



Turning Times

THE NEWSLETTER OF THE
CASCADE WOODTURNERS ASSOCIATION

AUGUST 2022

CASCADWOODTURNERS.ORG

PRESIDENT'S LETTER

The August 18 meeting will present an IRD by Phil Rose of Dragon's Rose Studio. Phil is an accomplished woodturner and artist. The IRD chosen is "Split Turning". Phil will walk through the steps of creating one of his split turned pieces from basic wood through finishing and embellishment ideas.

Typically he embeds fused glass into the piece, but other options will be discussed, including 3-D painting techniques, carving and other embellishments. His demos have gotten excellent reviews for his knowledge, creativity and presentation. Phil's Interactive Remote Demos invite audience questions and participation, so come join in and watch, learn and interact.

For those who cannot join us in person at Wild Lilac, the Zoom session will open at 6:30, the business meeting will start at 7:00 and Phil's demo will start around 7:30.

Remember, we are still having breakthroughs of Covid here in Portland, so we ask that all who attend in person be fully vaccinated and practice



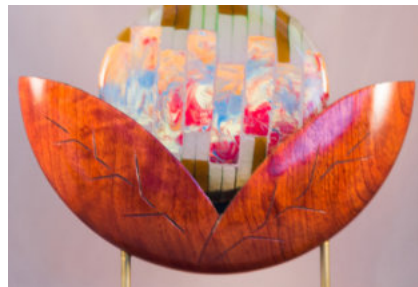
AUGUST DEMONSTRATOR

Our August demonstrator is **Phil Rose**, who will demonstrate split turnings.

Phil Rose is known for his thought-provoking wood-based art that starts life on a lathe but may be embellished with wood burning, dye, fused glass, or other delightful techniques. Some of his current work is inspired by thoughts of wave patterns and abstract shapes and creating common objects with different wood.

You can find out more about Phil on his website:

<https://dragonsrose.studio>



OUR JULY MEETING

Talented turner and AAW demonstrator **Donna Zils Banfield** talked about using woodburning to create textures, and about combining those textures with paint. Her IRD will be posted on the club website.



SEPTEMBER AUCTION

Hello Members, the **Cascade Annual Auction** is coming up on **Thursday, September 15th**. I will be leading the auction again this year! It will be held at the Wild Lilac facility, we are we are hoping for a warm, but not too hot September night. We will have all the doors open for maximum ventilation, so please join us in person for this auction.

I will need some wood movers and someone to assist Dave Colson in identifying each bid item. I will be personally calling for your assistance, but if you would like to volunteer, please contact me via email – gbborders@comcast.net.

Some of our reliable supporters, such as Goby Walnut, have committed to make a donation, but donations are down a bit this year. If you have quality wood in your shop that you don't mind donating to the club, that would be awesome. I am also requesting more members to donate one of their personal works for the auction. I know that I am always thrilled to cast the winning bid on any piece from one of my colleagues, so please consider donating one of your own creations to the auction.

Cascade Woodturners have two primary sources of income – membership dues and proceeds from the auction.

Gary Borders, Past President and Current Auction Czar



PRESIDENT'S LETTER CONT.

caution. We will keep our doors open for maximum air circulation and arrange chairs with distance between them... and if you need we have masks for those who wish to go that extra mile and wear them.

Looking toward September 15 we will have our Annual Wood Auction with the Auctioneer, Dave Colson, keeping the auction lively for all. Watch your email for details closer to the date. Gary Borders has been hard at work securing a great selection of wood to keep your coffers filled!

Details for October 20 and November 17 meetings will be coming in the next couple of weeks.

See you all on Thursday, August 18. Come early (6:30) if you can and help set up the room... and anyone who can help take down and store away items after the meeting will be greatly appreciated too!

Suzanne Jensen, President

GRESHAM ARTS FESTIVAL

July 16 began with a slight overcast, perfect for setting up our booth at the Gresham Arts Festival (GAF). Suzanne Jensen and Len Otto met just before 6:15AM, and with DJ and a couple other GAF volunteers quickly had the awning, tables, shelves, and lathe unloaded and ready for set up.

Suz and Len had the booth arranged within an hour and a half, which was good timing as people began arriving about then.

Only five nonprofits are juried into the GAF each year. This year was our third time participating. While we are not able to sell any items per

their nonprofit rules, we manage to "sell" our club and the art of woodturning. Plus, if you loan us items for display, we are free to give out your

business cards and contact info.

This year, turners Jerry Harris, Steve and Katherine Walgrave, Elizabeth Willard, Rick Rich, and Ajit Aserappa definitely connected with the crowd, and the ones they may have missed were

cornered by hosts Al Stickel, Tyler Pierce, Steve and Katherine Walgrave, Joyce Botsch, Charlie Gray, and Suzanne Jensen. Steve Walgrave, being the good dad he is, had taught Katherine to turn when she was young. She felt confident enough to demonstrate turning at the

GAF CONTINUED

GAF while here on her vacation from Australia. She also was a great



ambassador for our club.

Jerry cranked out top after top, giving them away (after children chose the colors they wanted on them). Steve tag-teamed with Katherine on the lathe, Steve and Katherine making key-rings. Elizabeth made hollow forms, Rick turned captured rings (doubles no less!) and mallets, and Ajit made boxes. All "sold" us as a club, and as woodturners.



Harvey Rogers supported the effort through Turning Times. Suzanne Jensen, Joyce Botsch, and Len Otto organized the event for Cascade Woodturners. A big thank you to each of them, and to Cascade for the financial support!



If you haven't been to the Gresham Arts Festival, it truly is worth going. Better yet, volunteer for a turn at our booth, either turning or hosting. If you can't be there for whatever reason, help behind the scenes by loaning us a piece of your work, helping with the organization or the set up, or donating a few pieces of wood.

We are looking forward to seeing you there next year!

Len Otto, GAF Liaison



HANDS DON'T MAKE THE BEST CLAMPS

The following quote is an excerpt from the gofundme page of a woodturner in Florida that I follow on Instagram. This happened to his wife who, after losing her hotel management job due to COVID, began to help him with his woodturning business.

“While drilling a hole in a small piece of hardwood, the forstner bit slipped off the wood and went directly into her hand between the thumb and forefinger tearing muscle and flesh. They had to remove the bit surgically and stitch muscle back together and stitch the large hole that was left by the bit.”



The first and most immediate correction that comes to my mind is to ALWAYS clamp material on the drill press (or when using a hand held drill for that matter). Even if your hand is well away from the bit, all too often the bit can bind on breakthrough and spin the material, causing cuts, scrapes and/or bruises. There are a slew of devices made specifically for this operation, but my favorite are quick grip, or trigger grip clamps. They are simply too fast and easy to use that coming up with a good excuse not to is nearly impossible.

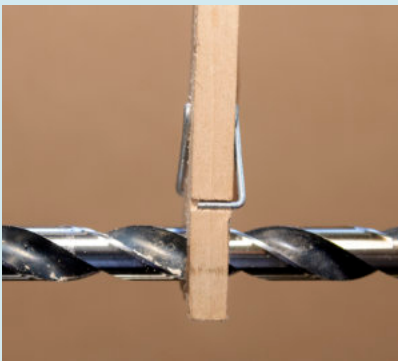
The second thing that comes to mind when reading this story is a reminder to regularly go over safety and working processes with those helping you in the shop. It is so easy to forget that others don't have the same experiences as you and, for any number of reasons, they may be hesitant to remind you.

This incident happened a couple of months ago, and last time I checked in, she was recovering well.

Kevin Jesequel, Safety Officer

DOUG PIZAC'S TOOL TIP

A hhhh what a simple wooden clothes pin can do beyond hanging up clean wet laundry on a clothes line.



When turning rough bowls there are a few methods in getting starting that all end with enough wood at the bottom so don't end up with a funnel. Some hollow

and do their depth gauging when getting near the bottom while others use a drill bit with a piece of tape marking how deep the bit needs

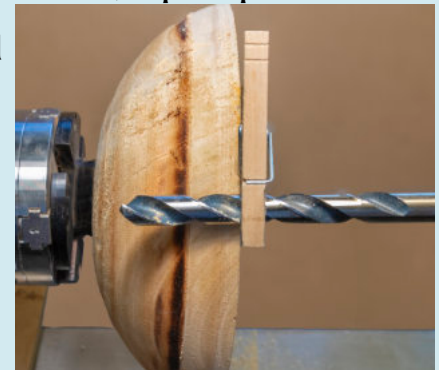


to go.

Another option is the trusty clothes pin instead of tape. It is just as accurate and quicker/easier to do.

Instead of tearing off a piece of tape that you have to pick off afterwards, clip the pin onto the bit marking the desired depth and drill until the clothespin reaches the blank.

Doug Pizac



UNIQUE TEACHING OPPORTUNITY!

I have been teaching Woodturning at the Multnomah Art Center for over ten years and am now looking to call it quits. If you have any interest in teaching Woodturning, it's a great place to work. There are 6 lathes that normally need little maintenance. Quite a bit of wood, tools, and other accessories. 6 students at a time is my personal limit. If you are interested, give me a call and we'll talk. Thanks,

Jerry Harris 503-577-6909

JULY SHOW AND TELL



Gary Borders
Dublin Viking bowl from Irish ash, wa



Dale Larson
English Walnut Bowl



Gary Borders
birch plate, waxed,
from Glenn Lucas' class



Dale Larson
Maple Bowl



Scott Davis



Dale Larson
Black walnut bowl



Kathleen Duncan
beaded cherry bowl



Steve Newberry
Maple trial run teapot, no finish



Gary Borders
Spalted birch and wax,
from Glenn Lucas' class



Mike Worthington
Petrified Wood

Thank you Doug Pizac for providing most of these images!

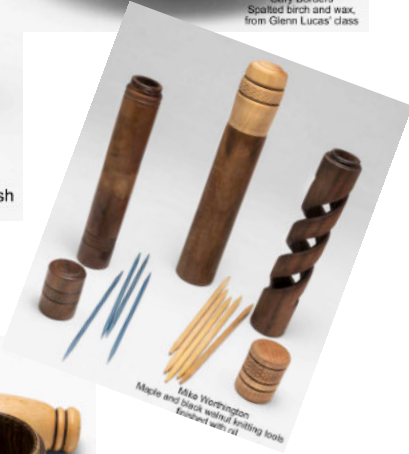


Harvey Floggers
watch, tablet and phone
charger

Harvey Floggers
watch, tablet and phone
charger



Mike Worthington
maple darning egg and
walnut lidded box



Mike Worthington
Maple and black walnut
finishing tools

Dale's Open Shop

Open shop for August will be Saturday Aug 27th starting at 9am.

Lots of skilled turners will be available to help with projects.

Dale Larson, woodbowl@frontier.com

Bring your tools and an idea and we can put you on a lathe.

Everyone is welcome.



TURNING THE INSIDE OF YOUR DRY BOWL

This newsletter article assumes that you have completed the first 4 steps as outlined in Cascade Newsletter articles on turning a green bowl from the previous 4 months. It is recommended that to complete steps 4 and 5 as close together as is practical – and in the same day, if possible. Even though you think your bowl blank is dry, it will continue to move, so plan to complete the inside of the bowl before the wood moves too much.

There are several things you must accomplish in this step to prepare for completing your bowl.

1. Mount your partially completed bowl in your properly sized chuck.
2. Flatten what is now the top of your bowl blank
3. Cut into the top of your bowl blank making short strokes
4. Establish the bowl rim and shape
5. Continue cutting into the bowl with further short strokes
6. Cut into your blank using a bowl gouge, following the shape of the outside.
7. Measure the depth of your bowl blank.

8. Continue removing material from the bowl to the appropriate thickness.
9. Clean up any tool marks before sanding
10. Sand the inside of the bowl through the grits
11. Apply your finish of choice

1. Mount Your Partially Complete Bowl.

Mount your partially completed bowl in the lathe chuck you planned for in Article #4. If you have sized your tenon properly and with an angle that matches your chuck, this should be a trivial step.

Be sure to press against the center of your blank toward the center of your chuck. Use your chuck wrench to tighten the chuck around the tenon, making sure to tighten the chuck on both sides of your chuck.

Stand out of the line of fire, just in case the tenon comes loose – and turn your lathe speed down very low – then turn on the lathe with the partially completed bowl blank in the chuck.

Look to see if the blank turns smoothly as it spins. If there is any wobble visible, immediately turn off the lathe. If the wobble

is significant, loosen the chuck and ensure it was blank is properly seated. If the wobble is very minor, you can sometimes rotate the blank within the jaws and re-tighten it.

DO NOT proceed to step 2, until the blank runs true in the chuck.

2. Flatten the Top.

Next is to remove any chain saw marks from what is now the top of your bowl. One of the safest ways to do this is to make small cuts into the top of the bowl that that put pressure directly into the chuck Vs pressing across the bowl blank. The latter can cause pressure across the bowl that has potential to pop it out of the chuck.

You want as much as possible of the gouge pressure to be directly toward the chuck. These are small cuts – starting with the outside of the bowl apply the bowl gouge to the blank by taking only 1/4" to 3/8" steps across the bowl.

Put the gouge on your hip and move your hip to the right taking only about a 1/4" bite into the blank. Move forward another short step toward the center and repeat the cut.

TURNING THE INSIDE OF YOUR DRY BOWL CONTINUED

What you end up with is a set of concentric cuts into the end of the blank.

Once this has been achieved, you can lightly draw the bowl gouge from the center of the blank towards you, flattening each of the concentric cuts until the top of the bowl is flat. You can make this last cut multiple times, until the blank is flat.

3. *Cut Into the Top of the Bowl.*

Once the top is flat, you can move in from the edge a bit, let's say $\frac{3}{4}$ " to 1", depending on bowl diameter, and begin to cut into the newly flattened area in the manner described above – bowl gouge handle at your hip and making cuts by swinging your hip/body to the right making $\frac{1}{4}$ " to $\frac{3}{8}$ " cuts that begin to look like concentric circles.

Leaving the $\frac{3}{4}$ " to 1" on the outside sets you up to nicely define the rim. Continue these short strokes with the gouge and cut into the depth of the bowl about 1" to 2".

4. *Establish the Bowl Rim.*

Defining the bowl rim is next. This is best done while the bowl is mostly still solid. We do this when you have only cut down into the bowl 1" to 2". If you went deep into the bowl before defining the rim, the bowl would begin to become less stable – the top edge of the bowl would begin to 'flutter' a bit. Many rim styles are possible.

I like a rim that is set at an angle into the bowl from the edge. Now that the rim stands proud of the bowl center, you can use your bowl gouge to begin at the edge and move the handle away from you as you cut into the bowl.

As you do this, be sure to keep some pressure against the left side of the bowl gouge as you enter the cut – this will help keep the gouge from skating to

the left and damaging the outside of the bowl. Moving the handle away will give you a nice curvature to the rim.

You may choose to undercut the rim a bit inside the bowl to give a nice feel, or you may prefer to go straight down the side of the bowl from the rim. Many other nuances are possible.

5. *Continue Cutting Into the Bowl.*

Having established the rim, it is time to begin working on the depth of the bowl. You can use your bowl gouge and approach the bowl near the center, using one of the shallow concentric circles you established in step 3, above.

Here, you will need to reach across the lathe bed with your bowl gouge and pointing the tip of the gouge toward the headstock. Ensure the bevel of the gouge that is nearest you is pointing to the center of the bowl / headstock.

As you enter the wood, you will begin to open the flute of the gouge to the wood – that is to say you will rotate the bowl gouge counter clockwise about 30 degrees. As you begin this rotation, you will also pull the handle of the gouge toward you.

This will allow the gouge to take a bite out of the center of the bowl blank. This action is far easier to show and observe than it is to describe.

You will continue this action by again positioning the bowl gouge handle away from you – you will have to reach across the lathe bed – place the tip of the gouge into another concentric cut and rotate the bowl gouge about 30 degrees while pulling the handle of the gouge toward you.

6. *Hollowing the Bowl.*

As you near the edge of the bowl, be careful to ensure you

are following a path that is parallel to the outside of the bowl.

Depending on the shape of your bowl, you may be able to continue cutting deeper into the bowl with the same bowl gouge, say a 45 or 55 degree bevel gouge, or it may become necessary to move to a blunter gouge for the bottom $\frac{1}{3}$ or so of the bowl.

This blunt bowl gouge, say 80 degrees is often called a 'bottom feeder' gouge. For reasons of geometry, you simply are unable to cut the bottom $\frac{1}{3}$ of the bowl using a gouge with a sharper bevel angle.

7. *Measure the Depth.*

Before you go too deep into the bowl, it is time to measure how much material you can safely remove from the bowl. There are several methods measuring the depth, but one of the simplest is a pair of large, curved calipers.

If possible, you can slip one end of the calipers thru your chuck jaws, so you can get the caliper on the bottom of the bowl. With the other end, you can reach inside your bowl to the bottom and determine how deep you can cut into the bowl.

The calipers will also be used to measure the thickness of the bowl side at various locations. You should try for uniform wall thickness, but leave a bit more material in the bottom $\frac{1}{3}$ of the bowl.

As you measure the wall thickness with the calipers, try not to drag the calipers across the outside of the bowl as you can damage your finish. Instead, take a measurement, open the calipers, move them, then take another measurement.

8. *Getting to the Right Thickness.*

TURNING THE INSIDE OF YOUR DRY BOWL CONTINUED

Continue to use your bowl gouges to remove material from the wall of the bowl and from the bottom, using the appropriate bevel angle gouge to achieve you cuts.

9. Clean Up Tool Marks.

Depending on your skill level, you will likely have some tool marks in the wall and bottom of the bowl. Some turners like to move to a smaller bowl gouge, say a 3/8" gouge for the final few cuts on the wall.

Depending on the geometry of your bowl, you may be able to cut the entire curve with a 55 degree 3/8" gouge, but it is quite possible that you will need a bottom feeder to finish off the bottom 1/3 of your bowl.

Many turners will want to complete the clean up by using a negative rake scraper. This tool must be presented

to the bowl flat across the tool rest. Be very careful not to raise the tip of the negative rake scraper as you can get a nasty catch that will likely ruin your bowl. If your tool marks are minor, you may be able to go directly to sanding.

10. Sanding the Inside.

Before sanding, I like to spritz the inside of my bowl with a bit of water. As the water dries, it will raise the grain a bit. This raised grain will be cleaned up as you sand through the grits.

Using a series of sanding grits from 80, 100, 120, 180, 220, thru 320 will allow you to clean up minor tool marks and prepare your surface for finishing.

I like to start with 80 grit even if my bowl looks pretty free of tool marks. There is danger in starting with a higher grit,

because if I discover tool marks in a higher (smoother) grit, I will have to start the sanding over with 80 grit anyway.

11. Apply Your Finish.

There are a nearly endless number of finishing products you can use, but of course, you will most likely select the same finish you applied to the outside of the bowl. At my level of skill, that is most always walnut oil, maybe 2-3 coats, which I let dry for several day or a week. I do like to use a mineral oil / beeswax over the top of this. If you have a wax that also contains a bit of carnauba wax, you will have a more resilient finish.

Gary Borders,
Past President

Women in Turning

The next WIT class will be Sept 10 at the Southwest Washington meeting location. If you or someone you know should be added to the WIT email list, please let me know.

Kathleen Duncan, WIT Liaison

360-241-378 or
woodspinner@gmail.com

For more info about WIT nationally click [here](#).



For Sale

Members can advertise things they are selling. To see their ads, log in and click [here](#).

The Company Store

The Company Store is back at the live meetings at Wild Lilac!

We now have onsite storage at Wild Lilac and most of the store supplies are now kept there and are available at the meetings.

The Company Store is here for the benefit of our members. We buy in bulk (usually with a discount) and sell at cost!

The Store now carries 2" Scalloped Sanding Discs, hook & loop backed, for power sanding. Grits available are from 100 through 400.

Packages of 10 or 50 are available.

We continue to carry Klingspor 9x11" sheet sanding paper-backed & cloth-backed, Walnut Oil, EndSeal, as well as StarBond CA glues and accelerator.

Store supply prices are on the website.

**Steve Walgrave, Secretary
and (hopefully temporary)
Store Keeper**



In-Person Meeting Place

When Cascade meets in person it meets at the Wild Lilac Child Development Center (Wild Lilac), which is located at:

[3829 SE 74th Avenue, Portland, Oregon.](#)

There is plenty of parking on 73rd Avenue, and you can walk right into the meeting room!



Vendor Tip

Cascade received this tip from the folks at [easyinlay.com](#):

Do you have a pile of old sandpaper in a cabinet, a drawer, or a shelf, just waiting to be reused? Here's your Easy Inlay tip for the day: **THROW IT OUT!** No, really. Right now. Toss it.

When your sandpaper gets old and clogged, you risk burnishing your surface, which can create excessive heat in the resin. Once the resin is hot, the sandpaper can deposit dirt and grime into your work. That's bad.

Sandpaper is designed to be disposable, and

now is your chance to dispose of it and buy some new. And who doesn't like buying new stuff for their shop or crafting space?

Thank you for your support of Easy Inlay; hit reply and let us know if you have any questions.

Happy Making!

Scott & Nancy

www.easyinlay.com

info@easyinlay.com

Vendor Tip

Cascade received this tip from the folks at starbond.com:

Wondering why your CA glue didn't perform as advertised? There are instances where just a little extra information and technical guidance on the product can address your product issues. Therefore, it's important to understand the following factors that affect curing time:

Temperature - CA glues take longer to dry in cold temperatures. If possible, increasing the temperature of the workroom will improve the curing speed.

Volume of CA glue applied - When a larger amount of CA glue is applied on a given surface, the glue may take longer to dry. Use the smallest amount you need - the more CA spreads out, the faster it will cure. The ideal would be one drop to cover one square inch, but you'll need more on porous surfaces including most woods. When filling voids we recommend the 'layering method'. The

'layering method' is simply applying a thin bead of CA at a time - no thicker than 0.25mm; spray no more than 2-3 spritz of accelerator; allow a few seconds to cure; repeat the process until the void is filled.

Density and Porosity of the Bonding Surface - Denser and harder materials have low surface energy meaning the glue will take longer to dry on these types of surfaces. Soft, porous materials have high surface energy, and CA glues dry more quickly on these types of surfaces.

PRO TIPS:

It is highly recommended to use an Accelerator when a faster drying time is desired.

It is almost mandatory to use an accelerator when working with colored CA. The pigment in colored CA glues significantly slows down the curing process.

Starbond.com

Cascade's Sponsors

Support of the sponsors listed helps make available tools and supplies for our hobby. Remember that your current membership card may good for discounts at these firms.



Milwaukie Hardwoods LLC

Milwaukieshardwoods.com



www.gobywalnut.com



Gilmer Wood Company

Gilmerwood.com



Klingspor Abrasives, Inc.

Klingspor.com



Rockler Woodworking and Hardware

Rockler.com



Woodcraft Supply LLC

Woodcraft.com



Woodcrafters Woodworking Supplies

Woodcrafters.us



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Remote Demonstration Event Calendar

The American Association of Woodturners maintains a list of remote demonstrations. Members of the AAW can access it here:

<https://community.woodturner.org/events/ird-demonstrations>

Local Woodturning Chapters

Northwest Woodturners

Next Meeting: Thursday, September 1, 2022
Multnomah Art Center

John Beechwood — Yarn Bowls

Southwest Washington Woodturners

Next Meeting: Friday, August 26, 2022
Annual BBQ and Club Auction

Willamette Valley Woodturners

Thursday, September 11, 2022



Willamette Valley Woodturners

Local Classes

The following local stores offer a variety of classes on turning:

Rockler Woodworking and Hardware,

11773 SW Beaverton-Hillsdale Hwy Beaverton, OR 97005.

Rockler's list of classes is here:

<https://www.rockler.com/retail/stores/or/portland-store#mt>

Woodcraft of Portland,

12020 SW Main Street, Tigard, OR 97223.

Woodcraft's list of free classes is here:

<https://www.woodcraft.com/stores/portland/events>

Woodcrafters,

212 NE Sixth Ave | Portland, OR 97232

Demonstrations and classes are currently suspended