

SOUTHERN UTAH Woodturners

American Association of Woodturners Chapter Since May 2010

FEBRUARY 2023

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From the Office of the President--

Hello turners,

I understand the last meeting was a great one and that Bill Vincent did a masterful job. A rousing discussion was had and members "volunteered" suggestions about what turning skills and projects they would like to see demonstrated at future meetings. As a result, Karl Bradshaw will be showcasing his techniques for pen turning. It will be very informative.

Let's all remember that Easter is approaching in April so be thinking about projects to turn relating to the season.

Take care, turn often and turn safe!

From the Office of the Secretary--

Southern Utah Woodturners involvement with the Desert Preservation Initiative has been growing due to the hands on involvement of Bill Vincent and Barry Gray. Turners who donate items made from tamarisk to the DPI--

1. Help contribute financially to their cause.

2. Support Gallery 873.

3. Receive 25% of the sales, (you may decline and donate back to DPI)

All types of turnings are accepted , but the 6" to 8" natural edge bowls seem to sell very well. Cedar City area donations will be collected at the SUWT meetings or to Jim Pope 435-559-8277

Two articles appear at the end of this newsletter that will further explain the purpose of the Desert Preservation Initiative.

Barry Gray may be contacted for more detailed information.
435-559-8304

We are making the application for membership to Southern Utah Woodturners available on our website as well as including with the newsletter mailing as a separate attachment. Please mail form, with dues check (\$30) for 2022, to Glenn Pearson at the address on the application so he may update our records for the membership roster.

The demo of the month: Reiner Jakel discussed drying wood in a food dehydrator; Bill Vincent discussed drying wood with silica gel beads. Ken Kofoed discussed a holding device for deep



Reiner discussing drying finish turned wet bowls of tamarisk and walnut in a food dehydrator and the various temperatures and the length of time for each.



Bill discussed ways to use silica gel beads to dry wood. He also discussed sourcing and prices along with how to reuse the beads



Ken explains how to use a device for holding deep hollow forms for more turning.



Show & Tell



Bill Vincent: Segmented Pitcher; Bowl with inlay in voids; Shop made plate stand

Leon Olson: Shop made grinding platform for Wolverine sharpening system



Karl Bradshaw: A peppermill with a cup base





Ken Kofoed: Vase with feature ring made with denim and epoxy; Lidded segmented bowl with basket illusion



Locke Ettinger: Maple vase with flowers of madrone, alder and walnut

Jack Gunn: Segmented / staved lidded urn; Segmented vessel with "windows" feature ring





Joe Peacock: Bowl made with punky apple stabilized with "Cactus Juice"; Honey locust bowl; Bowl from crotch area of a tree with natural edge; Ash vase with natural edge



Lyman Abbott: Aspen bowl



**Ken Ragsdale: Beaded platter
with shop made stand**

GALLERY



Reiner Jakels: Walnut bowl; two Tamarisk bowls



Bill Vincent: Segmented pitcher; Bowl with green inlay in voids





Ken Ragsdale Beaded platter with shop made stand



Locke Ettinger Maple vase with flowers of madrone, alder and

**Ken Kofoed: Vase with feature ring made with denim and epoxy;
Lidded segmented bowl with basket illusion**





**Jack Gunn: Segmented / staved lidded urn;
Segmented vessel with "windows" feature ring**

**Karl Bradshaw: A peppermill with a
cup base and two pens**



“Proper turning technique”

There are ways we try to standardize teaching beginning turners to turn safely. I will continue to teach them. There are however countless turners who defy some of those “rules” and produce beautiful turnings. One rule that is absolute. Spindle roughing gouges are for spindle turning, as in turning wood between centers with the grain parallel to the spindle. One of the things I love about woodturning is all the different ways woodturners go about solving problems. I have heard multiple famous woodturners say “People care about your finished product, not how you got there.”

I subscribed to “WoodenBoat” magazine for almost thirty years. They usually had photos of beautiful wooden sail boats on the cover. I remember a catamaran racing sail boat on the cover. The hull was a composite of wood, fiberglass cloth and epoxy. It was a beautiful and successful racing sail boat. There were those that cancelled their subscription because they did not consider that boat to be a wood boat.

Once I attended a demonstration by a famous woodturner. During one of the breaks, I asked him about the use of scrapers. His response was like the people who cancelled their subscription to WoodenBoat because the cover photo did not match their limited concept of a wooden boat. I found his response humorous. There are four types of cuts: the cutting edge is tangent to the surface being cut and perpendicular to the spindle or a peeling cut; the cutting edge is tangent to the surface being cut but is at an angle to the spindle or a slicing cut; the cutting edge is almost perpendicular to the surface being cut and at an angle to the spindle or a shearing cut; the cutting edge is less than 90 degrees to the surface and the tool is flat on the tool rest or a scraping cut. Peeling cuts tend to be rough, think roughing gouge. Slicing cuts are usually smooth, think skew cuts. Shearing cuts tend to be smooth, think one wing of a bowl gouge at an angle to the spindle. Scraping cuts tend to be rough, they are usually made with a scraper but can be made with a bowl gouge. Think pull cut made with the wing of a bowl gouge. I suppose I should also list rubbing wood away for those who never sharpen their tools. Does it really matter if you use a bowl gouge or a scraper to make a scraping cut? Generally scraping cuts do not create a good surface no matter what tool you use to make them. Notice that I said generally. I use a scraper to make shear cuts that are smooth. A light cut with a sharp negative rake scraper can make a very smooth cut. When finishing the ends of eggs, I use the wing of a spindle gouge to make a pull cut.

While I was in Oregon, I helped change some things in the woodshop at my grandson’s high school. One day I was at the grinder and a student started using a negative rake scraper at the lathe next to me. I asked him how long the negative rake scraper would remain sharp. He said two or three minutes. I told him it was more like two or three seconds. I was holding a negative rake scraper I had just sharpened. I had him compare the cutting edge to the one he was using. There was a clear difference. So, we started a team effort. I would sharpen the tools and hand them to him and he would give me the tool he had just used. I could sharpen them almost as fast as he could make them dull. He was trying to remove tear out in the end grain on the side of his bowl. Sharp tools really do cut the best.

Recently I took the opportunity to watch “SPALTED WOOD the movie” on YouTube. It is a series of videos. In the movie Mark Lindquist does some things that are the total opposite of what most turners would consider “proper turning technique.” Those things work well for him. Dr Seri Robinson was there and was surprised at how well his techniques worked. They were turning some seriously spalted wood. He has discovered over the years that different things work in punky spalted wood. He also mentions that it is not how you get there, it is what you end up with.

If you are having a problem getting a good cut, ask multiple other turners how they do it. You might get several answers from them and decide to use none of them. However, their answers will get you to at least think differently. You might find the information you need to improve your turnings, so ask.

WHY WE LIVE IN SOUTHERN UTAH



Mammoth Creek Fall colors, Dixie National Forest Glen Pearson Photos

Attendees to regular meeting January, 2023

Lyman Abbott, Gayle Adams, Jared Barlow (student), Roger Bender, Karl Bradshaw, Kim Christopherson, Locke Ettinger, Jack Gunn, Chad Humphries, Reiner Jakel, Sunny Johnson (student), Ken Kofoed, Sean Lovell (student), George Mason, Karl McMullin, Leon Olson, Joe Peacock, Glen Pearson, Jim Pope, Ken Ragsdale, Don Smith, John Spevak, Bill Vincent, Eric Walker, Noel Wells, Su Wells, Don Wilson. Visitors: Levi Barlow; Kevin Barlow III, Kevin Barlow Jr., Rachel Murray, Roger

**Dedicated to promoting woodturning in Southern Utah through
educational demos, classes & fellowship between members.**

"Learning Through Turning"

Turn Often & Turn Safe

Meeting the 2nd Saturday of each month

Visit our website at :

<https://www.southernutahwoodturners.com>

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A partnership born of intersecting passions

A true partnership supports mutual benefit. Such is the collaboration between the Desert Preservation Initiative (DPI), and the Southern Utah Woodturners (SUWT), where the work of preserving the natural habitat intersects with that of a group of talented artists who work in wood.

In recent weeks, as members of DPI cut and hauled limbs and trees as part of their effort to remove the invasive Tamarisk from Kayenta, they were joined by Barry Gray and Ron Kirchen of SUWT in tackling some of the larger trees, in particular what DPI President Chuck Warren dubbed “the mother tree,” one measuring nearly 50 feet tall and having a 51-inch circumference.

For the Woodturners, who often work with what Gray calls FOGwood, or wood “found on ground,” the chance to capture larger pieces of Tamarisk was a real opportunity. Tamarisk is prized as a raw material for creating beautiful bowls, platters, and other wood pieces because of its graining and the natural twists and turns in the wood, according to Gray.

Kirchen, who often goes on “wood recovery” expeditions, joined Gray on the Kayenta project, bringing his skill in working with chainsaws and safely taking down large trees. He is also intrigued by the interesting colors and configurations, such as burls, in Tamarisk, in “the god-given beauty of the wood.” Not knowing what’s inside, he says, there is a “discovery aspect as you find occlusions that add an artistic dimension to a piece.”

The partnership between SUWT and DPI was born based on the experience of DPI Secretary Terrence Walters, who previously directed a large botanical garden in Coral Gables, Florida, home to some unique and extremely old African, Asia, and South American trees. When some of those trees were blown over by Florida storms, Walters would call on the South Florida Woodturners Guild, whose members were “thrilled to receive such highly sought-after species,” he says. Thus, when he learned that Tamarisk was also prized by wood artisans, Walters wrote a letter to the officers of SUWT.

“Within one day of receiving my letter, I had three SUWT members on the phone ready to become part of DPI’s Tamarisk removal project,” he says. “They also offered to assist us with cutting down trees. Their members are well-trained in chainsaw safety and usage, and we were delighted to have their help in hauling the trunks out of the ravine, and to see the cut trunks donated to their members.”

SUWT Vice-President Bill Vincent shared the offer with woodturners from Las Vegas to Cedar City, noting that “Tamarisk has a lot of character making it a nice choice for woodturning small items.” The advantage of obtaining the wood in log form allows the artist to cut it “to take advantage of the natural character of the wood such as the crotch and knots.”

Gray, who exhibits his work in local galleries and has won prizes in local art festivals and exhibitions, adds that Tamarisk is a very figurative wood, but that it is rarely available in larger, 10-18” diameter pieces, hence the value of the DPI project to SUWT members. As Gray says, quoting master turner Kurt Hertzog, “The magic is not in the hands or tools that we use, the magic is in what we find inside the wood.”

Supporting beauty both natural and man-made through Gallery 873

Cherie Stoddard has been intimately involved in the world of art most of her life. Prior to moving to Kayenta, she was a professional photographer who owned her own studio in Carrollton, Georgia, specializing in high key photography. Drawn to the area by family living in Utah, she and her husband George “checked out this region of the country when we retired. George’s daughter showed us Kayenta and of course we knew right away that this is where we wanted to live.”

They moved to Kayenta in 1999 and built the first house in the Taviawk section. Cherie went to work for Terry Marten in the Datura Gallery in the Art Village. Deciding at some point that she wanted to operate her own gallery, Cherie and George opened Gallery 873, planning to focus on metal art. But as they soon discovered, “with so many talented artists living in the area,” it made sense to expand to carry other medias.

Committed to “passionately supporting local and emerging artists,” Cherie has recently added another form of support to her work, bringing in the Tamarisk pieces created by woodturner Barry Gray; a portion of the sales of these beautiful wood pieces will go to support the work of the Desert Preservation Initiative (DPI).

Cherie supports the mission of DPI. “I am so happy to see Tamarisk removed and that something beautiful can be made from this noxious bush,” she says. As a gallery owner, she also finds the creation of bowls and platters from Tamarisk found in Kayenta “a novel idea and a great gift item for those visiting Kayenta and Southern Utah.

“As happens many times a year, an artist will walk into the gallery and ask me to review their work to see if I will represent them,” Cherie recounts. “This is how I met Barry and DPI.” Barry and Terrence Walters, DPI secretary, had discussed furthering DPI’s partnership with the Southern Utah Woodturners in removing Tamarisk and selling the pieces created from Tamarisk wood as a source of funding, and so Barry called on Cherie at Gallery 873. “Her response was very enthusiastic,” Barry says. “She immediately put out the items in two highly visible places in the gallery,” Terrence adds. The opportunity to present Tamarisk pieces to the community was further widened when Barry joined other artists at the Kayenta Arts Festival, manning a table outside Gallery 873 to display his work and to present the mission and opportunities of DPI.

Working with local artists, Cherie Stoddard showcases the imagination and beauty of the works those artists create as they interpret the world we live in. Working with DPI, Cherie supports another kind of beauty—the beauty of the natural environment we call home. “Cherie appreciates beauty in all its forms, both natural and manmade,” says Terrence Walters. “We’re lucky to have her on our team.”

Tamarisk bowls and trays for sale in Gallery 873. A portion of the sales benefit the removal of invasive Tamarisk in the Kayenta community



Ron Kirchen, Barry Gray and Chuck Warren plan their next move in the tamarisk removal operation.



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