with resolution set to 72ppi. Change pixel dimensions as per any forum maximum size limits. Again, sharpen with previous settings and Save As with same name into Web subfolder. JPEG quality settings can be reduced to 5-6 for smaller file sizes.

Long term image storage

Be sure to back up your images to CD or DVD. Better safe than sorry.

General suggestions

For maximum control of your images in Photoshop, use layers and adjustment layers. Be sure to save your working file as PSD for adjustment in the future. Any image editing program should be used to present your object in the best possible way, this does not mean correcting any flaws in the object itself such as cracks or sanding scratches. But do take advantage of the ability of the digital format to evaluate design potential. You can stretch forms, change tones, composite sections together and create variations to inspire future works. Take photos of works in progress. Digital cameras are great for recording images when you disassemble tools and electric wiring.

Resources

www.alzodigital.com -lighting and background supplier. Many kits available and a good reference site
ebay.com - lots of good deals on lights and kits
Your local library, great source for books about photography and image editing programs.