



Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

MARCH 12, 2025

VOLUME 2 NUMBER 6



Todd Williams



Jayson Cote



Jon Moore



Gerald Jensen



Doug Miller

Clockwise from top left: Spalted cottonwood vessel; Cherry pig; Herringbone vase of mahogany, maple, and walnut; Basswood bowl; Ambrosia maple bowl.



Joaquin Juatai



Gonzalo De La Cruz



Kieth Hyland



Hugh Corbett

Clockwise from top left: Pacific yew and brass lidded box; Figured walnut bowl; Walnut natural edge bowl; Ash multi-axis candlesticks.

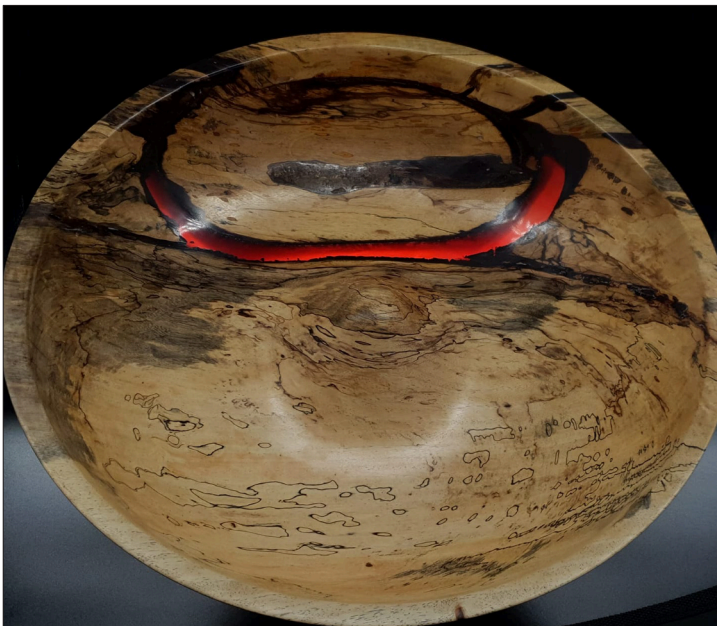
**Your art belongs in our newsletter!
Email hi-res images to
editor@worldwidewoodturners.org.
Include a brief description and
make sure you identify yourself so I
can give you credit!**



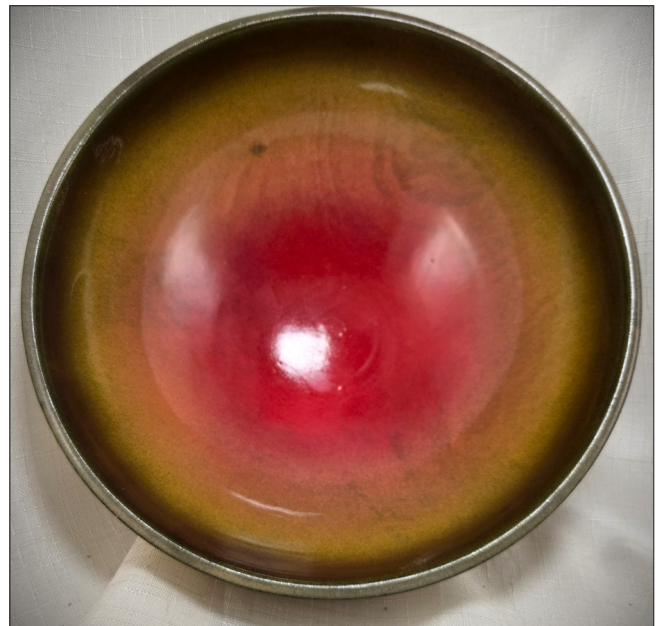
Bob Moffett



David Swain



Shay Maher



Dewey Johnson

Worldwide Woodturners meets every Wednesday at 7 PM EST via Zoom! Go to worldwidewoodturners.org and click "Go to meeting." Weekly demonstrations!

Clockwise from top left: Cherry platter, the rim is black Jesso, the next circle is egg shell and putty dyed red and the center is copper leaf over black Jesso; White cedar pedestal bowl; Bradford pear bowl with blended air brushed acrylic paint; Tamarind volcano bowl with resin inlay.



Ron Pollman demonstrated his techniques for turning these cupcake boxes during our March 5th meeting. Video of the demonstration alone, or of the full meeting, can be found on our YouTube channel, @worldwidewoodturners1.

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Craig Woodruff



Chris Nielan



Dale Slaughter



Don Francis

Above: Spalted oak vase;
Middle: Spalted maple lighthouse; **Right, top:** Maple crotch-figure vessel; **Right, bottom:** Maple burl sphere on a walnut stand.

What makes an Urn?

By Brenda Thornton

My name is Brenda Thornton, also known as Band Aid Brenda. This name was given to me by Capt. Eddie because, for quite awhile when I first began coming to Wednesday meetings, I had a band aid. After going to a woodworking symposium where I turned a pen, I've been turning about 5 yrs now. I loved it, so I was hooked.



I'm almost 62 yrs old. Been retired for about 3 yrs. from Honda where I worked on the assembly line making engines for 17 yrs. I have 2 grown daughters and 3 grandchildren. I live in Ohio and don't like to drive in snow. However I manage to drive 2 hrs to my brothers about once a month. We are very close.



The purpose of this article is to say an urn is nothing more then a container with a lid. It can be any size any shape and have any kind of lid or closer. I've used PVC pipe, a pop fit lid, a cork and a sliding lid.

The first urn is fog wood. I found a log on the side of the road on my way back from my brother's one day so, I figured it would be perfect to use as his urn. This one is finished with Parfix 3408 and has a cork closer.



Second urn was for my dog. It's finished with Parfix 3408 and has a PVC cap and threads. I also added his picture sealed in a coin case on the top. Riki was



50 lb Cocker spaniel.

Third one is for my best friend. I also made one for her husband. This one is cedar finished with Parfix 3408 and has a PVC closer.

Fourth is one I made for credit cards. It has a funnel inside of the opening so the card pieces can't come back out. I cut the card, then fit it down

the funnel.

Fifth one is sycamore. This one was for my daughter's dog. It was finished with lacquer and has a pop fit top that we glued shut after filling. Also, for this dog I made a small one for my granddaughter from pine and stained it with a dark walnut. This one was made just like a box then glued shut. I also laser engraved the dog's name and dates on the lids.



Sixth and seven was made for my ex husband (one for each of our daughters). These were made from black walnut. First one was mostly sap wood so I used black red and yellow Rit dye to make it darker. Then finished with tung oil.



This one has a spin top on it that spins on a wooden pin I turned. Then my granddaughter made a 3D chess piece for the top. Seven was finished with lacquer and has a pop fit lid.

So in conclusion an urn can be made from anything be any shape with any closer and have any finish. Use your imagination and create something memorable.

Laser Engraving for Wood Turners

Written with AI assistance by Todd Fipps

Getting Started with Laser Engraving

Woodturning is a craft rooted in tradition, but that doesn't mean it can't benefit from modern technology. For generations, woodturners have used chisels, gouges, and fine carving tools to add embellishments and details to their work. While these methods produce stunning results, they also require years of practice, steady hands, and significant time investment. That's where laser engraving steps in—offering woodturners a way to add intricate designs, personal touches, and branding with unmatched accuracy and efficiency.

Laser engraving is a non-contact process that uses a focused beam of light to burn or etch designs into the surface of the wood. This allows for incredible detail, whether it's a delicate pattern on a bowl's rim, a professional signature on the base of a piece, or a decorative scene burned into a platter. Unlike traditional carving or pyrography, laser engraving is fast, precise, and highly repeatable, meaning you can achieve the same results time and time again.

Before diving in, it's essential to understand the core benefits, safety considerations, and workspace requirements that come with laser engraving. Ensuring you have the right setup and knowledge will make your engraving process smoother, safer, and more enjoyable.

Why Use a Laser Engraver?

Laser engraving is quickly becoming a must-have tool for woodturners of all skill levels.

Whether you're a weekend hobbyist or a full-time professional, the advantages of adding a laser to your workflow are numerous.

1. **Personalization & Customization:** One of the most exciting aspects of laser engraving is the ability to make one-of-a-kind pieces.

Adding a signature, logo, or personal message transforms a standard wood-turned object into a meaningful keepsake. Imagine engraving a customer's name on the bottom of a handcrafted bowl or adding a special message to a gift. The ability to customize each piece enhances its value and appeal.

2. **Intricate Detail & Fine Engraving:** Laser engravers can produce patterns and images that are nearly impossible to create by hand. From delicate floral borders to

complex Celtic knots, a laser allows woodturners to incorporate ultra-fine details without the painstaking effort of hand carving. The level of precision makes it easy to replicate designs consistently while maintaining the natural beauty of the wood.

3. **Efficiency & Repeatability:** Traditional carving, inlay, or pyrography can be time-consuming and difficult to replicate perfectly across multiple pieces. Laser engraving eliminates inconsistencies, ensuring that every engraving is exactly the same—whether it's your logo on the bottom of a bowl or a decorative band around a vase. Additionally, what might take hours to engrave by hand can be done in minutes with a laser.
4. **Protecting the Integrity of the Wood:** One of the greatest advantages of laser engraving is that it's a non-contact process, meaning there's no physical pressure applied to the wood. Unlike traditional carving, which involves chisels and gouges that can potentially chip, crack, or weaken the wood's structure, a laser beam simply burns the surface to create precise markings. This makes laser engraving an excellent choice for delicate, thin-walled turnings or pieces with intricate details that could be damaged by conventional tools.

Heat management is crucial when working with laser engravers. The laser produces intense, concentrated heat to burn the wood surface, and if the power settings are too high or the engraver lingers too long in one spot, it can cause burning beyond the intended engraving depth, leading to:

- **Cracking or warping** – Some woods, especially softer ones like pine or spalted woods, may expand unevenly due to excessive heat, resulting in splits or warping.
- **Charring and excessive burning** – While some degree of burning is part of the process, excessive heat can cause deep burns that

Wood Turners Worldwide

Capt. Eddie Castelin - Founder
Dane Chandler - Administrator
David Rhodes - Webmaster
Joaquin Juatai - Editor

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distort the engraving details.

- Fire hazards – If the laser is set too high or left running in one spot for too long, it can ignite wood fibers, sawdust, or other flammable materials nearby.

To prevent these issues, always:

- Use the correct power and speed settings – Lower power and faster engraving speeds help avoid overheating.
- Monitor engraving depth – A deep burn isn't always necessary; lighter engravings can still be highly detailed.
- Keep the workspace clean – Remove sawdust and wood shavings from the laser area to reduce fire risk.
- Never leave the laser unattended – If a piece starts to smolder, stop the engraving immediately.

Being mindful of heat levels and engraving settings ensures that your work remains structurally sound, safe, and visually appealing. With the right adjustments, laser engraving enhances your woodturning without damaging the integrity of the piece.

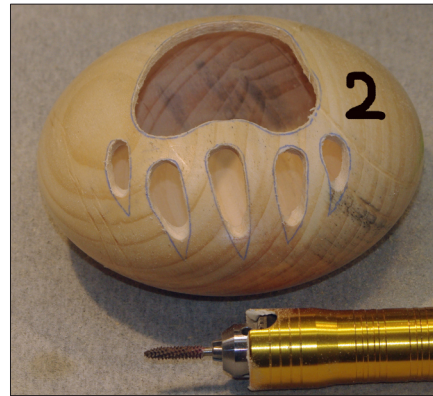
To be continued in Volume 2, Issue 7 ...



Making a Bear Paw Hollowform

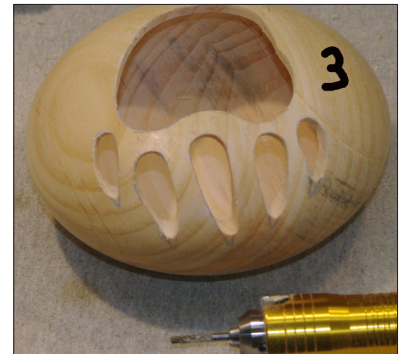
By David Swain

Step1- I have it turned and hollowed, from 1/8" at the rim, to 3/16" at the bottom. I apply my sanding sealer usually 2 coats. Then I use Saral paper to apply the pattern.



Step2- I use my tapered coarse Kutzall burr to rough out the openings. I take it down to within a 1/32" of the lines. I'm careful not to go too far on the tips of the claws.

Step3- I first use a 1/2" sanding drum to do the large opening to the line. I then switch to a 1/8" double cut carbide cutter for the claws. I clean them up as close as I can get to the tips. I then get out my Exacto knife and finish the points of the claws. I start with a "V" shaped relief cut in the middle and work toward the lines. The thinner the slices you take the better. The grain of the wood does not always run with the cut.



Step4- I paint the edges of the openings. In this case black. Then put it on my little tube vacuum chuck and spray the gloss lacquer. I do between 3-5 coats. Finally buff with tripoli on my 8" buffing wheel.

This can be tricky with loose cloth buffs. I've switched over to Airwave 8 inch soft buffs.



Do you have a tutorial, tip, or trick? It belongs in our newsletter! Email text and high-resolution photos to editor@worldwidewoodturners.org!



Bob Grinstead



Howard King



Billy Burt

Clockwise from top left: Walnut and elm triangle dish; Chinese chestnut hollowform urn; Elm yarn bowl; Segmented cookie jar. **Facing page, clockwise from top left:** Spalted maple bowl; Spalted oak lighthouse; Mystery wood vase; Poplar bowl turned on four centers; Segmented oak bowl.



Roger Wollam



Victor Todd



Patrick Hoggard



Stanley Langford



Ruby Cler

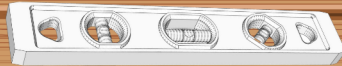


Jim Duxbury

Level-up



•3 Full Days of Demonstrations
•4 Complete Turning Pods



Instructors

Dean Grimes	Jeff Walters
Kade Bolger	Brent Sobotka
Billy Burt	Roger Wollam
Tim Hatch	Dan Smith
Paul Hannaby	Dave Rhodes
Martin Clarkson	Sue Jilek
Gary Hales	Jim Duxbury
Matt Harber	Rita Duxury
Joaquin Juatai	

September 17-20 2026
Wisconsin Rapids Wisconsin

Tuition Cost \$160

Includes all training &
Evening Meal

Hotel Accomodations are now available.



levelup@worldwidewoodturners.org

More details to come!!!



Level Up: Lidded box techniques

Joaquin Juatai

Editor Joaquin Juatai will share techniques for grain matching, slip-fit lids and more when making lidded boxes.

Participants will be able to finish their pieces either on or off the lathe.

