

Chinook Woodturning Guild Newsletter



Chapter

Oct 2019

Volume 2019, number 2

Previous issues of our newsletters are available on our web site

<http://www.chinookwoodturning.org>

President's Message

The Chinook Regional Hospital Foundation's Christmas Tree Festival is a fund raiser in which local organizations decorate trees to be auctioned, with the proceeds being used for equipment and programs that will enhance patient services and health programs in our community. In 2007 our guild first decorated a tree for the Christmas Tree Festival and is proud to have been a contributor to this worthwhile program in each of the last 12 years. To date our contributions have enabled the Foundation to collect in excess of \$40,000.



Dan Michener

Typically there are 25 or so trees decorated for the Hospital Foundation each year and they are beautiful to behold. Of the trees on display before the auction, ours is the only one decorated with hand made ornaments and it always draws comments of wonder and appreciation. At last year's auction our tree raised \$9,000 for the benefit of the community.

This year we need at least 170 ornaments and the tree is being decorated on Saturday, November 16th. If each of us makes a few we won't have any trouble reaching that number. The variety of ornaments is only limited by your imagination.

Lots of us, including me, say its too soon to be interested in making ornaments, and didn't we do that last year, and it seems as if the Board doesn't do anything but talk up Christmas ornaments. Well, that's all true, but it's a great cause and it has to be done ahead of time so here we go again. Lets get going! For inspiration look to the internet and look to your fellow woodturners who have made ornamental decorations.

There are a few things to keep in mind when making an ornament: It should have a loop or hook so it can be attached to a tree, it should be light enough so it doesn't drag the tree over and, ideally, it is shiny and colourful.

Bring your contributions to the October 17th regular meeting and to the Sawdust Sessions on October 5th and November 2nd. Let us see and admire them before they go on the tree.

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From the Editor

Thanks to Terry Beaton, Dan, Jim Galloway, Richard and Lorraine for their contributions.

I know there are more of you out there who can contribute. Don't be shy. Perhaps you visited a different club or attended the Great Falls club symposium. Take a few minutes to share your experience & observations with us. Send me an email.

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Coming Events Schedule of Meetings, demos and events

****Regular meetings are held the third Thurs of each month Sept to June**

2019 unless otherwise indicated, all meetings are held in the woodshop at CASA
- a map to the meeting place can be found on our website

Oct 5 Sat, 10am, Sawdust Session -
17 **Thurs, 7pm - Bryan Matthews and Norm Robinson on Christmas Ornaments and Ken Rude from Calgary who is a Vicmark, Carter tools distributor.

Nov 2 Sat, 10am, Sawdust Session -
15-16 Fri & Sat, Christmas at Casa sale
16 decorating the Hospital Foundation Christmas tree
21 **Thurs, 7pm - Roger McMullin, pierced lidded bottle.

Dec 7 Sat, 10am, Sawdust Session -
19 **Thurs, 7pm, Annual Christmas top making and spin off.

2020

Jan 4 Sat, 10am, Sawdust session -
16 **Thurs, 7pm -

Feb 1 Sat, 10am, Sawdust session -
20 **Thurs, 7pm -

Mar 7 Sat, 10am, Sawdust session -
19 **Thurs, 7pm -

Apr 4 Sat, 10am, Sawdust session -
16 **Thurs, 7pm -

May 2 Sat, 10am, Sawdust session -
21 **Thurs, 7pm -

June 6 Sat, 10am, Sawdust session -
18 **Thurs, 6pm, Casa woodshop. BBQ.


July 4 Sat, 10am, Sawdust session

Aug 1 Sat, 10am, Sawdust session

? Coyote Flats demo, Picture Butte

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Announcements

 Chinook Woodturning Guild membership fees are now due and payable. Dues may be paid at the sawdust session or a regular meeting.

Regular member - \$75
Family - \$125
Student - \$40



Call for demos.

Demonstrations are the focal point of our monthly meetings. The guild needs members who are willing to show or demonstrate some technique or project.

Demonstrations can be anywhere from a short 10 minutes to a full meeting in length.

If you have something you can demonstrate to our group, please say so - let a board member know.

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Meet our Members

name **Norman Stelter**
member since: Sept 2004

I grew up living on the farm in Sundre AB and when I was 15 I made my first sled.

From 1965 to 2002 I worked at the sawmill in the Crowsnest Pass. I bought my first home there and completely remodeled it including all new cupboards. I also got interested in making small furniture and repairing furniture making them look as good as new. Later I made china cabinets and desks for our kids at home.

When I moved to Lethbridge in 2002 I got interested in woodturning and Dennis Delaney introduced me to the Woodturners Club in approximately 2003 and I bought myself a lathe. Since then I have tried to challenge myself to do different technics using different types of wood with some of my own creative ideas.

I have enjoyed working with the other woodturners and we can help one another achieve our goals.



Annual General Meeting September 19, 2019

Our Annual General Meeting was held just before our regularly scheduled meeting on September 19, 2019. Our president, Dan Michener, reported on the progress made over the last year. He highlighted the high quality of demos at those regular meetings and the success of the demo conducted by Ed Pretty as well as the three hands on workshops he conducted after his initial demo. He also identified the workshop and hands-on workshop conducted by Kai Muenzer earlier in the year.

Following that he spoke of the success of the monthly "sawdust sessions" which have been held on the first Saturday of each month for a couple of years now. He pointed out that these have been so successful, sometimes drawing almost as many members as for a regular meeting, that the Executive will need to consider whether to simply rent the workshop for those Saturday mornings instead of paying Casa a certain rate per person because this could result in a lower cost to us and have the added benefit that we would have more flexibility in who could participate.

Following the President's Report we were provided with the audited financial statements for the 2018 – 2019 operating year by our Treasurer, Andre Laroche. These indicate that our organization is in a sound financial position and continues to show growth in membership.

Subsequent to that, nominations were held for the executive positions and presented by the Nominations Chairman, Andre Laroche. Andre provided a full slate of candidates and no one was nominated from the floor as a result, our Executive for the 2019 – 2020 operating year will be:

President:	Dan Michener
Vice President:	Norm Robinson
Treasurer:	Andre Laroche
Secretary:	Richard Shelson

submitted by Richard Shelson

Sept 2019 regular meeting

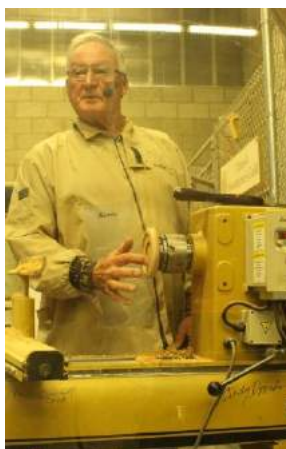
Following the Annual General Meeting which was held prior to our regular meeting on this occasion, we were honoured to have a demo by Remi Benoit in which he showed us how to make a 4 inch hand held mirror.



setting up blank for turning



Without spending a great deal of time, because he had prepared several samples before starting the demo, Remi was able to walk us through the process in a timely, educational, and inspiring manner and was able to answer quite a number of questions about how he does it and how his process differs from the person who originally learned how to make these mirrors from.



Remie makes a point



preparing recess for glass

I believe those present left with more confidence that they could go home and do this in their own workshop. It was well worth the time it took for the presentation.



hand held mirror _with glass in place



back of mirror embelished



Art Walk, 2019

Our woodturning guild participated in the Allied Arts Council's Art Walk on September 27th and 28th, Friday and Saturday. We were given the ATB room at Casa in which to set up our lathes and display tables. This is a great big area, just on the main hallway so passersby could look in and see us and come in if they were interested. The outdoor weather was perfectly foul so perhaps fewer people came out for the arts and events than we had hoped for. However, those who did come visit us were able to spend time talking to us and watching woodturning in action



Two lathes and two display tables were set up so the the public could see the types of things woodturners do, we also had the sharpening system out and it was used frequently. Terry and Claire Beaton were able to make a few sales from their table and during slow periods Terry did some woodturning and instructing.

Although there weren't many woodturners on hand we made do alright because the visitors only came in ones and twos with the odd small family.

Thanks to Terry Beaton, Suzi Tomita, Dan Michener, John Vandenberg, Jim Galloway, Norm Stelter and Norm Robinson for helping out and volunteering their time. Baz Skinner came and got a lesson in bowl making. This was a worthwhile event for the woodturning guild because, although there weren't a lot of visitors, the level of interest was unusually high. Several visitors stayed and asked detailed questions about everything from wood types to sharpening jigs and I believe the guild will get a few new members.

Dan Michener



Dan turned a small chalice to show what can be done

Finished piece to the right



Lots of turnings were on display



and members demonstrated



Norm turned tops



Norm's finished tops

end of a long 2 days



Oct 2019 Sawdust Session

Sawdust Session – October 5, 2019

We had our October Sawdust Session on the 5th. Lots of woodturners showed up and two lathes were put to work; the sharpening system was never idle. It was a pleasure to have four non-member visitors who involved themselves with the club activities. Sadie Hashemnia got a turning lesson from Terry Beaton, while Don Bengtson brought his tools to be finetuned and he also brought a beautiful applewood bowl he made. Don first heard of us at Art Walk the previous week and I have hopes he will join the guild. Also visiting was a shop teacher from one of the schools who first contacted us at Art Walk. He brought along his wife and they stayed all morning meeting and talking with woodturners.

Tool grinding is always in demand at these sessions and it appears that lots of our members don't have good sharpening systems of their own. My personal experience was that sharpening did not come naturally to me, but when I began to get comfortable with it, my enjoyment of woodturning increased enormously. Dull tools=no fun! The guild is happy to sharpen tools when we can, but woodturners are encouraged to put some resources into sharpening equipment. Then we can show them how to use it.

Several members brought Christmas ornaments for the Christmas Tree project. Lorraine is collecting them. We need 170 by November 16th when the tree is decorated.

The pictures tell the story of the Sawdust Session:

Dan Michener



Norm Stelter_Birch salad bowl with tossing sticks



Norm Stelter_indexed bowl



Terry Beaton brought in a couple of jigs & cutting sleds



Don Lancaster's jewelry cabinet



Dan Michener_birc

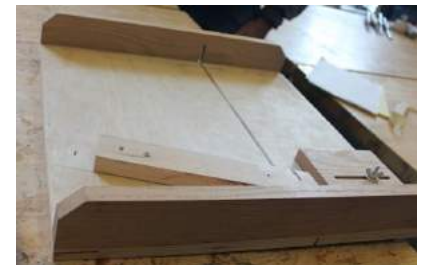


Dan Michener elm vase



Terry Beaton_circle cutte

<--made from Jim Farr's plan in the June newsletter



Terry Beaton_jig for cutting segments for a segmented bowl



Apple bowl by Don Bengtson



Terry Beaton_jig for cut diamonds for the base of the bowl

Christmas ornaments for the Hospital Foundation tree



Dan Michener_ornaments



Remo

Suzi and Dorothy Tomita made a series of ornaments based on the 12 Days of Christmas



Suzi Tomita



Website of the month

We do not endorse any of these sites or products that may be promoted thereon. We merely reference these sites as interesting to check out. It is up to you to determine the quality of information therein.

To our members - if there is a website you have found useful, send the link to the editor so we can make it available to our members through the newsletter.

A word of caution: Not everything you see on the internet is always 100% cosher or safe. For example videos are sometimes uploaded to youtube without experienced oversight and can show techniques and procedures which are unsafe at any level of experience. It is the viewer's responsibility to assess what is or is not safe to do. If unsure, we suggest you err on the side of caution.

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This month we suggest you visit an old friend - Sam Angelo

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

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Guild Website

<http://chinookwoodturning.org/>

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Beads of Courage

Sept 2019

chairman: John vandenBerg

You can find a selection of boxes we have donated to the program on our website



John VandenBerg



Norm Stelter

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Bring Back

Bring Back is a Guild program where at each meeting a member is given a block of wood to turn. The member turns something from the block and brings the result to the next meeting along with a block of wood which is given to a different turner to take home and produce a turning.

An update on the Bring Back from June. Norm's Stelter had brought in a piece of cedar and Terry Sutton was the recipient turner. Terry was

unable to attend the September meeting, so had someone bring in a piece that he supplied which is a beautiful Russian olive branch. Lorraine Mix was drawn for the October Bring Back.

Here are the two outstanding Bring Back blanks waiting to be presented as finished works.

Cedar blank from May 2019

BB#35



Russian Olive blank from Sept 2019

BB#36

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CWG Soap Box



It appears that the silent voting on whether to keep the soap box section is thunderous in its silence.

Since there are no submissions we will just let it quietly fade away.

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Musings by the editor

Photographing our work is one way of keeping a record of what we have accomplished as turners. Often we give our work away as gifts or sell our work and a photograph is sometimes all we have left. Photographs are also a way in which we can share what we have made with friends and family who live far away.

I'm certainly not an expert photographer but over the years of photographing my own work and also working with photos for the newsletter I have learned a few things which have helped me do a better job.

At the end of this newsletter is an article [Photo tips and hints](#). It is not an extensive study of the subject but hopefully there are a few ideas that might help you produce better photographs.

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We are always looking for photos from the past for the archives so if you have any and can provide some detail as to date, event or people in the photo, please do send copies to Vern, the editor or to Andre.

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Safety First

This column will appear regularly to help us all increase our safety awareness and our safety procedures. If you have ideas or an experience to share for the benefit of all please email it to me.

We need to elevate safety to a high priority in our turning and shop activities. Human nature being what it is, the priority level tends to slip the longer we go without an occurrence or reminder.

We want this to be a regular monthly column in the newsletter.

The goal is to help us all become safer turners.

If you are aware of a safety issue or have a safety experience that might help other members, send us an email.

Turning Safely

Safety starts before the flip of the switch and it starts with the most important of safety devices - the gray matter between our ears.

Our biggest enemy is complacency.

Before tackling any project we should develop the habit of stopping for a moment to assess what the safety risks are and how we can minimize or avoid them.

We should each develop a mental checklist that becomes first nature a part of our shop & turning routine.

Questions such as:

- is the blank sound, have I identified cracks and defects which can break loose.
- is the blank securely mounted
- is the speed turned down before I turn the lathe on
- is the blank balanced
- am I clear of the line of fire when starting the lathe
- DO I have my face shield on

These questions are just a start to safer turning.

If you are using a scroll chuck there are several issues to consider.

A tenon is much safer than a recess. Certainly there are times when a recess is needed rather than a tenon but the inherent danger is that the pressure of the jaws tends to split the wood particularly if you use excess pressure. This can result in a catastrophic failure and it can let go unexpectedly.

When forming the tenon, match it as closely as you can to the shape of the chuck jaws so as to maximize the holding surfaces of the jaws mating to the tenon.

Use as much tenon length as you can but not so much that the tenon bottoms out in the chuck. For the best grip the blank should come up against the surface of the jaws which increases the bearing surface (support area) of the blank on the jaws.

Do not over tighten the jaws as this can crush the wood fibers resulting in a failure of the wood and a loss of grip or a complete break away.

Use the tail stock for addition support for as long as it is practical, particularly when roughing out or taking very heavy cuts.

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Lethbridge Hospital Foundation Tree Festival

As you will notice from comments elsewhere we are again supporting the Hospital Foundation by decorating a Christmas tree which will be auctioned off as a fund raiser. This is a worthwhile endeavor and in all the years we have been doing this have only had to skip one year because we didn't have enough ornaments.

This is a major club project and needs as much help as you can give.

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If you have any ornaments ready for the Christmas Tree Festival please bring them to the next meeting or sawdust session.

Also I would love to have a few people commit to the decorating of the tree on November 16th. It really is a fun activity.

Lorraine

Please be reminded that we need over 125 ornaments to meet our commitment to the Hospital Foundation Christmas Tree Festival tree. Please bring as many as you have to our next meeting on October 17th.

Thanks Lorraine

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INSTANT GALLERY SEPTEMBER 19 2019

Well it has been a very productive summer for some of our Turner's.

Richard Shelson brought in a very nice bowl that was turned from Russian Olive. He had to help this little piece along with some coloured epoxy leaving a nice touch to the finished bowl.

He also brought in a handcrafted three-sided cutting tool made from a large screwdriver that he found at a garage sale. Richard mentioned that a YouTube video showed how to go about grinding the screwdriver and made a jig to make it easier.

John Vandenberg has added two more Beads of Courage boxes to our inventory. They are both segmented and have beautiful lacewood lids.

John also made a very cool Maple burl bowl with a lacquer finish.

Norm's Stelter also made a segmented Beads of Courage box with a variety of woods including purple heart, spruce and possibly oak.

His second piece is a stunning cedar vase that he has indexed the lower 2/3. Wow! We don't often see indexing done. Beautiful!

Roger McMullen has presented an oriental vase that he made from Green Ash. I always love the changes in colours with Ash. The lid was finished black with Fiebling, which can be purchased through Amazon. Roger commented that he is disappointed that he did not turn the lid thinner as it was quite difficult to do the piercings.

Dennis Hooge turn a nice bud vase which he finished with silver patinizing wax, and a black lacquer. This gave a very unique and attractive finish to his project.

Dan Michener has been especially busy this summer, bringing in 4 sizeable vases and a small bowl. Each of the vases were made from Manitoba Maple burl. Dan was having some fun trying out different coloring applications on the various vases. They all look great!!

The small black bowl was sprayed with Graphite Extreme and gave an interesting effect, still seeing the grain and no residue from the graphite.

This pretty much sums up our instant gallery for September. Hope you enjoyed it as much as I did.

Lorraine Mix

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For Sale by members

This section is available to members and past members who want to list items they want to sell. If you have something you wish to post to this section & on our website, contact our President to make the necessary arrangements.

Eileen Jones still has wood for sale. Attached to the email which distributes this newsletter is a PDF file containing a list of what is available'

Please Contact Eileen Jones at (403-519-5829) if you are interested

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Show and Tell Table/ Instant Gallery - Sept 2019



John Vandenberg-bowl_note the naturally occurring butterfly



Dan Michener_bowl finished with graphite



Dan Michener



Roger McMullen



_Richard Shelson_3 point tool he made



Dan Michener_dyed Manitoba Maple burl vase



Richard Shelson_a work in progress



Dan Michener_dyed Manitoba Maple burl vase



Dan Michener_dyed and lime waxed vase



Dan Michener_point tool



Dan Michener_dyed Manitoba Maple burl



Dennis Hooge_bud vase



Dan Michener_dyed Manitoba Maple burl vase



Norm Stelter_vase



About the Guild

The Chinook Woodturning Guild was formed in September of 2004. The Guild's main emphasis is on skill improvement and camaraderie.

mailing address: c/o CASA
230 - 8 Street South
Lethbridge, AB
Canada
T1J 5H2

Meetings are at 7:00pm
the third Thursday of the month
Sept thru June
at the CASA building on 8th Street South in Lethbridge

a map to the meeting location can be found on our website

Executive

President: Dan Michener 403-331-9177

michenerdan@gmail.com

Vice-President Norm Robinson 403-404-4428

normrobinson@hotmail.com

Secretary Richard Shelson 403-381-6670

rshelson@shaw.ca

Treasurer André Laroche 403-329-6414

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Newsletter Editor Vern Miller 403-892-6729

verntheturner@gmail.com

Website <http://chinookwoodturning.org/>

the Guild is a member of - Allied Arts Council, Lethbridge, the Society of Canadian Woodworkers and a chapter of the American Association of Woodturners

the Chinook Woodturning Guild is incorporated under the Alberta Societies Act and is a non-profit Society

2020 Saskatchewan Woodturners Symposium

2020 Saskatchewan Woodturners Symposium July 17(evening) – 18 – 19

2020 SASKATCHEWAN WOODTURNERS SYMPOSIUM July 17, 18, 19

Featuring Master Woodturners from Britain, Canada, and France



Jean F. Beaulieu



Nick Agar



Jason Breach



Michael Hosalek

Also featuring Dale Lewis and Lori Maxim

Registration details can be obtained from
www.southsaskwoodturners.ca

Demonstrations, Wine & Cheese, 2 Lunches, dinner, Social,
Vendors, Auction on Sunday

Instant Gallery: Bring your wood piece(s) for show and sale

Post Symposium hands-on workshop limited space
check registration details

Email: sswguild@gmail.com

Location: Regina Trades and Skills Centre
1275 Albert St. Regina



photo tips and hints

by Vern Miller

From time to time I receive photos for use in the newsletter and or to be added to our photo archives. Unfortunately some of the photos are not as useful as they might be for a number of reasons. I think it is useful to have your own photo record/albums of your work, if for no other reason than for your historical records and review. A good photo of your work or individual pieces can be send to family and friends who are interested or to a prospective purchaser. And of course you can post a copy of the photo on the Guild website in your personal photo gallery. For those who aren't aware of it, each member of the Guild has a personal gallery page available to him or her where they can post photos of their work.

I'm sure there are many reasons to photograph your work but at least one more that I have found useful is as a learning tool. It is certain that holding a finished piece in your hands can bring feelings of satisfaction, the heft and weight, the shape and visual sensations along with the intimate sensations flowing from your finger tips as you explore textures, the flow and evolution of form, these all combine together in a cornucopia of information. A well done photo can give a lot of information from a different perspective and in some ways a little more objectively - does it help reveal a flat spot, a curve that doesn't transition quite as you would want it to. There are many things that can be learned from the photo, some you like, some you don't and from that the opportunity to improve your eye and how you approach future projects.

Here is a photo that can help compare form and adjustments to form. In this case the 2 bowls started out being nearly identical to the bowl on the right.. This could just as easily have been a before and after photo of a bowl after you made adjustments to the form. This photo clearly shows the difference between a straight sided bowl and a curve sided bowl and gives the opportunity to judge which has more eye appeal to you, which has a more pleasing flow of form



I'm not a professional photographer but over the years have picked up some tips that helped me improve. Having to work with a wide range of photos for the newsletter has also revealed some problems that we all could avoid. So here is a short list that might be helpful and a couple of examples that might help illustrate the issue. This is not an exhaustive list of things to consider, there are many more I am sure but it is a starting point.

- 1) The photo should highlight the turning so the viewer's eye is drawn to the work rather than what is going on around it in the photo. While you may want an artsy-fartsy (artistic) photo to use in a greeting card, that type of setting does not usually present the turning at its best. For me the objective of the photo is to present the turning in the best way possible and for that purpose simple is usually best..
- 2) Keep the background simple and plain, preferably without seams, folds and creases. A sheet of grey construction paper, allowed to smoothly curve from floor of the photo to the backdrop works well. Avoid coloured paper and backdrops. The colour can reflect on to the turning and distort the true colour of the wood. Bright colours can create very stark contrast and confuse the eye.

In the photo of the bowl the background does not take your eye away from the principal object of the photo.

The background in the photo to the right is much busier and tends to draw your eye away from the subject of the photo. In addition the light source is behind the subject and as a result the detail of the subject is much more difficult to see than if there was some light illuminating the front of the subject



- 3) If you want a photo of a group of turnings, remember that odd number groupings are more appealing than even number groupings. Be careful not to let the size ratio perspectives get far out of whack with each other. How you position the different turnings in relationship to each other can make a turning look larger or smaller than it is.



- 4) The prettiness of the wood is not the primary goal of a photo, remember it is the turning which is most important. and that you want to present & highlight. If you try to focus on the character of the wood you will most likely not capture the character of the turning (see point 6 below)
- 5) The position of the turning, letting a bit of a knot be a focal point, the angle of the camera shot, all combine together in the overall presentation. You want some perception of depth. When photographing a bowl for example, you want the lense to be peeking over the rim of the bowl, revealing a little of the inside of the bowl but not too much. The camera angle should be high enough for that “peek” and yet low enough to clearly show the shape and form of the bowl. Too low an angle and you get a cut out shot of the bowl, with little depth to the object and just a straight line edge for the rim



The photo on the left is taken from nearly directly above the subject and it is difficult to tell whether it is a bowl or a shallow dish. The middle photo more clearly shows the shape of the bowl however the camera angle could be lower for a better presentation.

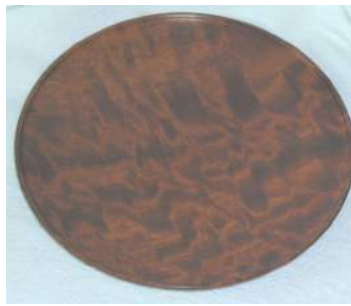
The photo on the left does a much better job of presenting the object as a bowl.

Here is an example of what happens when the camera angle is too low



- 6) The photo should look like a bowl (if it is a bowl) and not look like a platter. Sometimes we are so impressed with the character of the wood that we forget what we are photographing. We might stand the bowl on edge against a flat backdrop and shoot the photo straight on so as to capture the swirls and intricacies of the grain, or perhaps shoot it straight down from above. In both cases we often can't tell if it is a bowl, a platter or a flat disc of wood.

Neither of these photos tells you very much about the shape or form of the subjects.



- 7) Don't try to fill the photo frame with the turning from one edge to the other. You will have focusing and depth of field issues. The image can be distorted. If you need to make adjustments such as straightening, cropping etc. there is a good chance you won't have enough room to work with and you may well lose part of the image.

It is much better to backup, use more background than you think you might need and use the highest resolution your camera can give you. Later you can crop and adjust the photo and you will end up with a much better photo than if you try to "frame it just right" in one shot.

Here are a couple of examples where the photo is not tightly framed in the original but cropped later so as to focus on the subject.



Original



Original



This photo illustrates not only how important the camera angle is but how you lose perspective of the object when there is virtually no background.



Here are a couple of examples of the subject being too tightly framed in the original photo. The subject is crooked and when we straighten the subject in the photo, part of the image is lost because there isn't enough room for the corrected image.



Original



Original

- 8) A soft shadow, the small bright spot of a reflection on the turning are useful visual cues to the eye in defining shape and dept but avoid harsh shadow such as from a flash aimed directly at the turning. If you can, redirect the flash and let it bounce in from the side and or soften it with a diffuser. If you have time use an outside light source and some white cardboard bounce cards to adjust the flow of light in and around the turning, to perhaps soften a shadow or brighten (just a little) a dark spot.
- 9) Try to avoid using too many light sources, the viewers eye can be confused - so can the camera.
- 10) Digital film is virtually free. Take as many photos as you need to get that 1,2 or 3 photos you want. Bracket your shots with different settings and white balance your camera if it permits. When you have the option, choose the proper light source setting (the florescent setting if shooting under florescent lights for example) Unless you want to keep a photo as an illustration of what not to do, throw away (delete) all the shots that aren't useful for the final presentation of your work. They won't do you any good and may accidentally replace that one good shot you wanted to keep.
- 11) Use the best resolution you can. Low resolution photos give poor results. Might be easier to email but not satisfactory to work with. Keep the original photos stored in a different location than where you keep the photos you are resizing and adjusting etc. When you want to adjust a photo make a copy of the original and copy it to a temporary folder. Never adjust the original.

Of course there is much more that can be said. It can take a whole lifetime of study and there will still be something to learn. But if you start with a few simple things to focus on, I am convinced you will be much happier with your photographic results.



The light source for this photo which appears to be a flash, is too dead on from the front and casts harsh shadows on the background which interfere with the visual perception of the form. If the lense angle had been slightly lower we would have a better understanding of the shape and flow of the base.



In this photo the shadow is much too strong and totally obscures the form of the vessel

The lense angle is a little better and the bottom of the vessel is not obscured by the dark line of shadow as it is in the photo to the left.

If less harsh and overbearing, a gentle shadow from the side will show more depth and not obscure detail

I'd like to acknowledge and thank Jamie Donaldson, a woodturner and professional photographer from Kentucky for his help in reviewing this article.