



WOOD FORUM

Newsletter of the Sonoma County Woodworkers Association

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February 2017

Virtual Draftsmanship

by Art Hofmann

Our second meeting of the year will be on Wednesday, February 15 at 7pm. The evening's presentation will be by Tim Killen, a talented woodworker from Orinda who specializes in detailed furniture designs and creates museum replicas of traditional pieces, mainly in American 18th Century, Shaker and contemporary styles. He covers the complete range of furniture from desks to clockcases, Windsor chairs, chests of drawers, beds, high and low boys and tables.

As if this weren't enough, he hit a home run in 2010 when he published a book, *Google SketchUp Guide for Woodworkers*, which will be the basis for his presentation. Whether you are already familiar with SketchUp or a complete newbie, the evening promises to be an interesting one. Bring your questions and join us at the Cotati Cottages.



Directions:

Cotati Cottages is a townhouse development located west of the H'wy 101 and H'wy 116 interchange. Take Highway 101 to Gravenstein Highway (116 West) exit. Head west in the direction of Sebastopol about ¼ mile to Alder Avenue. Turn right on Alder and then turn right on the first street, which is Ford Lane (Cotati Cottages sign). Proceed to the end of Ford Lane and park in the gravel parking spaces. The Clubhouse is the small building on the northeast corner of Ford Lane and Starr Court. There is limited parking near the clubhouse. If the gravel parking area is full, please park on the east side of Alder Avenue. The address is 8050 Starr Court, should you need it for a GPS.

SketchUp model by Jose Cuervo





A Note from the Chairman

Thomas Vogel

Tyler Chartier's presentation on studio photography was a real treat. While scheduled to speak for two hours, he did almost three and looked like he had another couple in him. His passion and expertise were evident and impressive. I personally took quite a lot away from that lecture, and I hope you did also. Thank you, Tyler, for an excellent presentation.

My personal impetus to join the SCWA was to be in the *Artistry in Wood* show. I have since found the almost monthly lectures really inspiring and reason enough to be a member. Listening to an expert discuss their field of knowledge is a amazing opportunity to say the least, and I am looking forward to every one.

Having said all that, Clyde Handford has resigned and we no longer have a Program Director. I would ask one of you dear members to step up and take on this position. You will have support from the entire board, and Art Hofmann has done almost all the heavy lifting for 2017. We really cannot thank Art enough.

The Board is currently trying to schedule an officers meeting to finalize a budget and delegate Program Chair functions, so look for that meeting announcement at least 48 hours in advance.

Tim Killen will speak about SketchUp at our next meeting, on Wednesday February 15, at the Cotati Cottages, and *Artistry in Wood* is coming up, so get to that workbench sooner rather than later.



Devotional Mantle by Joshua Smith



Black Acacia Vase by Steve Forrest

Photos by Tyler Chartier

FREEBIE CORNER



Señor Cuervo was cleaning out his father's bird cage recently, and came across this old gem: a 4" Craftsman jointer, looking for a job. While it's not as hefty or glamorous as the ones on the market today, this one doesn't take up much room, and has one major advantage: it's FREE. So if you are just getting started in woodworking, or you simply like old machines, contact Jose Cuervo at SCWAEditor@gmail.com and you will be its new owner.



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Supplies to North Bay Woodworkers

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SCWA Monthly Meeting

January 10, 2017

by Joe Scannell

The meeting got underway with a few administrative remarks, including best wishes to treasurer Judi Garland, who was unable to attend because she was undergoing surgery for a broken wrist. The evening's speaker, Tyler Chartier, was introduced. Tyler started out as a woodworker, then about five years ago stepped into photography, a sideline that has now become his primary occupation. The bills must be paid!

Tyler came prepared, with a Canon digital SLR hooked up to a laptop computer, which in turn was connected to a projector so that we could all follow along. His lighting equipment consisted of exactly one strobe light enclosed in a softbox, which is a large fabric structure with a diffusing screen over the front. This is used to soften the harsh, directional light from the strobe, giving the shadows a softer, wrap-around feeling and the overall photo a lower contrast.

A small table and a roll of backdrop paper on a stand completed the stage, and he began by placing an unfinished bowl on it and showing us the effects of various lighting setups. He also demonstrated the importance of setting the correct white balance for a given situation. For example, if the camera thinks it is seeing fluorescent lighting but in fact it is ambient daylight, the picture is going to be very red shifted. The white balance can be corrected later in software such as Lightroom or Photoshop, but Tyler emphasized that it's always better to get things right the first time, in the camera.

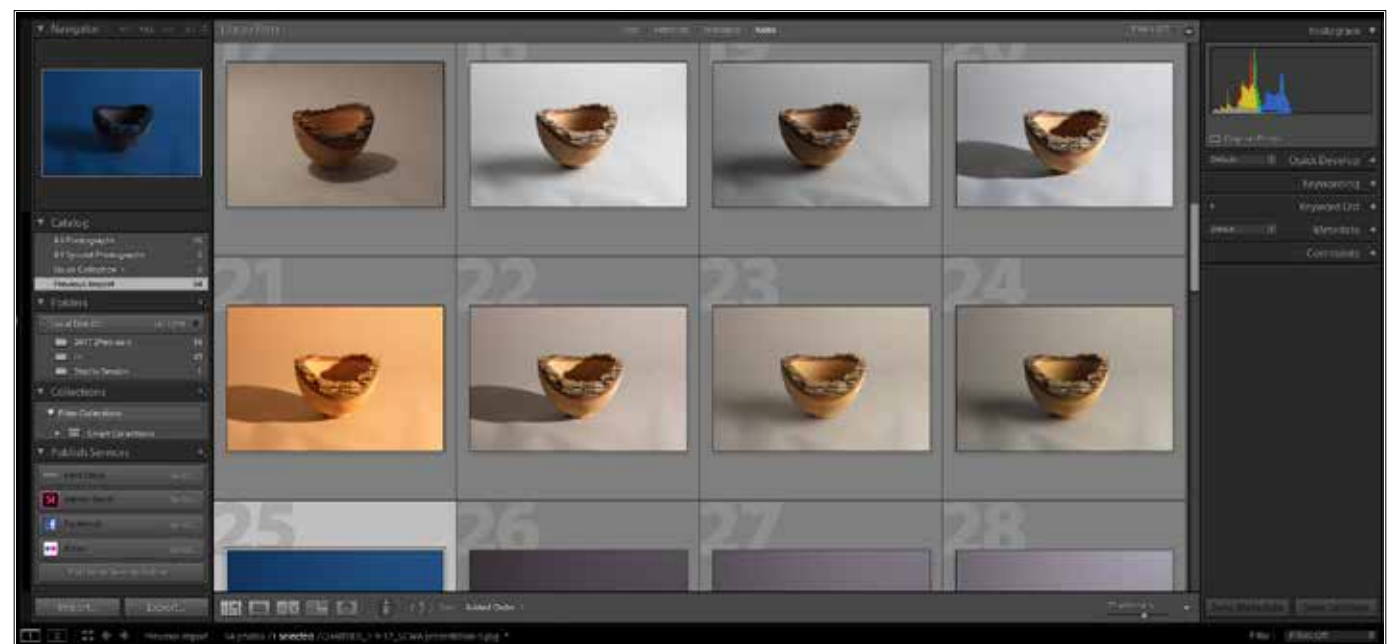
This dictum is especially true when it comes to posing the subject, and in lighting it. Other than by cropping, it is nearly impossible to change the pose a subject strikes. Although lighting effects can be altered in software to a certain degree, it is still better to spend the time to get it right in the camera, bracket your



exposures, and TAKE A LOT OF PICTURES. A tripod is virtually a necessity, because it permits longer exposures than hand-held.

After discussing equipment in general, he began a demonstration of how the light affects the photograph. A single direct light source yields hard shadows and shows texture better, but the shadows may be so dark that little detail is visible, while highlights may be blown out and also lack detail. The size of the light source determines its hardness (sunlight is very hard). To reduce the hardness, you must move the light source closer to the subject and make it bigger, more spread out (think cloud cover in front of the sun). This is the concept behind the softbox. The concave structure bounces light all around inside itself, and when the light beams eventually emerge through the front diffuser, they are distributed rather evenly over the whole surface. This creates soft light on the subject, reducing the brightness of the highlights and raising the brightness of the shadows. In other words, it lowers the contrast.

As he discussed all this, Tyler demonstrated each change in his setup by photographing it and projecting it on the big screen using Adobe Lightroom, some examples of which can be seen below. Then he showed the effect



of bouncing fill light into the shadows, by placing a reflective surface such as foam board just outside of the camera frame, redirecting light from the strobe back into the shadow areas. By varying the distances between the strobe, the reflector, and the subject, a wide range of effects could be produced. He also demonstrated an interesting phenomenon by using a black “reflector” to absorb light that was being bounced back to the subject from surfaces in the room, such as walls. This had the effect of raising the contrast.



To dispel the notion that expensive lighting equipment was necessary for this kind of work, he brought out an ordinary clip-on utility lamp fitted with a floodlight bulb, and used that as his light source. Then, with a couple of assistants holding a white bed sheet in front of the lamp, he showed that very respectable results were indeed possible with such “primitive” equipment. The photo he made with this garage sale equipment was very nearly as good as any he had produced with the quality equipment he had been using. And as a reminder, he pointed out that on overcast days the light outdoors can often be ideal for product photography, and it’s free.

Throughout his demonstration, Tyler had been using the same lens, a 90mm that he described as his favorite “go-to” for most situations. Then he switched to a wide angle tilting lens he sometimes uses for architectural work, and demonstrated how the lens length changes the way the subject is seen.



Photos by Jose Cuervo

Finally, he set up and shot a fine three-legged stool of his own design, discussing the importance of camera angle relative to the stool, and rotation of the stool in relation to the camera. He felt it was important to keep the various negative spaces enclosed by the legs and stretchers in correct proportion to one another. He also showed the advantages of controlling depth of field to emphasize parts such as the nicely mortised stretchers in his stool, and using positive and negative fill to reveal grain that was otherwise lost in surface glare or shadow.

The evening ran longer than most of our meetings in the past. This was by mutual consent, the audience and the speaker feeding on each other enthusiastically, and when it was over Tyler received a very strong applause for a job well done.

P.S. Tyler has a website where many examples of his work, both photographic and woodwork, may be seen:

<http://tylerchartierphotography.com/>





Rough Woodworking

Long-time SCWA member Michael Burwen spotted these creative displays of stacked firewood on the Web, and has shared them with us. There are many ways to enjoy Nature's sylvan bounty!



Officers of the Association

<u>Chairman</u>	Tom Vogel	<u>Secretary</u>	Lars Andersen
<u>Program Chair</u>	vacant	<u>Guild Chair</u>	Mark Tindley
<u>Treasurer</u>	Judith Garland	<u>Show Chair</u>	Don Jereb
<u>Editor</u>	Joe Scannell	<u>Web Master</u>	Steve Greenberg

Wood Forum is the monthly newsletter of the Sonoma County Woodworkers Association. Please feel free to submit articles and photographs for inclusion in the publication. You can send your submissions to the Wood Forum Editor at SCWAEditor@gmail.com. Advertisements are also accepted with a nominal cost for paid members.

Membership Application

I would like to join the SCWA to meet other people interested in the craft, the art and the business of fine wood-working. Enclosed is my check in the amount of \$35 for the annual dues. I understand that this fee entitles me to attend monthly meetings and to receive the Wood Forum newsletter by email or via the SCWA's website.

Name _____ Email _____

Address _____

City, Zip _____ Home Phone _____

Cell Phone _____ Work Phone _____

What can you do to help further the organizational goals of our volunteer-run association? Please tell us how you would like to help:

Please send check and completed application to:

Sonoma County Woodworkers Association, PO Box 4176, Santa Rosa, CA 95402