Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter



2024

Volume 1

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

Dreams Do Come True - January 3, 2024 - Volume 1 Number 1

2023 Year in review

Some Dreams Do Come True!

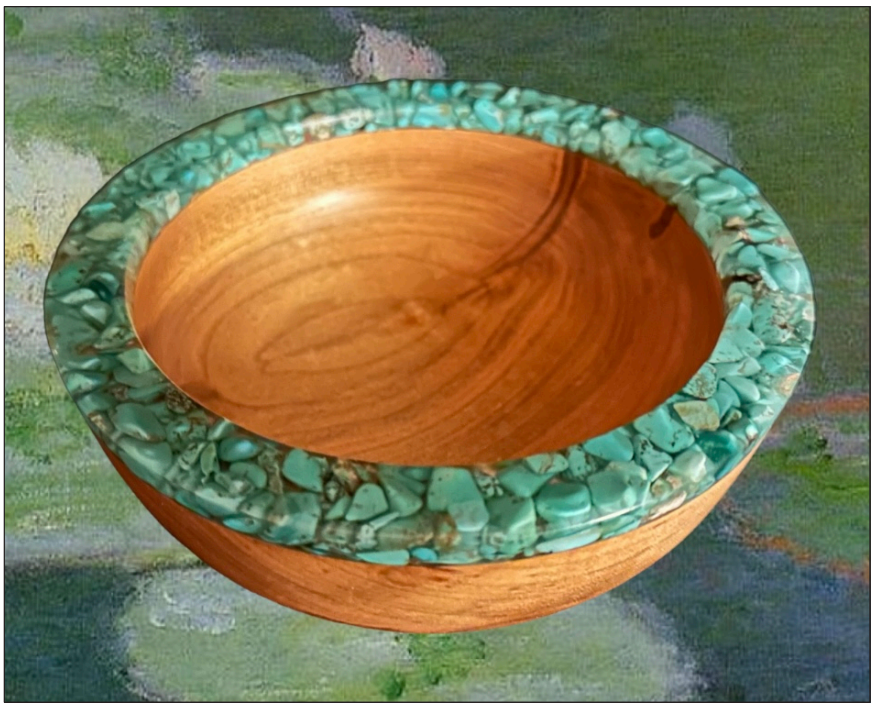
This newsletter is just another of such dreams. When I first dreamed of a club such as WorldWideWoodturners, I dreamed of a club which could offer everything a woodturner would ever look for.

With the efforts of volunteers, only volunteers, WWW is now one step closer to that dream. This newsletter is a rather unique format. It is being created by our members, for our members, and not restricted or limited in any way. This Newsletter is to be freely shared on any and all platforms in the world. It's your newsletter, waiting for your input and photos.

This is another example of what happens when dreams come true.

Captain Eddie Castelin





Todd Williams



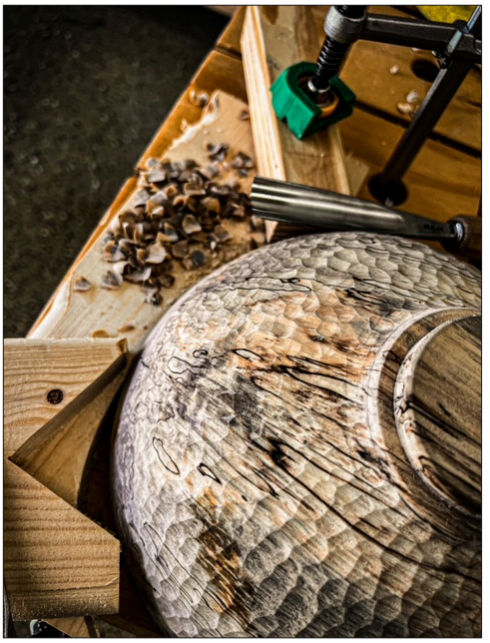
Radek Teterycz



Ron Kisko



PTM Moore



Walter Darby

New for 2024

Welcome to the first edition of the all new newsletter for your club, WorldWideWoodturners!

Just as this is **your** woodturning club, this is **your** newsletter, and features **your** work, **your** articles, **your** tips and tricks, and more!

We have one request for submissions: the higher the image quality you provide, the better your newsletter will look! Please e-mail your photos at 300 DPI to editor@worldwidewoodturners.org, so we can include them in the newsletter in a printable format.

It's the new year! What does this year have in store for the World Wide Woodturners? That's up to you!

While we're thinking about the year to come, let's look at some of your work from 2023!



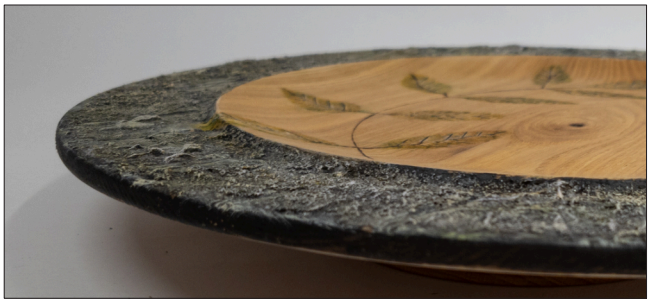
Gary Asher



Peg Schmid



Howard King



Linda Ferber



Andy Schuster



Billy Burt



Heather Budarick



Tim Hatch



Doug Miller



Ron Radliff



Tana Munoz



Jim Walt



Dan Brown



Artisans NC MK



Kelly Shaw



Ray Schwarz



Gonzalo de la Crus



David Adell



Dan Leehigh



Daniel Debendetto

Unearthing Hidden Treasures: Finding free wood for woodturning

By Heather A. Budarick

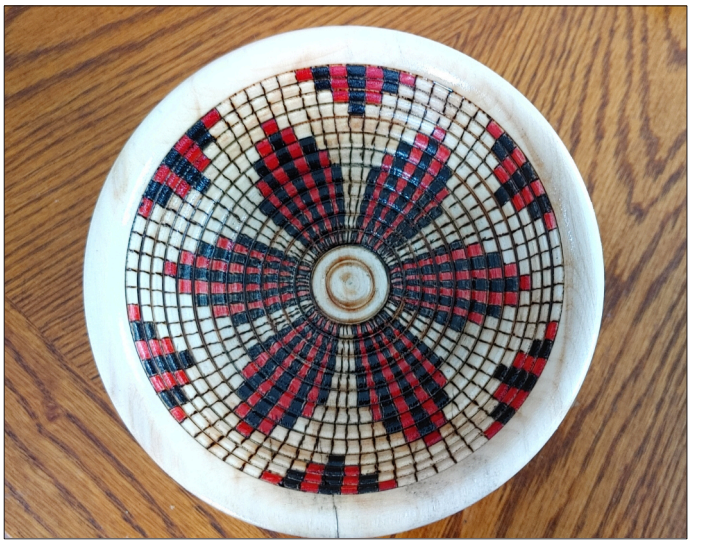
Woodturning, the ancient art of transforming raw wood into beautiful, functional pieces, is a craft that often requires an ample supply of quality wood. However, acquiring wood doesn't need to burn a hole in your pocket. There are various places where you can find free wood for woodturning, turning nature's leftovers into your next masterpiece.

1. Fallen Trees and Branches
Nature can be a generous provider. After storms or windy days, local parks, nature reserves, or even your own backyard can yield fallen trees or branches. Always obtain permission before collecting wood, and ensure you have the proper safety gear for handling potentially unstable timber.

2. Construction Sites
Construction sites are often rich resources of discarded wood. Contact local builders or contractors and inquire about the availability of scrap wood. Remember to ask for permission and make safety a priority when collecting materials from these sites.

3. Tree Removal Services
Collaborating with tree removal services can be mutually beneficial. These companies often have to dispose of wood after cutting down trees. Reach out to them, offering to take some of the wood off their hands. Make sure to follow safety protocols and get proper permission.

4. Local Sawmills and Woodworking Shops
Local sawmills and woodworking shops generate cut offs and discard pieces regularly. Establish good relationships with these businesses and inquire about obtaining their surplus wood. Sometimes, they might even be willing to part with it for free or at a minimal cost.



Heather Budarick

5. Community Resources
Explore local community resources like recycling centers, yard waste disposal sites, or community cleanup events. These places often have wood that can be salvaged for woodturning.

6. Fallen Trees Due to Natural Causes
Keep an eye out for natural events like wind storms, hurricanes, or floods that might lead to fallen trees. Always prioritize safety and legality when collecting wood in the aftermath of such events.

7. Online Platforms and Forums
The Internet has made it easier than ever to connect with fellow woodturning enthusiasts. Explorer online platforms and forums dedicated to woodworking, where people often give away or sell wood at affordable prices. Websites and social media groups can be a treasure trove for finding woodturning materials.

In the world of woodturning, creativity knows no bounds. With a bit of resourcefulness and an eye for opportunity, you can unearth hidden treasures in unexpected places. This list provides a road map for finding free wood for woodturning, encouraging you to explore these avenues and turn nature’s discards into your next turning masterpiece. Happy hunting!



Bob Grinstead



Joe Traynham



Joaquin Juatai



David Adell



Joe Wise



Robert Cox



Paul Rau Jan



Walter Darby



Hugh Mackay



Max Hall



Bob Grinstead



Leonard Davis



Doug Miller



Howard King



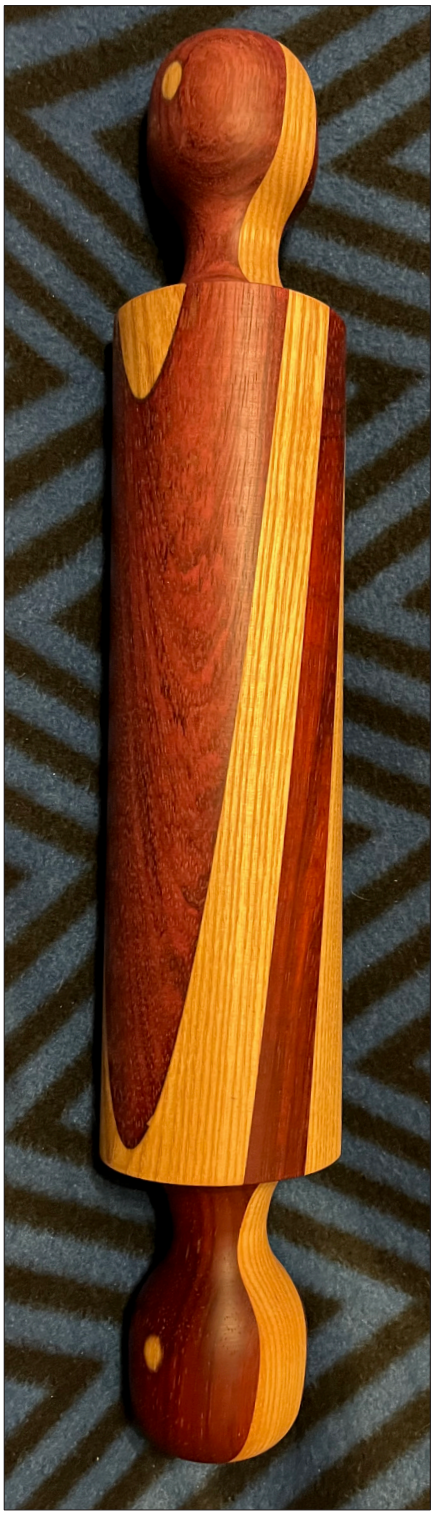
Kelly Shaw



Radek Teterycz



Rick Barnes



Gary Bobenhausen



Ron Radliff



Alex (Wurzle) Nash



Tana Munoz



Pete Meyer



Gonzalo de la Crus

Wood Turners Worldwide

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

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Dreams Do Come True - January 17, 2024 - Volume 1 Number 2

Happy New Year!

"New Year, new to me!" is January's focus for Wood Turners Worldwide. Share pieces turned using a new tool, new tip, or technique! You can even share something you made with a wood you've never turned before!

Throughout the year, we're going to focus on something different each month! Here's the schedule - keep in mind that there will be a tips and tricks edition once per quarter, coinciding with our tips and tricks meeting. We will gather your tips and tricks submissions any time you provide them for inclusion in these editions.

January – "New Year, new to me" Show pieces using a tool or new technique that is new to you.

February – For Loved Ones – share something you made for a loved one – anything from rings to urns.

March – In like a lion, out like a lamb – share something that was chaotic for you, then something calm. For example, a piece that nearly failed and took every effort to recover, then a piece that went smoothly.

April – April showers – show pieces that remind you of rain or water.

May – flowers. Share vases, turned flowers, flower patterns, etc …

June – One tool. Share pieces turned using one tool only (not including cutting mortises or tenons).

July -- Patriotic theme – flags, cannons, etc …



Jon Moore
Spalted Beech Vase. 7.5" x 4"

August – Heat – pyrography, flame figure, etc … Pieces that remind you of the heat of summer.

September – Fall – colored leaves, cornucopias, harvest, pieces that speak to these themes.

October – Spooky season! Show your fall/ Halloween/hunting themed pieces.

November – Thanksgiving – Pieces that you're thankful for, or that were turned with gratitude in mind.

December – Anything but ornaments! Show your turned Christmas gifts! (Ornaments are fine, just not necessarily the focus).



Lonnie Weidner

Hand pierced cherry bowl.



Dane Chandler

Walnut Natural Edge Hollow Form, 10" x 5.5" x 6.5". The finial is Chilean Mesquite with a Eucalyptus base. Each part of the finial is ebonized using iron acetate. 1/8" wall thickness on vessel form. Finished with 6 coats of Minwax Tung Oil



Doug Miller

2 boxes turned from oak. Both are right at 3x3. Finish is Ack's abrasive paste and wax. The color ring inlays are both ResinCrete. The white is the natural color of the material. The blue was colored with Indian ink. I'm still working at getting more information from the company about just what this material is. I'm also experimenting with colorants to get richer colors.



Doug Miller



Ingenious solution to short clearance between centers

Club member Jayson Cote didn't let a lack of clearance between centers deter him from finding a creative solution, fulfilling his desire to turn larger pieces.

Jayson used a 36" tall pillar of 6x6" Douglas Fir standing on end, and attached a plank to the bottom to stand on for stability.

"The upper end has my spare banjo solidly attached via a wooden clamp screwed to the top of the 6x6 and through the banjo (pictured right)," said Jayson.

With a solid stand at this height, Jayson was able to use his tool rests, adjusting the height as needed in normal operation.

"I did replace the normal fastening bolt from my banjo with a capscrew that projects less toward the workpiece," Jayson said.

All attachments were made using 3" wood screws.

"This allows me to achieve diameters much larger than my between centers capacity," Jayson said.

Above from right to left: cherry plate 10-1/2" (maxed out lathe capacity); 14" White Pine, and 18" Ponderosa Pine platters, both turned outboard.



Jayson Cote

Here you can see the banjo attached to the top of a 6x6" Douglas Fir pillar, giving Jayson a solid tool rest in order to turn this 14" White Pine platter.

Let's hear it for our demonstrators!

By Dane Chandler, MSA

Wow, it's hard to believe its 2024 and we are going on 5 years of having the best turning group in the world. More astounding is how we managed to have a free weekly demo put on by a club member since the beginning of our Zoom meetings. It does not go unnoticed and I appreciate everyone of our demonstrators who have invited us into their workshop and took us on an inspiring journey. The ideas, techniques, answer, and instructions we have all experienced is second to none. What we do each week is a one of a kind and cannot be replicated.

With that, I would like to specially thank all the demonstrators we have had over the past few years:

Tres Lennep, Lan Brady, Walt Wager, Bob Moffett, Captain Eddie Castelin, Kade Bolger, Scott Tague, Dane Chandler, Martin Clarkson, Paul Hannaby, Steve Twydell, Matt Harber, Joaquin Juatai, Kirk Kapp, Mark Sillay, David Swain, Dean Grimes, Scott Hampton, Greg Bray, Brenda Thornton, Waukeene Vinson, Doug Rowe, Johnny Hughes, Chris Parker, Gary Blakenbiller, Heather Budarick-Lediard, Robert Franklin, Bob Grinstead, Billy Burt, Tim Hatch, Jim Duxbury, John Brown, Doug Miller, Steve Maikell, Billy Dillard, Wayne Clasper; and anyone who I may have omitted or who did a impromptu demo that I had not regularly scheduled. Thank you all!

That is 36 unique demonstrators! Take a bow ladies & gents, that is something to be proud of!

I would like to get this number [of demonstrators] pushing 100 come next year, If anyone of you would like to invite us along on a journey with you one evening, please reach out to me and I'll get ya setup.

You all make all that's involved with this group so worth it!

WorldWideWoodturners features live demonstrations from club members every meeting! Join us Wednesdays at 7:00 PM Eastern!



Heather Budarick

Red Oak bowl with a beaded band insert.

Spiritual meanings of oak wood throughout the world

By Heather Budarick

Oak is often seen as a symbol of endurance and survival in Native American cultures. The tree's deep roots and ability to withstand harsh conditions mirror the resilience and adaptability required in life's journeys. Some tribes also associate oak with wisdom, viewing it as a teacher that imparts valuable lessons.

In Norse mythology, the oak is associated with Thor, the god of thunder. Vikings considered oak to be a protective wood, using it to construct their longships and shields. The sturdiness of oak represented not only physical strength, but also spiritual strength in the face of challenges.

In Celtic traditions, the oak is revered as a symbol of strength, wisdom, and connection to the divine. Druids, the ancient Celtic priests, believed the oak trees were portals to other realms, enhancing their spiritual practices. The wood from these majestic trees was often used to craft sacred objects, linking the tangible with the mystical.

In modern times, appreciation for Oak wood has not diminished. Many people still seek out oak for its durability and timeless beauty. Understanding the spiritual meaning behind oak adds a deeper layer of meaning to this remarkable material. Whether used in ancient rituals, as a symbol of strength and mythologies, or turned into an heirloom salad bowl, oak wood transcends its physical form, carrying with it a rich tapestry of spiritual meanings woven by diverse cultures across the ages.

Do you want to see your woodturning art in your newsletter? E-mail photos of your work, along with a brief description, to editor@worldwidewoodturners.org. Please send photos as attachments at 300 DPI.



Andy Schuster
Orange Crush acrylic, Black Marble acrylic, Bocote, and Katalox on the Rose Gold Leveche kit. Finished with the (new to me) Shellawax EEE and Shellawax Friction Polish.



Rick Barnes
Maple chip and dip bowl.



John Walsh
Labelcast Sugar Skulls on a Dayacom Venus Rollerball.



Craig Woodruff
Cedar lamp bases made of glued up fence boards.



Dave Kingsley
European Purple Beech live edge bowl.



Jim Selby
Claro Walnut weed pot.



Gary Hales
Mortar and Pestle. Florida Indian Rosewood with copper powder, Black and White Ebony.



Joe Gibson
Maple Burl rings.



Terrell Brace
Spalted Maple goblet.



Heather Budarick
Recovered poplar, from my backyard, with Norse Rune alphabet symbols, and dye (not shown).



Joaquin Juatai
Brown Mallee Burl and resin Dragon Egg with an Australian Red Gum base.

Wood Turners Worldwide

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Dane Chandler - Administrator
David Rhodes - Webmaster
Joaquin Juatai - Editor

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JANUARY 31, 2024 VOLUME 1 NUMBER 3







Captive

By Steve Twydell

The main body of this piece consists of a star inside a cube, inside a cube, inside a cube.

Formed and turned on the lathe, embellished with power carving and metallic paints.

The stand is a cube inside a cube.

I wanted to give the illusion that the cubes were made from metals, copper, brass and iron.

Spalted Beech wood. Main cube 5 inches, stand just under 3 inches.

"There's no such thing as scrap wood …"

"… just wood I haven't turned yet," says club member Kim Tippin.

Those are words to live by in your shop, especially when hardwood prices can be prohibitive.

An old pen blank could make a fascinating finial. Likewise, cutoffs from other projects can easily become intricate pen blank glue-ups!

Think of ways those cutoffs can continue to be of use, either in other pieces, or in support roles such as glue blocks, wedges, you name it!

As Ron Kisko shows us, cutoffs can become a very entertaining piece!

– Editor



Ron Kisko
Viking Warrior Gonk. Made from left-overs.



Joe Gibson
Cherry octagonal platter.



Katie Stevens
Bee sculpture.



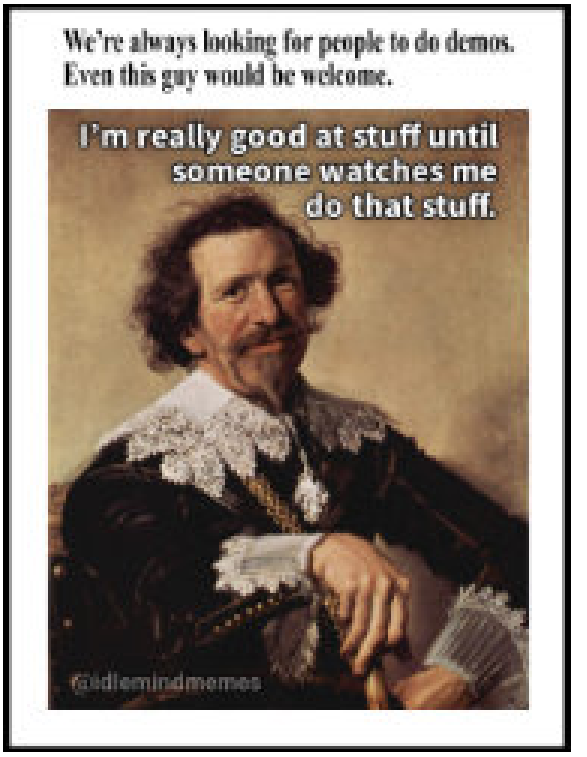
Kevin Purse
Colored and pierced Ash bowl.



Club member Doug Miller demonstrating Resincrete live January 17th.



James Hildreth
My first bowl of the new year, also my first time using all traditional tools. I have been turning for a few years with strictly carbide tools. Spalted Box Elder.



LIVE DEMONSTRATIONS WEEKLY!

Wednesdays at 7 PM EST
Visit worldwidewoodturners.org
and click "go to meeting."

Right: Paduak bowl by Doug Miller. Finished with Parfix CA Glue, then Ack's Abrasive Paste and Wax.





Gerald Jensen
Ash bowl.



John Koscinski
Lantern Night Light.



Ruby Cler shows her swords and shield, along with a turned mace. The grips and pommels of the swords are turned as well.

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Matt Harber
Hard maple, turned, then painted with black gesso. Airbrushed yellow and red from the center. Then the bowl and the concentric rings turned. Using a small template from a french curve, and a diamond sphere bit on the Dremel I carved the "wave" patterns, using the french curve template. Finish is rattle-can spray lacquer.



Gonzalo de la Crus
Walnut beaded rim vase.



Ron Pollman
Mushroom log. Turned mushrooms of multiple woods.



Bob Grinstead
Segmented beads of courage box, maple with walnut dots.



Randy New
Magnolia bowls.

Spread the Word!

To assist in distribution of our newsletter, it may be necessary for you to convert the format which you download to a format which you can upload to your website, e-mail or other media.

One simple process is to convert it from PDF to JPG.

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- From Photopea, utilizing the file key, open the downloaded PDF file.
- Under the file key, utilize the "export as" option and select "JPG."
- Adjust the quality slider to "high" and save this to your newsletter folder.

You have just converted the PDF to a JPG file.

Now, feel free to spread the word about your woodturning club!



Todd Williams
Plum wood vase.



Howard King
Dyed and pierced maple bowl.

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FEBRUARY 14, 2024 VOLUME 1 NUMBER 4

Heart shaped shallow bowls

Story and photos by Rita Duxbury

1. First you need a blank of wood about 6″x 6″ x 1″ thick.

2. Draw a heart or whatever shape you would like to have on a heavy piece of 6″x 6″ paper and cut it out for a template. Remember long thin or pointed protrusions will be hard to turn and can break off.

3. Place the template on the blank of wood and trace around the outside.

4. Now cut out the heart shape on a bandsaw or scroll saw.

5. Find the center and mark an X. This is a close approximation.

6. Now mount the blank between centers with the top towards the tailstock. Move the centers as required to help balance the piece.





7. Turn about a 2″ recess ¼″ deep.

8. Reverse the piece and mount it on a chuck by expanding into this recess.

9. Now cut a 2″ recess into the bowl bottom. Then leave about a 3/16″ flat surface and with light cuts shape the bowl bottom upward to about 1/4″ thick at the outer edges. Light push cuts are recommended.

10. Carefully sand the bottom surfaces. Hand sanding is recommended.

11. Turn the piece around and similarly chuck up on the bottom.

12. Turn the top of the bowl. Again light push cuts are recommended.

13. Sand all surfaces. Hand sanding is recommended and a must around the thin outer edges.

14. Remove from the lathe and finish as desired.



Scott Horton



Kirk Kapp



Kevin Purse



Jon Moore



Doug Miller

This page, clockwise from top left: Walnut bowl from a neighbor's tree; Florida oak emerging bowl; Spalted maple bowl with salad servers; Natural edge walnut bowl; Sycamore darning mushroom. **Facing page,** clockwise from top: Walnut bowls with epoxy fill; Lacewood bowl textured with the Crown Spiral Tool; Spalted red oak box; Segmented ash vase, stained red and embellished with pyrographic Celtic hearts.



Roger Wollam



Kieth Hyland



Gary Cook



Ray Schwarz

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Joaquin Juatai - Editor

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A.K.A. Box Elder

Story and photos by Heather Budarick

Manitoba Maple, scientifically known as Acer negundo, is a versatile hardwood with various cultural applications. Indigenous communities and woodworking enthusiasts alike appreciate the unique qualities of Manitoba Maple wood for its cultural significance and practical uses.

In Indigenous cultures, the Manitoba Maple holds spiritual and symbolic value. Some communities incorporate this wood into the creation of traditional crafts, ceremonial objects, and tools. Its utilization in crafting items for spiritual practices connects the material world with the sacred, fostering a deeper cultural connection.

Woodworkers also value Manitoba Maple for its aesthetic appeal and workability. The wood's light color with subtle grain patterns makes it suitable for crafting furniture, musical instruments, and decorative items. Its ease of carving and shaping allows artisans to bring their creative visions to life, contributing to the cultural richness of crafted objects.

Manitoba Maple is often employed in the crafting of canoes and paddles, linking back to Indigenous traditions rooted in practicality and resourcefulness. The wood's lightweight yet durable nature makes it an excellent choice for these watercraft, ensuring they can navigate rivers and lakes with ease.





Manitoba Maple platter (above), and a dyed and pierced hollowform made of Manitoba Maple (below).

In modern times, Manitoba Maple's popularity extends beyond Indigenous communities. Woodworkers and artisans appreciate its sustainability, as the tree is hardy and adaptable to various climates. Using Manitoba Maple promotes environmentally conscious practices and contributes to the preservation of local ecosystems.

Whether in the hands of Indigenous craftspeople or modern artisans, Manitoba Maple wood serves as a bridge between cultural traditions and contemporary craftsmanship. Its versatile nature and cultural significance make it a valuable resource, fostering a connection between communities and the natural world.



Matt Harber



Jim Duxbury



Joe Gibson



Bill Louch



Jon Moore

Clockwise from top left: Turned and carved cherry goblet; Madrone heart shaped bowls. Roughly 6” in diameter with pyrographed edges; Eastern white cedar heart shaped dish, the center is colored with water-based stain; Various woods segmented on the Hope Faith Love pen; Spalted maple vase.



Jayson Cote



Howard King



Joaquin Juatai



Mike Blum



Dane Chandler

Clockwise from the top left: Apple wood bowl; Bradford pear hollow form with walnut pedestal and finial; Walnut and maple segmented vase; Black cherry ring box, textured and ebonized; Burl bowl of an unknown species.

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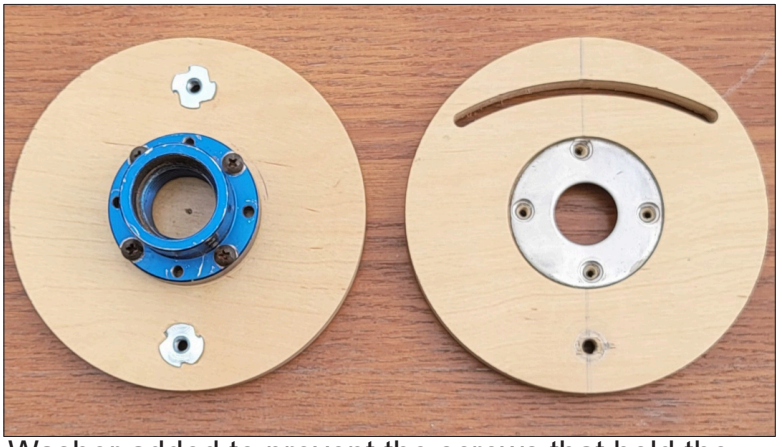
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FEBRUARY 28, 2024 VOLUME 1 NUMBER 5

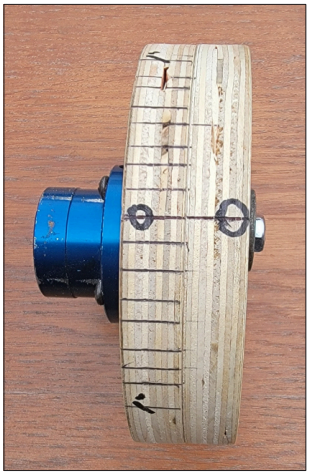
Cranes turned with a Paul Howard style off center jig

Story and photos by Waukeene Vinson

This offset jig will give you about a ¾" offset each direction of the center line. I chose to drill the Tenon hole 1-3/8" in diameter. It could be larger or smaller. The 1-3/8" works out well to have enough wood to attach a 2-1/2" to 3" diameter turning blank with 4 screws to hold it securely.



Washer added to prevent the screws that hold the turning blank from digging in to the wood on the back of the jig.



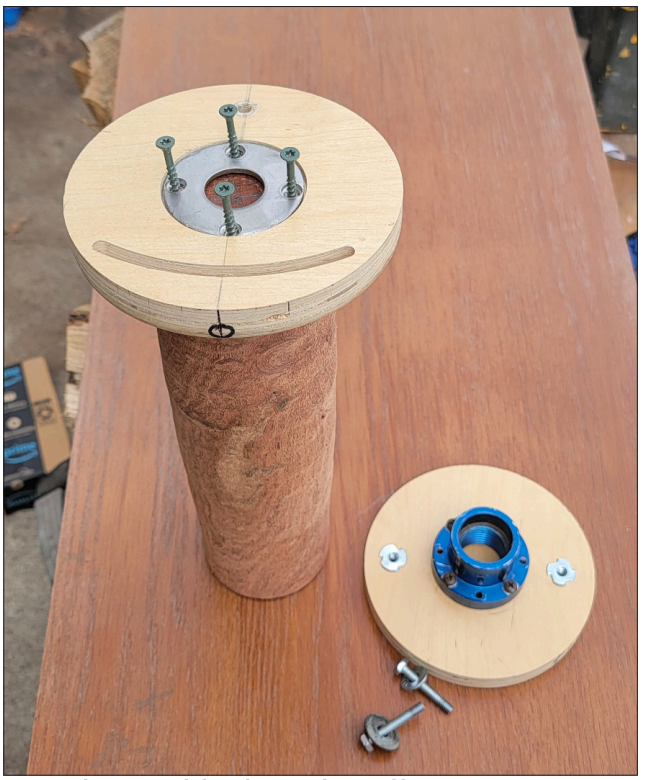




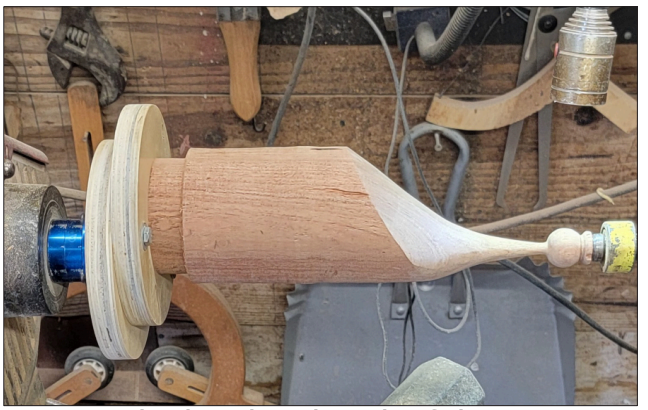
Drill the 1-3/8" tenon hole after attaching face plate and bolting jig together on the 0 point so centers will line up with center of faceplate when drilling. This ensures the jig is centered to your spindle.

Continued on page 2 ...

… Cranes (Continued from page 1)



Attaching a blank to the off-center jig.



Turning the head and neck of the crane, jig offset.



Jig centered, turn leg and base.

Crane step by step:

1. Attach turning blank to jig using four wood screws, attach jig face to jig base using two bolts and washers.

2. Offset jig to one side, turn head and neck.

3. Center the piece on the jig, turn body, leg and base.

4. Swing the crane back to the offset to drill the hole for the beak while the head is supported by the tailstock.

Sand each section as it is turned!



Paul Howard style off-center woodturning jig by Waukeene Vinson

Material List:
2 ea. 6” dia. ¾” Plywood
2 ea. ¼” x 1-½” Bolt
2 ea. ¼” Washers
2 ea. ¼” x 20 TPI T-Nuts
4 ea. # 8 x 1-½” to 2” Wood Screw



Jim Duxbury



Brenda Thornton



Matt Harber



Doug Miller

Clockwise from top left: Teak handled eating utensils designed to assist a disabled person with advanced stage Lupus. The backs are flat in order to register each utensil in the proper orientation for use, as this person is losing their eyesight as well; Cedar sphere with a dyed poplar stand; Offset box elder natural edge bowl; Oak measuring spoon set.



Gerald R. Jensen



Todd Williams



Jon Moore



Heather Budarick

This page clockwise from top left: Soft maple beehive box; Black locust "man's bowl," 10.5 " x 5"; Walnut platter; Maple mantel clock - the Maple crotch is 9" high by 8" wide. Base is 9-1/2 long by 5"wide and 1" thick. **Facing page** clockwise from top left: Claro walnut bowl 17 inches across; Norfolk Island Pine hollowform with an ebony finial; Koa "calabosh," because it isn't an actual calabash.

Join our weekly meetings Wednesdays at 7:00 PM Eastern! Go to worldwidewoodturners.org and click "Go to meeting." Enjoy live woodturning demonstrations every week!



John Hicks



Howard King



David Buskell

Wood Turners Worldwide

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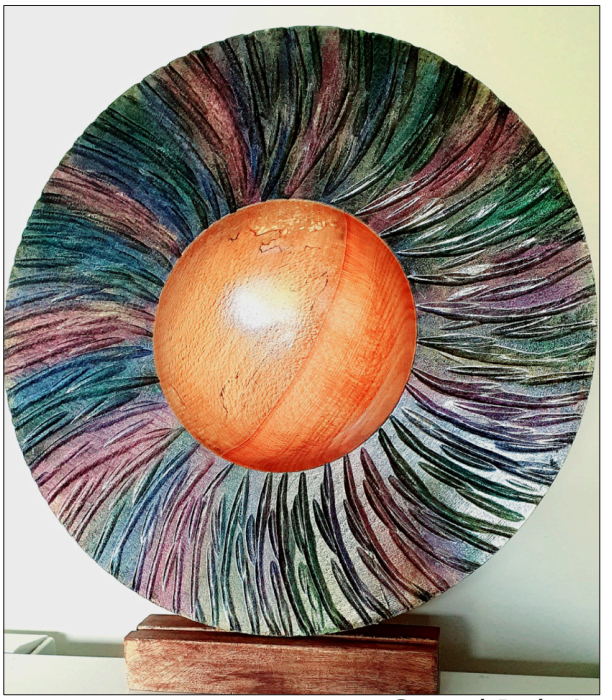
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Billy Burt



Nathan Fought



Gerard Dubois



Joe Gibson

Clockwise from the top left: Juniper vase; Spalted maple globe stand replacing one the children broke; Ambrosia maple bowl; Ash platter 12" wide x 1 1/2 " thick.

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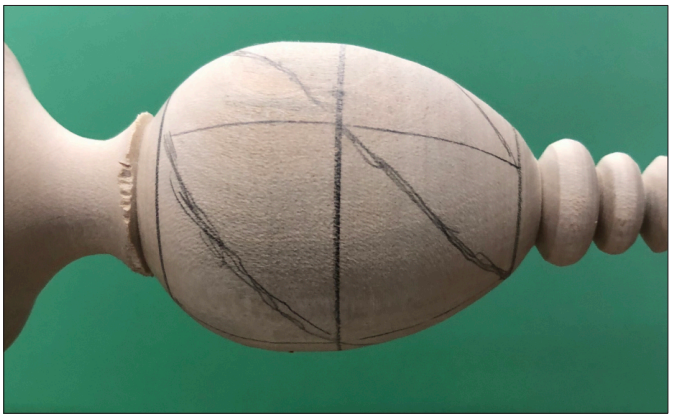
Newsletter

March 13, 2024 Tips & Tricks Volume 1 Number 6

Making a four column spiral finial

Story and photos by Howard King

Most of this process is based on work by Stuart Moritimer.



1. Start with a 2" by 2" by 6" piece of straight grain wood.

2. Rough out the placement for the waist and the pointed tip. The section where the spiral columns will be carved should be a shape resembling an egg.

3. Draw four parallel lines along the axis of the piece (horizonatal) 90 degrees from each other.

4. Mark vertical lines dividing the egg along the center, and roughly ¼ inch from the top and bottom.

5. Trace a diagonal line from the intersection of a horizontal and vertical line at the base of the egg up to and through the intersection of the next parallel line and the middle line. Continue the diagonal line up to the intersection of the next parallel line and the line at the top of the egg. The ends of this diagonal line should end up on the opposite sides of the egg form.

6. Draw the other three diagonal lines in like manner giving four spiral lines along the outside of the egg. These lines represent the spaces between the spiral columns.



7. Using the spiral lines as a guide, drill 3/16" holes in each of the lines, aiming the drill bit toward the center of the egg.

8. Use a conical burr bit to connect the drilled holes and open up the space between the columns. Remove as much of the interior of the egg as possible.

Continued on page 2 ...

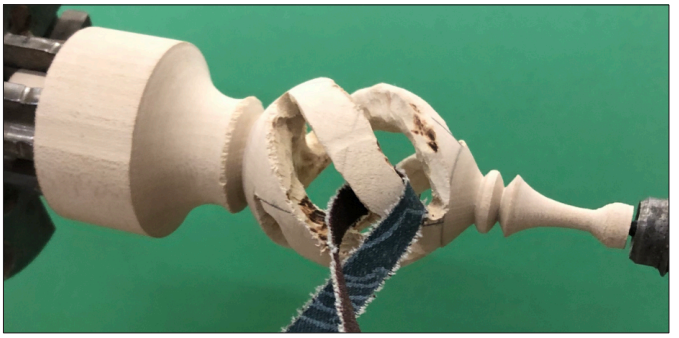
... Spiral (Continued from page 1)

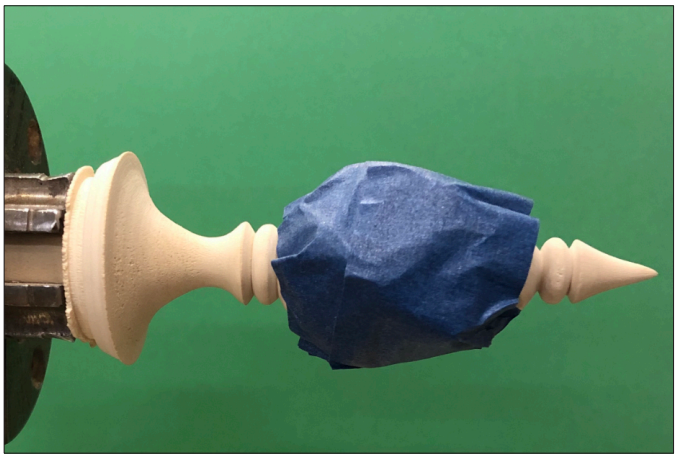


9. Use various files to help open up the spaces while trying to make all the columns and spaces as uniform as possible.



10. Quarter inch strips of sand paper help sand each of the spiral columns Be extra careful while doing this to not break one or all of the columns. File and sand the areas where the columns come together at the top and bottom of the eggs interior.





11. Wrap the spiral columns with masking tape to support the fragile columns while you finish and sand the tip and waist of the finial.

Four Spiral column tips:



- Holly and Maple work well for this project.
- Keep the piece of wood between centers while working to help give the piece support.
- An indexing system (either built-in, or shop made) and your tool rest are key to marking out your carving lines.
- As you carve the columns, keep the space between them consistent.



Dale Slaughter



Leonard Davis

Clockwise from top left: Sculptured cherry bowl: Maple crooked box turned using the Paul Howard jig featured in the February 28th edition; Oak root ball hollowform; Construction lumber cactus candle holder.

World Wide Woodturners meets every Wednesday at 7:00 PM Eastern! Go to worldwidewoodturners.org and click "go to meeting!"



Gerald Jensen



Tom Kenney



Ron Dagan



Brenda Thornton



Billy Burt

Clockwise from top left: Unknown fruit wood vase with pyrography: Spalted maple picture frames, with a bead turned from the center segment; Ashe juniper Easter bunny.

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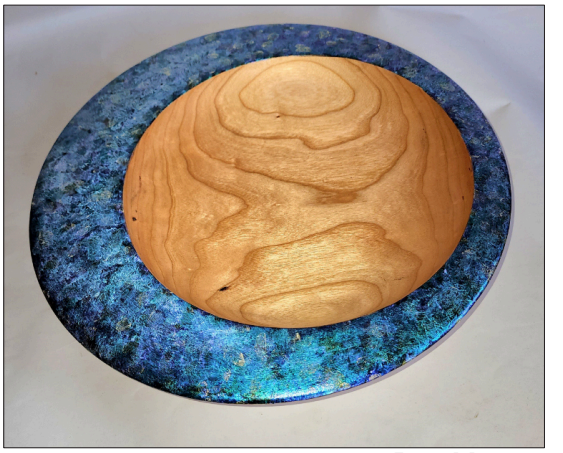


Altier del Legno



Kieth Hyland

Clockwise from top left: Hades; alder burl colored with six water-based dye to create a captivating blend of shades. The rim is enhanced with chameleon powder; Ash four corner bowl, two corners up, two down. Pyrography design wirh Chestnut stain; Birch offset bowl with embellishment.



Jon Moore

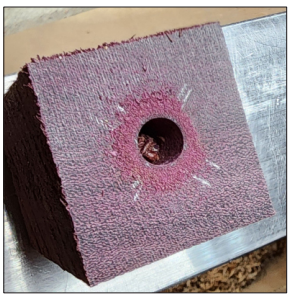


Kirk Kapp

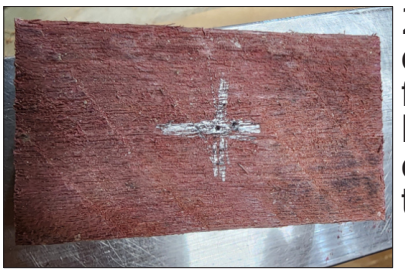
Left: Cabinet fit beneath the lathe to contain tools and accessories. **Inset:** foam insert cut out to contain gouge blades. The top four drawers have foam inserts, the rest are open for tool storage.

Making an “outhollow” ornament

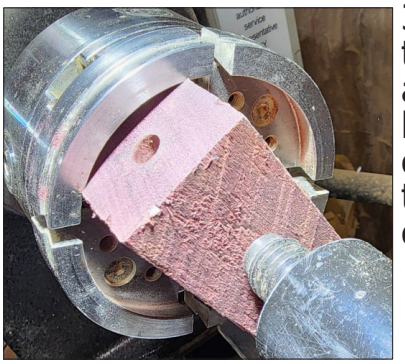
Story and photos by Jon Moore



1. Drill a 3/8" hole in each end of your blank approximately 1/2"-3/4" deep.



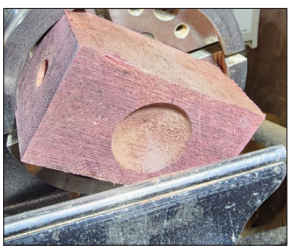
2. Carefully mark centers of all four sides of the blank and center punch the marks.



3. Use the tailstock to align and center the blank to the chuck, then tighten the chuck jaws.



4. Mark a circle approximately 1/4" from the edges of the blank before hollowing so the edges will come out even.



5. Turn out the center of each side of the blank.



6. Make a jam chuck to accept the 3/8" hole on the end of the blank.



7. Mount the blank between the jam chuck and the tail stock.

8. Shape, sand, and finish your ornament as desired.



9. Now ready to turn your finials for the ends.



Finshed outhollow ornament with finials.

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

March 27, 2024 Volume 1 Number 7



Tom Kenney



Jon Moore



Gerald Jensen



Dan Leehigh

Clockwise from top left: Bradford Pear hollow form approximately 7" tall, with branding inspired by the work of Molly Winton and Vinny Luciani. Finial is turned, carved and ebonized maple; Birch bowl with painted rim; Segmented platter 11’ in x 1 ¾”; Apple wood bowl with resin.



Joe Gibson



Jim Power



Jeff Walters



Ron Kisko

This page, clockwise from top left: Layered popcorn bowl of cherry, walnut, oak, ambrosia maple, cherry, walnut, and oak; Segmented cherry pet urn; Pear crotch wood bowl from a 112 year old tree; Birch Kokeshi dolls done in collaboration with the artist's daughter. **Facing page, Clockwise from top left:** Maple hollow form embellished with pyrography, India ink, and paint inside; Maple and purple heart segmented bowl; Ash bowl, shaped like a flower with four petals up, four down, and pyrography designs; Spruce wood bowl; Black locust bowl; Cherry square bowl with walnut base.



Howard King



Don Francis



Artisans MC NK



Kieth Hyland



GW Keck



Ray Schwarz

Mirror Finish With Polymerized Tung Oil



By Dane Chandler, MSA

The first step to getting a great finish on your turned vessel begins with the finish off the gouge and skew. Tool marks, tearout, and excessive sanding are a detriment to [any] great finish and must be avoided.

Begin sanding at 220 grit and finish with 320/340 grit; sanding in an oscillating manner by hand. Be sure to have a pliable backing (foam or the like) on your sandpaper to avoid finger grooves in the wood. If you use a power-sander, come back and sand by hand to remove the burnished surface created by power sanding at 320/340 grit.

After sanding with the 320/340 paper, soak the vessel with Boiled Linseed Oil (BLO) and do one final sanding with 320/340 grit, then remove any of the slurry created with a cotton cloth & DNA. This step will leave the vessel surface feeling silky smooth and also highlight any flaws in the wood that will require your direct attention to remedy. Now let the BLO cure [which will depend on your shop environment] and denib with 400 grit paper if needed.

Polymerized Tung Oil from Watco or Minwax are the oils I use, but other brands are available.



Step 1: dilute Tung Oil 60/40 with denatured alcohol (60% DNA, 40% Tung Oil). Use a small, quality (Sch 2) plastic container to transfer a small quantity of Tung Oil for the application processes to limit the amount of open time of the master container. This will greatly increase the longevity of all your finishing oils if you do this. To apply, I use 2" x 2" squares of napkin. Rags or t-shirts leave lint on the surfaces.

Appy the 60/40 mix in a thin coat, this will wick into any of the open grain pores. Two coats work best for this. Allow time for the oil to cure. Once the second coat is dry, denib as required for any dust or fibers.

Next, apply full strength Polymerized Tung Oil. Using a 2" x 2" napkin, apply a thin coat of oil to the surface, being careful to not saturate or introduce air bubbles into the oil. You can apply in any grain direction, but you must ensure you



finish the application by pulling the oil with the direction of the grain. As the oil builds, swirls going against the grain will stand out. Allow each coat to dry based on your environment.

Between coats, you may need to denib air bubbles or dust accumulation. To remove, spray with water and wet sand with 1500/2000 grit black paper.

If the surface is gummy, the prior coat was not dry. DNA (or acetone) and a cotton towel will take this off with some elbow grease.



Apply as many coats as needed to achieve your desired luster. Depth of shine can depend on the type of wood and the number of coats applied.

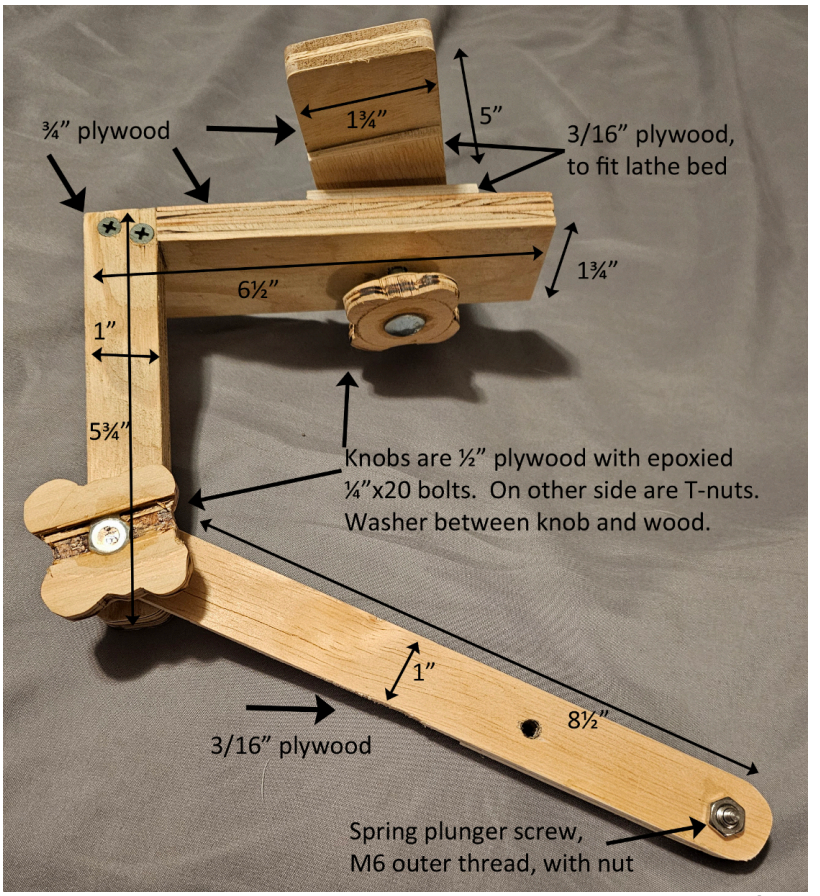
Wet sand with 5000 grit black paper or a 8000/12000 grit micro mesh pad to knock off any fuzzies. Be sure to spray with water; only the fuzz will be removed while leaving an unblemished finish.

Finally, buff with a high thread count cotton towel.



Bill Louch

Plum vase with flowers made from a variety of woods such as maple, cherry, and pine.



Matt Harber

Indexing wheel stop arm as shown during our Tips and Tricks meeting March 13th.



Ray Schwarz



Dale Slaughter



Doug Miller

Above: Kingwood offset bowl; **Top right:** Sprucewood bowl; **Middle right:** Maple laced vase colored wth Hampshire Sheen Intrinsic Colors.

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David Rhodes - Webmaster
Joaquin Juatai - Editor

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Newsletter

April 10, 2024 Volume 1 Number 8



Kieth Hyland



Patrick Hoggard



Tom Kenney

Clockwise from top left: Segmented vase. 1141 pieces of mahogany, maple, paduak, and African blackwood; Alabaster hollowform with bloodwood and brass finial; Ash bowl.



Billy Burt



Heather Budarick



Bill Louch

This page, clockwise froom top: Live oak burl bowl with turquoise filler; Nootka cypress burl hollowform; Spalted maple branch holloform stained with India inks. **Facing page, clockwise from top left:** Maple burl live edge bowl, Ampule bud vase of mirado and maple; Spalted maple vase; Cabbage maple urn with African blackwood finial.



Rita Duxbury



Jim Duxbury



Mark Sillay



Jon Moore

FREEDOM PENS



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When you have a Freedom Pen for the troops, send it to one of the folks below. Each is a member of our club and can get the pens to troops in different areas. Wherever you send your pens, they will be greatly appreciated by the troops.

For distribution, send the pen(s) to:

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Parris Island Spouses Club
Attn: Private Peppers
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Parris Island, SC
29905

Dustin for Army

Hall, Dustin (MSG/DIV Chaplain)
101 ARBN DIV UNIT 20076
APO, AE 097749-7600

Doug for Army

Doug Rowe
4125 N. Kearny Dr.
Prescott Valley, AZ
86314

Jared for Air Force

Jared Semerad
951 Reynolds Rd.
Schenectady, NY
12306

Jim for NAVY

Jim Selby
2220 Winding Creek Ln.
Jacksonville, FL
32246

John for USCG

John Combs
8261 Frank St
Anchorage AK
99518

Steve for Space Force

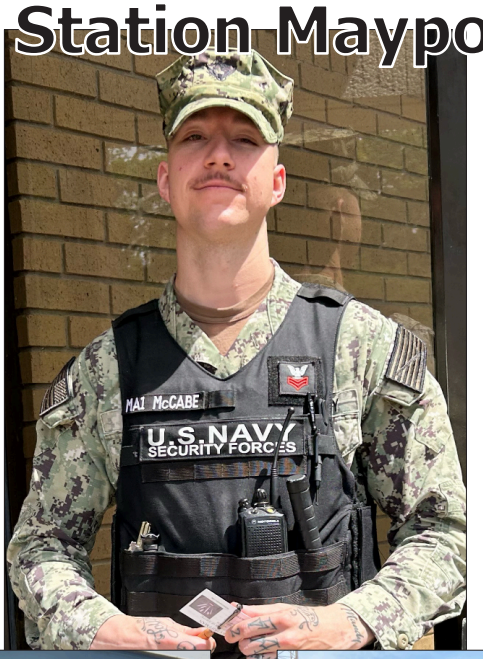
Steve Maikell
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80831

Chaplain

Major Jeffers
380thAEW/HC (CHAPEL)
Unit#61101
APO, AE 09853-1101

Naval Station Mayport, Fla.

















Pens turned by Gary Hoffman and delivered by Jim Selby



Doug Miller



Radek Teterycz



Matt Harber

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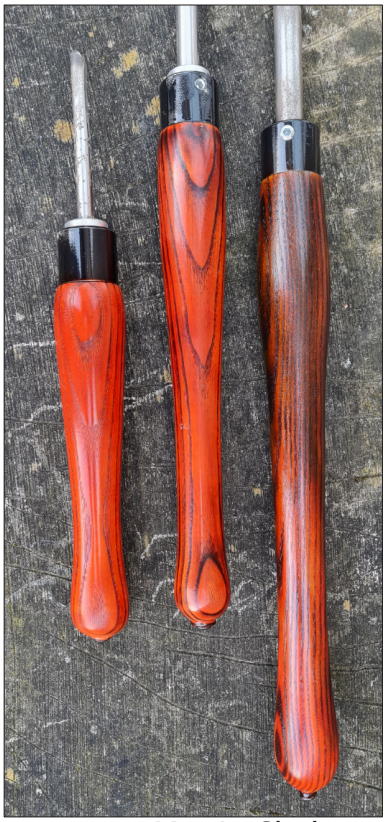
Clockwise from top left: Bradford pear vase, textured, ebonized, and colored; Olivewood multi-axis hollowform; Cut-away box elder bowl.

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Newsletter

April 24, 2024 Volume 1 Number 9



Martin Clarkson



Todd Williams



Kevin Purse



Jon Moore



Atelier del Legno

Clockwise from top left: Burnt and stained ash tool handles featuring the artist's signiture ferrules; Red oak natural edge bowl; Maple vase heavily stained with blue to cover a blue fungus; Offset birch bowl; Lidded yarn bowl made of yew.



Gonzalo de la Cruz



Jim Swift



James Walt

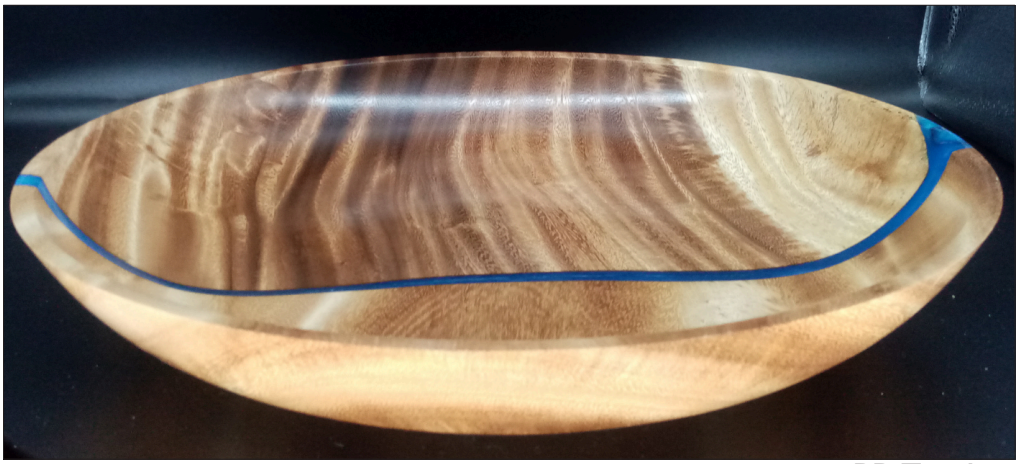


Steve Twydell

This Page, clockwise from top left:
Miniature twig pots made of bocote; Maple plate, ebonized, then colored; Spalted beech, cherry, and ebony alarm clock - actual clock with the metal casing, face, and bells replaced with wood; Award winning box elder burl bowl.
Facing page, clockwide from top left:
Paduak, mahogany, and walnut bell; Tiger wood and resin river bowl; Cherry, maple, and walnut segmented bowls; Pens!; Segmented ash pot.



Shannon Dunlap



BB Turning



Dennis Nebgen



Kieth Hyland



Don Francis



Joaquin Juatai



Katie Stevens



Joe Gibson



Scott Birondo

Clockwise form top left: Red coolibah burl box; Cherry bowl, Celtic knot duck call collaboration with Joe Gibson; Ceadr bowl.





Heather Budarick



Jim Duxbury

Top: Cherry burl waterfall bowl; **Above left:** Poplar off-center bowl painted in the Metis style; Pinecone hedgehog with an ash head.

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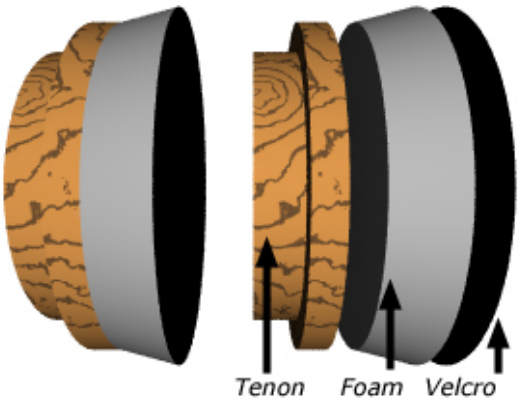
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Making A Lathe Sanding Block

Used for quickly sanding the bottoms of finished pieces

By Matt Harber

I use a sanding block to sand the simple bottom of my pieces. The block fits my scroll chuck, and is constructed out of leftover scrap wood, foam, and Velcro. The foam allows the block and sandpaper to conform to the slight concavity of the work piece (vase, bowl, candlestick, goblet, etc.) bottom.



- "Simple bottom" means that the bottom is simple, slightly concave, and without adornment (grooves, feet, etc).
- The foam was purchased in a three-foot square sheet, one inch thick, from "Foam 'N More", at 1925 Maple Road (15 Mile) in Troy, Michigan (guess: $18).
- The Velcro (industrial strength) was purchased as a roll from my local hardware store.
- The wood base with its tenon is turned from waste stock, usually left over from turning a vase or bowl.
- I have a block for several of my jaw sizes – so that I don't have to change jaws to use the block.
- The foam piece is cut out from the foam sheet with a utility knife, glued to the wood block with E6000 craft glue. I also use the E6000 to glue the Velcro to the foam.
- The Velcro is shaped (after being glued) by using 80-grit (or 100-grit) sandpaper. I've tried my turning tools and they tend to shred/tear the foam unsatisfactorily. Also, before gluing, rough up the foam surface a bit with sandpaper, to give the glue better purchase.
- Glues that I have tried and been unhappy/unsuccessful with: CA (superglue), 2-part epoxy (standard hardware store, Systems 3), Gorilla glue, Elmer's glue. Rubber cement might work, too. The glue appears to need to be slightly flexible and able to take the stress.
- Make sure to use the hook part of the Velcro. The goal is to be able to use circular cutouts of sandpaper on the block.

How it works: Cut out circular sections of graduating grits of sheet cloth-backed sandpaper. I use 100, 150, 220, 320, and 400. I cut them out by using the sanding block as a template, drawing a circle on the sandpaper, then using shop scissors to cut the sandpaper. To sand, put the block in your scroll chuck, put the circular piece of sandpaper on it, turn on your lathe, hold your work piece firmly, and gently advance it into the sandpaper. If you push too hard you may burn your piece or sandpaper, break the sandpaper loose from the Velcro, or possible lose control of your work piece. Then, just go through the grits.

Happy sanding!

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MAY 8, 2024 VOLUME 1 NUMBER 10



Wayne Clasper



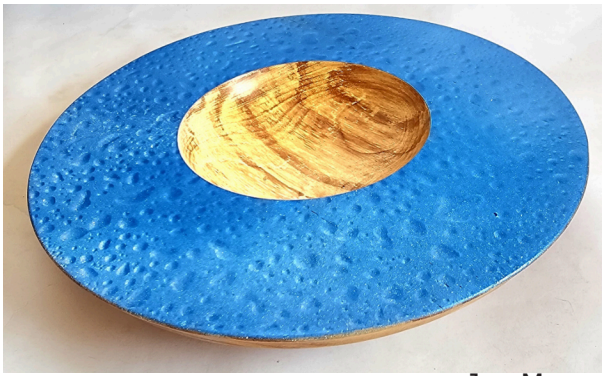
Scott Midori



Linda Van Borssum



Don Francis



Jon Moore

Clockwise from top left: Sycamore platter, textured and colored; Flame elm lidded bowl with African blackwood knob; Satin nut wood shaving set; Spalted birch raindrop illusion bowl; Elm bowl with a segmented Purpleheart ring.



Billy Burt



Howard King



Rick Barnes



Jim Duxbury



Ron Pollman



John LaChance



Atelier del Legno



Jayson Cote



Joaquin Juatai

Facing page. clockwise from top left: Segmented hollowform; Cherry urn with basket illusion carving; Hard maple sculpted shell; Pen with wooden depiction of the Vietnam Service Medal; 15” Walnut platter. **This page, clockwise from top left:** Tree of Life sculpted maple hollowform; Helios, dyed maple burl embellished with gold dust; Red mallee burl waterfall hollowform with goncalo alves lid and ebony finial; Walnut ring box with silver maple inserts.



Yohan Van Zyl



Christopher Chomyn



Gonzalo de la Crus



Doug Miller

This page, clockwise from top left: Box elder vase, 4" x 9'; Oak driftwood vessel; Spalted hackberry plate; Mesquite hollowform. **Facing page, clockewise from top left:** Bradford pear live edge bowl; Sycamore and mahogany multi-axis figurine; Chilean mesquite cocktail muddler, turned multi-axis.

CORRECTION

Howard King created this cherry burl waterfall bowl featured in Volume 1 Number 9.





Randy New



Kevin Purse



Dane Chandler

Wood Turners Worldwide

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Ray Schwarz



Ruairi Dennison



Steven Romo



Vincenzo Palladino

Clockwise from top left: Blue spruce potpourri pot; Oak double-rimmed vessel with feet; Poplar platter, carved, dyed, and embellished; Segmented bowl of maple, purpleheart, walnut, and gaboon ebony.

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MAY 22, 2024 VOLUME 1 NUMBER 11



Dewey Johnson



Kieth Hastings



Ken Crosby



Doug Miller

Clockwise from top left: Pear sphere. Hollowed, carved, dyed, and embellished; Bowl: base turned from Myall hardwood, the lid is Kahikatea, Rimu and Mahogany segmented; Spalted hackberry bowl; Salt and pepper grinders: salt grinder is maple with black walnut Celtic knot. Pepper grinder is black walnut with maple Celtic knot.

Would you like to see your art here? E-mail it! Send photos of your work to editor@worldwidewoodturners.org. Include a brief description!



Kevin Purse



Doug Rowe



Cesar Sanchez Fernandez

This page, clockwise from top left: Spalted Sycamore end grain bowl, turned using the Axminster Eccentric Spiralling Chuck; "Horru," A model of a farm building including miniature tools, much of this is turned. This is a common decoration in Northern Spain, according to the artist; Mesquite pedestal hollowform. **Facing page, clockwise from top left:** Elevated mesquite live edge hollowform, the foot and finial are African blackwood and ebony; Spalted birch rimmed bowl; Lidded vessel made of an old skateborad and shavings-filled resin; Carved cherry vessel.



Howard King



Scott Medori



Shiela White



Matt Harber



Waukeene Vinson



Kieth Hyland



Sandi Swayze



Ray Schwarz

This page, clockwide from top left: Ash winged bowl featuring sea turtle pyrography; Mahogany and ash segmented skeleton vase; Sawtooth oak lidded box; Large cocobolo bowl. **Facing page, clockwise from top left:** Bowl made of wood rescued from the fire pit - possibly oak; Lanterns from a 100 year old poplar tree; Elm bowl. The outside is burned in the Japanese yaka sugi style (this method was mislabelled "sho sugi ban" due to a poor Chinese translation. Yaka sugi is the appropriate Japanese term); "Wild Lillies,: turned and carved sapele sphere; Maple and lacewood segmented urn.



Dan Leehigh



Shannon Dunlap



Don Francis



Ron Kisko



Bruce Jones

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Joaquin Juatai - Editor

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Making Progress

By Dane Chandler, MSA

Its always good to have perspective, not only for yourself, but to enable others to grow in their turning journey. What I have here are a couple of examples of how I have improved my dyeing & finishing processes along with shape & form. Remember folks: Our Ego is not Our Amigo.



The first example is an Applewood 7.5" x 5" closed form vessel, turned green, cracks filled with coffee grounds & CA, then [Rit] dyed red. All kinds of stuff wrong with this, the walls are not turned thin, nor are they consistent; they're somewhere between 3/8" - 1/2" thick with close to a 2" bottom. It cracked (imagine that) multiple times between turning sessions, and of course I filled them with the age old recommendation of Coffee Grounds & CA. YUCK! I couldn't even be bothered to make a finial for it, can only imagine what a disaster it would have looked like back then.



I'm not even sure how I applied the dye on this piece; however it was done, it was done wrong in every aspect. I can tell I didn't set/seal the dye with BLO & CA; rather, straight to what looks like a few coats of Wipe On Poly. Definitely not the shiny luster that is ever present now in my work.



One positive: I did stabilize the bark correctly and there was no tool marks or tear-out on the outside surface. However, there are no smooth surfaces on the inside.

The other two examples show the proper dyeing & turning on a large Applewood bowl (1/4"walls, 13" x 7") and a properly turned closed form Spalted Ambrosia Maple vessel (9" x 5.5")



turned to 3/16" wall consistency, with cracks that were filled with crushed charcoal & CA.



Editor's note: this new feature is an opportunity to share and compare our work from early turnings to current progress. The intent is to encourage new turners and inspire old hands. If you want, just share images with descriptions, or you can write your own conclusions as Dane has done here. E-mail your submissions to editor@worldwidewoodturners.org.

Wood Turners Worldwide

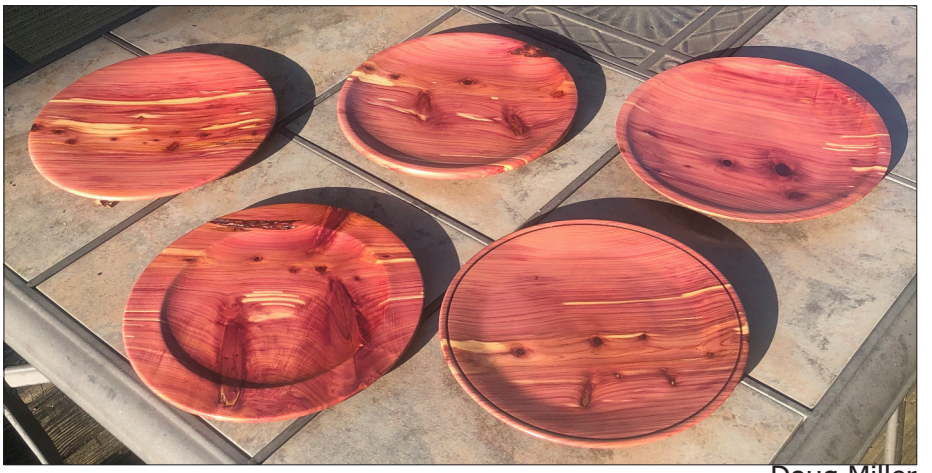
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Tips & Tricks Newsletter

JUNE 5, 2024 VOLUME 1 NUMBER 12



Scott Bartholomew



Doug Miller



Billy Burt



Jeff Walters



Josh Blumenthal turned this adapter to reduce the intake of his shop vac to a one inch tube. This pulls shavings out of a hollowform more efficiently than compressed air and it's kinder to the lungs than bowing it out!

Clockwise from the top right: Spalted maple hollowform with African blackwood finial; 10" x 1" Cedar plates; Vase turned from a beech beam taken from a barn built in 1800; "The Holey Grail," wild pear wood.

Creating a Large Textured Platter



By Scott D. Hampton

Photos Courtesy of the Channel Island Woodturners of Ventura, Calif.

This project is best for those who are experienced making platters and bowls.

This platter will be between 15-17 inches in diameter, with a shallow bowl shape from rim to center that is deep textured using a mini power carver. The center will have a 3-inch medallion that is colored and highlighted with gilding cream.

The wood I use is either maple, walnut, or sugar pine. I find these woods work well for creating the texture using the method I use.



Tools:

⅝" and ½" bowl gouges, 1" radius scraper, ⅛" parting tool, point tool or small skew chisel. Scroll Chuck with 4" jaws and woodworm/screw center, or a faceplate. Arbortech Mini Power Carver with carbide tooth cutter. Ruler or compass, pencil.

Materials:

'Scotch Abrasive pads/sponges, 180-400 grit sandpaper. Black dye, black marker/Sharpie, or a small butane torch. Gold, silver (or your preferred color) gilding cream. My preferred finish is Mahoney's Walnut Oil, as it's easy to apply and leaves a golden color to the wood. Spray-on satin lacquer.

Step-By-Step Instructions:

1. **Preparing the Blank:** Begin with a platter blank that measures between 15-18 inches in diameter, and no less than 2-inches thick. To mount the wood to the lathe, use a screw center (my preferred method) or a faceplate.

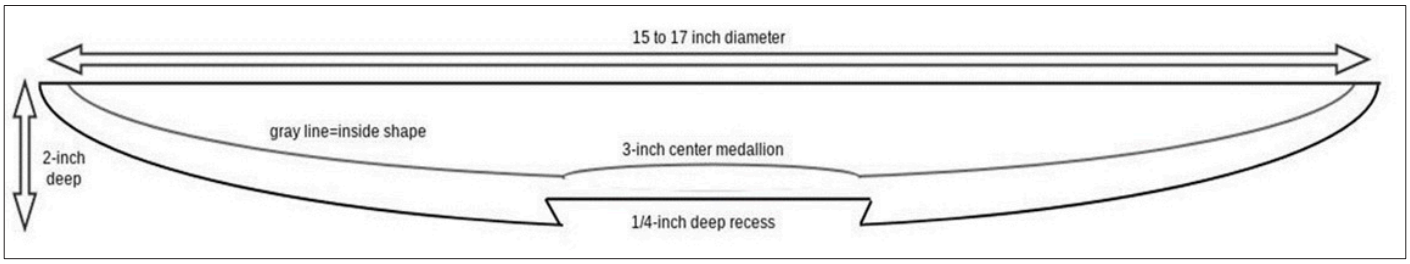
   - If using a screw center, place a spacer on the threads to shorten the screw so you can drill a shallower hole, which makes it easier to turn away the drilled hole. Drill a hole centered on the top of the blank, a little deeper than the length of the screw with the spacer in place.

   - If you are using a faceplate, center the faceplate on the top of the blank and attach using sheet metal or steel wood screws 1 ¼" long.

   - Mount the blank to the lathe and spin by hand to check clearances and balance of the blank. When everything is satisfactory, you are ready to move on to turning the blank. Use your tailstock with a live center for extra support.

2. **Balancing the Blank:** Start your lathe at a low speed and gradually increase the speed to where you feel most comfortable, and there is NO VIBRATION. I usually begin cutting with a speed between 700-800 rpms.

   - Using a ⅝" bowl gouge, begin with balancing the rim by cutting towards the headstock and the gouge at a 45-degree angle. Continue until the rim is running balanced and true.



- If the bottom face of the blank is out of balance/wobbling, use the ⅝" gouge to make scraping cuts from center to rim, or make step cuts, until the blank is balanced.

- It's very important the blank is balanced and vibration free to make the shaping and finishing cuts safely.



3. **Shaping The Bottom:** There are a few ways you can go about shaping the back of the blank to create the convex shape shown in the diagram above. Using a ⅝" or ½" bowl gouge you can...

   - use a scraping cut starting from the center to the rim.

   - Use a push cut from the center to the rim, or

   - Make step cuts starting at the rim and working your way to the center. This is my preferred method to cut the overall shape of the bottom, as you can remove wood quickly.

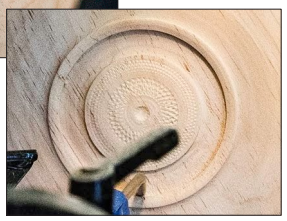
   - Once I have the general shape, I use a shear scraping cut using a ½" bowl gouge to fine tune the final shape. I then use a 1" radius scraper to shear scrape the bottom to remove any high spots and tool marks left by the gouge.

   - Sand the bottom of the piece starting with 180-grit sandpaper and work up to 400-grit.

   - If you would like to forgo the sanding, you can texture the bottom using the 'Deep Texturing' instructions to follow.

4. **Creating the Recess:** To mount the piece to the scroll chuck and turn the top of the piece, you will need to create a recess in the center of the bottom that is 3" to 4" wide x ¼" deep. I like to use a ⅛" parting tool to cut the recess. You can remove the tailstock to cut the recess, as it tends to get into the way.

   • Cut the recess with a dovetail shape that matches the dovetail of the jaws on the chuck. Make sure to cut a flat area in the bottom of the recess for the top of the chuck jaws to rest on.



   • I also like to create a bit of detail inside the recess using a chatter tool or the small Sorby Texturing Tool. It's not necessary, although it does add a bit of detail on the bottom, and it seems everyone likes to take a look there when they pick up the piece (see photo).

5. **Shaping the Top:** To begin shaping the top/inside of the platter remove the blank from the screw center or remove from the faceplate. Mount the scroll chuck on the lathe with jaws that match the size of the recess on the bottom. Place the recess over the jaws and tighten. For added security bring the tailstock with a live center up to help support the blank.

   - Using a ⅝" bowl gouge, true up the face of the blank to remove any runout using the same method in Step 2 so the blank is running true with no vibration.

Continued on page 4 …

… Continued from page 3.



- Using a ruler or compass, mark a circle in the center of the blank that matches the size of the bottom recess. This is for the center medallion. The medallion does two things, 1. It creates a nice focal point in the center of the piece, 2. Because it's over the top of the recess, it adds thickness and added strength to the wood.



6. **To create the shallow bowl/convex** (see diagram on page 4): on the top of the blank you can use a few cutting methods.

- Use a push cut just as you will for creating a bowl.

- Use a scraping cut starting at the center and cutting to the rim. 3. A step-down cut starting at the rim and moving towards the center. Do not cut in the area marked for the medallion.



6. Making the Center Medallion: When you are halfway to the desired thickness of the blank, stop cutting so the medallion can be finished.

- Using a parting tool, cut a ¼" wide groove ⅜" below the surface. Using the ½" bowl gouge, cut a convex/dome shape from the groove to the center. Next, cut a concave shape (see photo) a ½" wide down to the outside diameter of the medallion. Sand the medallion with 180-grit sandpaper to remove any tool marks left by the gouge. Leave the extra thickness around the medallion, as this will be cut away after the design elements are completed.

- To make the medallion standout, you can use various techniques. You can dye the center black, use a black Sharpie or paint pen to color the center black, or burn it using a small butane torch. (Warning: If using a torch, always make sure the area you are burning in is completely free of flammable items. Remove all shavings and dust around your work area and have plenty of ventilation). When possible, I do my burning outside on a cement driveway or patio, removing the blank from the lathe while still attached to the scroll chuck. If burning, use a soft brass brush to remove any soot and residue from the burned area when the burning is complete.

- When you have finished with coloring the center, use gilding cream to fill in the grain of the wood. Rub it in well to fill in all the open grain. Remove the excess gilding cream using a clean paper towel with the lathe running at 400 rpms. Always use a clean portion of the paper towel to remove the cream. Turn off the lathe periodically to check the progress. When you are happy with how it looks, stop there.

- To finish and seal the gilding cream, spray on a couple of coats of satin lacquer.

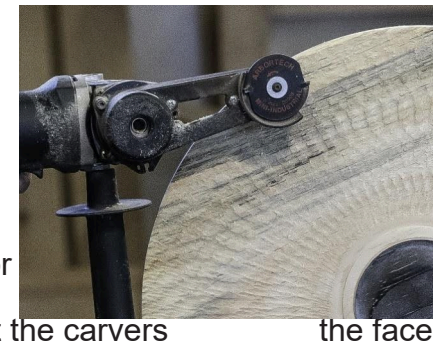
7. **Finishing Cutting the Inside:** To finish the inside cuts, use the same methods used in Step 5.

- Using the 1" radius scraper, make a finishing cut by turning the scraper up to

a 450 angle to shear scrap the inside to remove any high spots.

- I like to keep the thickness at the rim ⅜" thick, and then gradually thicker as you move towards the medallion. This extra thickness is necessary for the texturing of the piece. When the cutting is done, use 180-grit sandpaper to remove any tool marks left by the gouges and scraper.

8. **Creating the Deep Texture:** To create the deep texture on the platter, I use a mini power carver. There are a few brands of carvers that can be used to create the texture. The Proxon Mini Carver, the Merlin Mini Carver, and the one I recommend and will be using for this project, the Arbortech Mini Power Carver. I have found that the carvers that have the chainsaw style blades tend to make choppy cuts instead of a pattern like that shown in the photo. I also use the carbide blade that has two teeth. *(I recommend practicing on your blank before beginning the final texturing. I still do this, as all wood is different and will react differently to the texturing. After following Step 2. Balancing the Blank, you can practice texturing cuts on the bottom of the blank. Start about three inches from center and use the methods described in this section. After practicing, just turn away the texture and continue with Step 3).*





- Turn on the lathe to a speed between 350-400 rpms. This is important. Too fast and the carver will skip and bounce across the wood. Too slow and it will dig into the wood. I learned this through hours of practice.

- To begin, you must hold the carver correctly. The blade must be facing up, with the direction arrow of the blade facing towards the rim of the platter (see photos).

- Hold the handle of the carver firmly in your right hand and tuck the body of the carver into your right side using your left hand. You will move the carver with your body, not your arms or hands.

- Holding the carver as described, start the motor, and make sure the top of the blade is spinning towards the rim of the blank. Step up close to the blank, putting your weight on your right foot. Gently place the spinning blade on the blank, just outside of the medallion, and shift your weight to your left foot at a steady pace while the carver moves across the face of the blank towards the rim.

- When the texturing is finished, turn off the lathe and have a look. If the pattern isn't quite what you like, or isn't deep enough, you can make another pass or two as described above.

•Do Not Use the Carver on The Rim/Edge of The Blank With The Lathe Running! This can be dangerous, as the carver can break pieces of the blank off and shatter the blank.

•When you are happy with how the texturing looks, you will need to remove any 'fuzzies' and sharpness the carver left behind. To do this, use a gray or white 'Scotch' abrasive pad/sponge. Be careful, spending too much time in one area can cause some of the texturing to be removed.

9. **Finishing the Piece:** To finish the piece I like to use an oil finish like Mahoney's Walnut Oil.

Continued on page 8 …



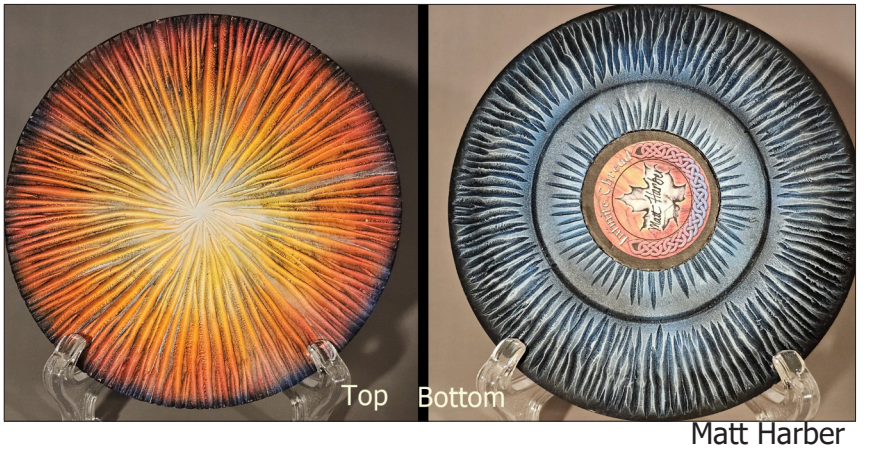
Gonzalo De La Cruz



Scott Medori



Jon Moore



Matt Harber

Clockwise from top left:
Pepperwood hollowform wet turned, warped as it dried; Manitoba maple and cocobolo hollowform; Ambrosia maple vase; Carved and dry brushed box elder sunburst platter; Walnut vase with glass insert and leather borders; A trio of bowls.



Craig Woodruff



Troy Nethaway

Wood Turners Worldwide

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

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Makeshift lathe extension

By Howard King

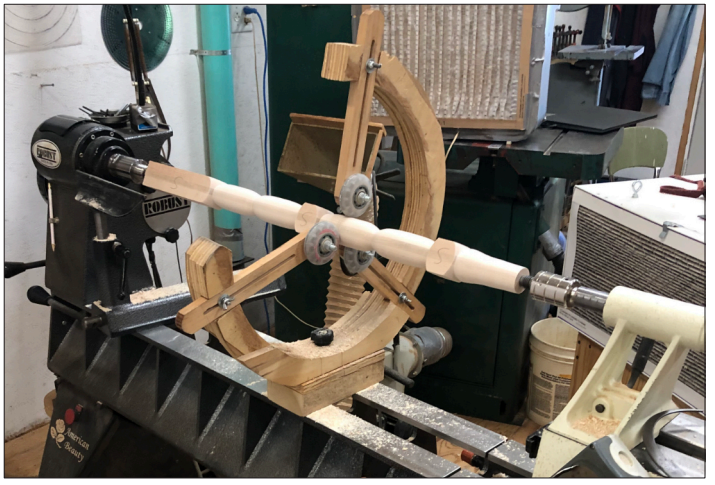
Sometimes when you want to, need to, or are asked to do a turning that is beyond the capacity of your lathe. 99.99 % of the time, the answer, for safety's sake, should be "NO". When I was asked if I could turn some 36 inch long legs for a Kitchen Island. This exceeded the limit for spindle turning on my lathe, so I replied, "no."

After thinking about the problem, I thought that if I could attach my Midi lathe to my large lathe, I might just accomplish the feat.

For a trial, I put the end of my Jet Midi lathe up to the end of my Robust lathe. I shimmed the Midi lathe so that the spindle heights (headstock of large lathe to tailstock of the Midi lathe) would be level and lined up. I reversed the tailstock on the Midi lathe. I then clamped the two lathes together securely. After being able to safely turn a 36 inch, 2" by 2" piece of maple in a trial run, I felt confident that I could accomplish the project safely.

If you try to do this, here are some tips I think you should follow.

1- Don't do it. Just because I was able to do it successfully doesn't mean you should try to do it.



2- Buy a large lathe that can handle long spindle turnings. Or buy a bed extension.

If you're stubborn and like me don't have a long spindle turning lathe or a bed extension then:

3- Attach the two lathes securely. I wouldn't recommend attaching two Midi lathes together. Nor two Mini lathes.



4- Make sure the spindles of the two lathes (headstock of one lathe to tailstock of the other lathe) are "lined up" perfectly vertically and horizontally.

5- Double check that two lathes are attached securely.

6- The two pieces I made were 2" by 2" by 36". I wouldn't recommend anything larger. Remember, the Midi lathe is much smaller and lighter. It is not recommended to do a large turning like that for a larger lathe.

7- Do a practice piece or two or three.

8- Follow all safety precautions that you normally should do every time you step up to a lathe to turn wood.

9- Use a steady rest for long spindle turning to keep the stock from "whipping".

10- Think over what you're fixing to do. Then think it through a second time checking that everything is secure and lined up.

11- At the first sign of noise or vibration, STOP. Check everything, especially the way you have secured the two lathes together. Ensure the headstock and tailstock lined up vertically and horizontally.

… Continued from page 5.

- Apply the finish with the piece off the lathe.
- Use a brush to apply the oil so you can get down into all the nooks and crannies of the texturing. Let the oil soak in for about 5-10 minutes, and then remove the remainder with a lint free cloth. Wait about an hour and then apply a second coat using the same method.
- After the front is dry, apply a couple of coats of the same oil to the bottom of the piece with a lint free cloth, letting it dry between coats.



Right, top: African walnut bowl with multiple species of wood inlay; **bottom:** Yellow buckeye bowl.



Mike Holton



No specialized way to hold small, round pieces like beads for drilling? Editor Joaquin Juatai made this quick, easy jig to hold beads. Split a piece of waste wood down the center, cut corresponding 90-degree notches, and use a standard "F" style clamp to hold your work piece. Simple, quick, and safe.



Nathan Fought





Bruce Jones



Gintaras Kostiukevičius



Linda Van Borssum



Dewey Johnson

Top: "The Flower of Life," red elm, pommele sapele and tigers eye stones; **Above:** Birch burl live edge bowl; **Middle:** Zipper vase; **Right:** Faux Faberge' Egg. Quilted maple egg; cherry stand, top and bottom caps; aluminum grid; gold leaf color.

Making Progress: Then and Now





By Joaquin Juatai

Above is my first lidded box ever. Turned sometime in the fall of 2017, I knew little to nothing about how the spalted maple would move, how to fit a mortise and tenon lid, what finishes to use, or even how to hollow a box correctly.

On the right is a lidded box of Australian red mallee burl turned in May. I have gained a much deeper understanding of design, fit and finish, and a feel for an aesthetically pleasing shape, much more so than the first piece I turned.

The lid does fit into the mortise on the body, of the first box, however it rattles, and will drop right off.

The red mallee box has a suction fit with a deep tenon, allowing it to be lifted by the lid, but also making it easy to open with a satisfying whoosh as air passes the sides.

To my credit, even in my early days, I recognized the allure of matching grains from lid to body. I have since discovered that when a grain match might not work out, the design of the piece can be used to disguise the discrepancy.

My finishing process has definitely matured, creating a rich, satin glow, where the first box is, at best, sealed. I've learned to sand correctly, to raise the grain and clean the grit, and to properly apply finishes.

My tool control and cutting technique has also visibly improved. You can see tool marks and tear out on the first box; I challenge you to find the same on the second.





By Brenda Thornton

I've been turning 4 years, I think. All I turned when I started was pens. I have now been able to make a ribbon finial. I'm very happy with the results.

Editor's note: Then and Now is an opportunity to share and compare our work from early turnings to our current progress. The intent is to encourage new turners and inspire old hands. If you want, just share images with descriptions, or you can write your own conclusions. E-mail your submissions to editor@worldwidewoodturners.org.

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Newsletter

JUNE 19, 2024 VOLUME 1 NUMBER 13



Jeff Walters



Billy Burt



Dewey Johnson



Jon Moore

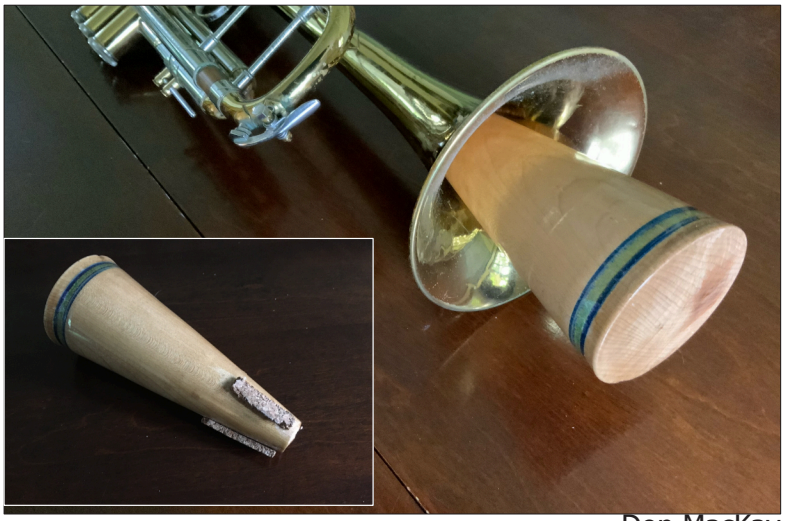


Doug Miller

On the cover, clockwise from top left: Tornado bowl made of Red Oak and Cherry segments. Eight rings at 1/2" tall with 24 segments per ring. A total of 192 segments; Texas ebony "butterfly" bowl; Hollow mesquite sphere carved with basket illusion; Cherry off-center bowl turned using the Dux chuck; Decorated beech platter. **This page clockwise from top right:** Dyed natural edge maple burl vase; Desktop box made of multiple woods; Three finials, oak and African blackwood; The Green Goddess, Tru-stone (brand name) banded malachite on the Majestic pen kit; Straight mute for a trumpet made of maple.



Toby Bouder



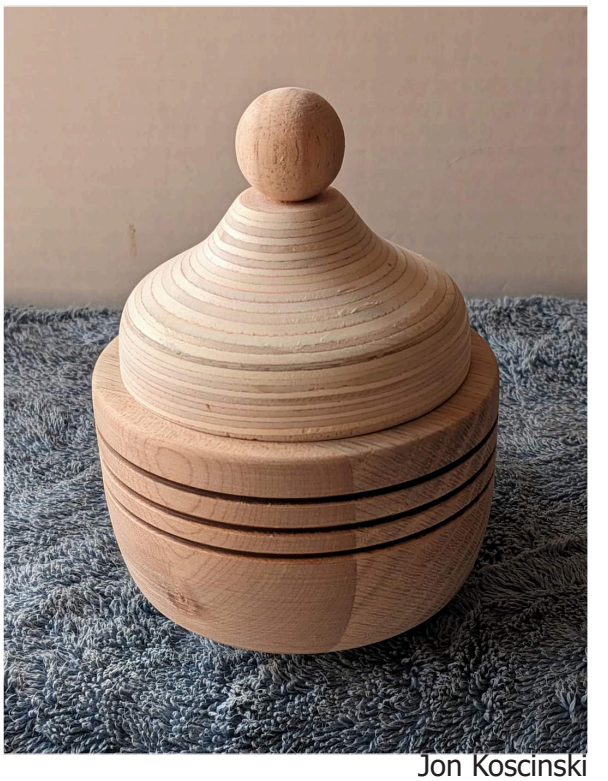
Don MacKay



Randy Smith



Doug Miller



Jon Koscinski

Segmented Ring Alignment Jig





By Billy Burt

I started with a piece of laminated plywood from an old cabinet. It was only slightly larger than the round piece in the photos.



I took a 1-1/2" x 5" block of oak and turned it round, making sure both faces were flat and parallel. Then I drilled a 21/32" hole in the center of one face and tapped it with a 3/4"x10tpi tap occasionally using thin CA to stiffen the oak for threading. After threading I cut a dovetail tenon on the tapped side to fit a chuck with large jaws (~ 4"). I did this to give me diversity in using the piece.

Then I located the center on the back of the laminated plywood and glued the oak block on it. The next day I threaded the oak onto my live center. I cut a nail the diameter of the locking hole, and the cut it to the width of the live center (see photos). I secured the nail with blue tape so it wouldn't fly out when turning.





Next, I put the live center Morse taper into the headstock. I put another live center with a wooden "soft touch" on it into the tail stock and moved it up to secure the piece in the headstock (see photos).

Once secure, I turned the plywood round and cut grooves every half inch using a point tool.

I've included photos of this jig in action to give you an idea of how I use it.







Do you have a tip, trick, or tool like this you want to share? Email your photos and description to editor@worldwidewoodturners.org!



Jim Selby



Don Francis



Kieth Hyland

This page, clockwise from top left: Ash flower pot; Open segmented vase of mahogany, maple, ash, and wenge; Pet urn of maple and walnut; **Facing page, clockwise form top left:** "Leaves in motion," lemonwood; Sycamore sunflower bowl, turned, hand-carved, textured, and colored; "Rocky Shore," red mallee burl base, walnut, pecan, acrylic, and remote controlled fairy lights; Ash branch bowl; Pecan ring box with basket illusion carving.

Wood Turners Worldwide

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Dane Chandler - Administrator
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Mike Pekham



Josev King



Bob Grinstead

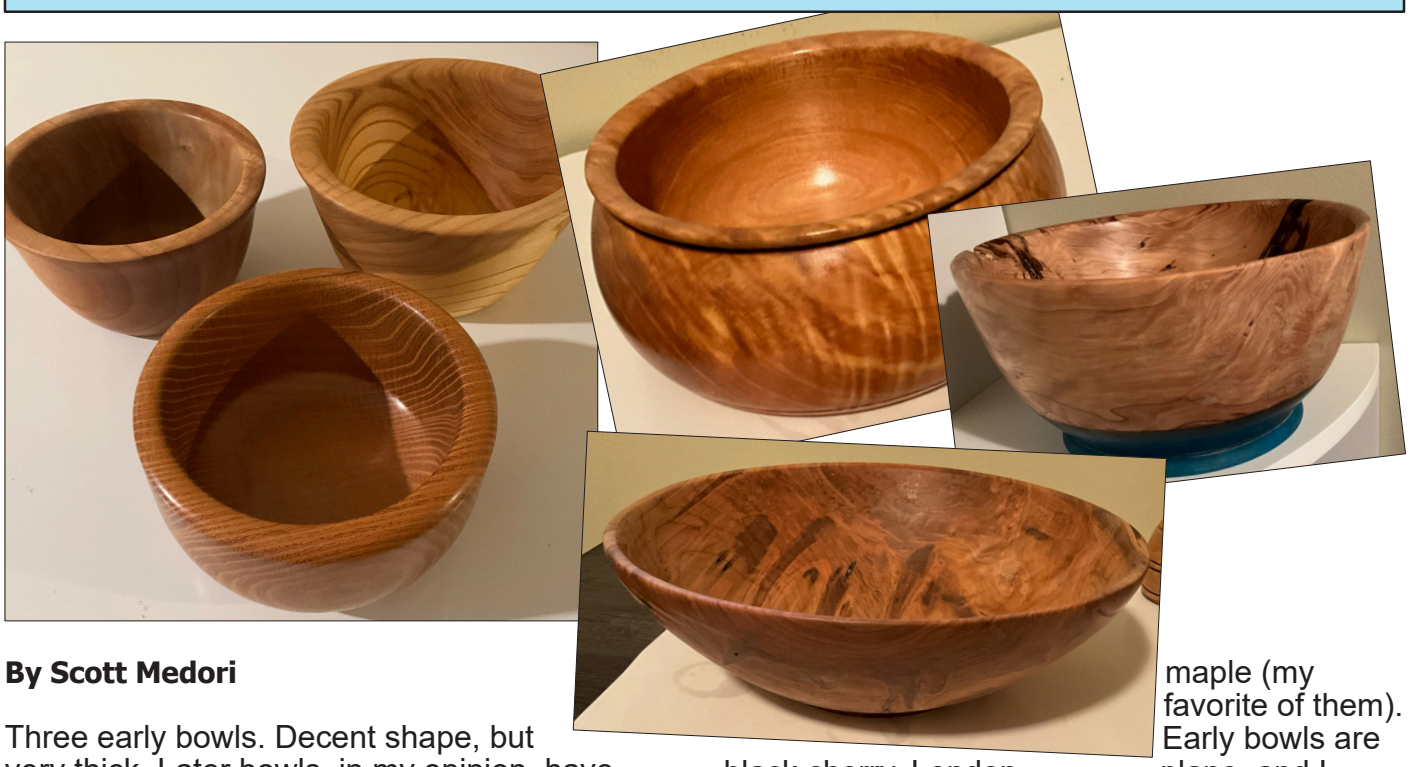


Gary Hales



Jon Moore

Making Progress: Then and Now



By Scott Medori

Three early bowls. Decent shape, but very thick. Later bowls, in my opinion, have nicer shape and are much thinner. Bowls- Ambrosia maple, arbutus with resin, quilted black cherry, London maple (my favorite of them). Early bowls are believe elm. plane, and I



By Heather Budarick

This is a picture of the very first bowl I made, beside a couple of my newer pieces!

Dated May 9, 2021, I had been turning only 3 months, when I tried my hand at turning a piece of poplar firewood into my very first bowl.

(front left 3"x 6")

In the 3 years that I've been turning, I've never been afraid to try something new, and I've discovered that there is no such thing as failure, just an opportunity for improvement!

Black Walnut platter 15.75" dia. 2023; Maple basket weave illusion Box 2023; Manitoba Maple pierced Orb 2023; One of many Red Oak Beaded (glass seed beads) sacred herb bowls.

Wood Turners Worldwide

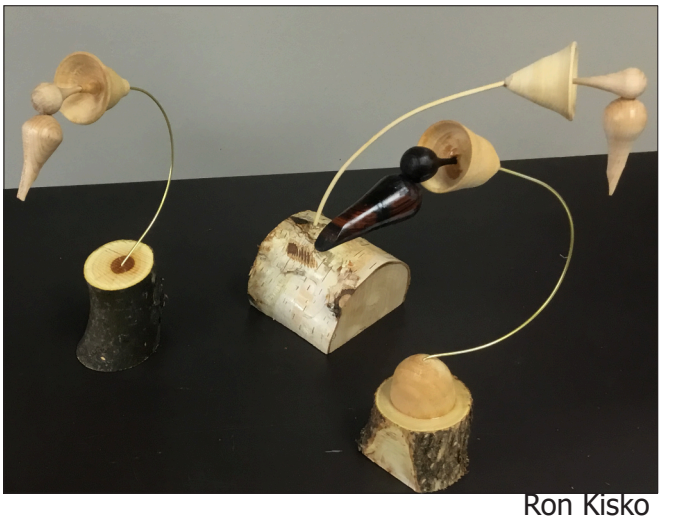
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Newsletter

JULY 3, 2024 VOLUME 1 NUMBER 14



Mike Pekham



Ron Kisko



Billy Burt



Dave Kingsley

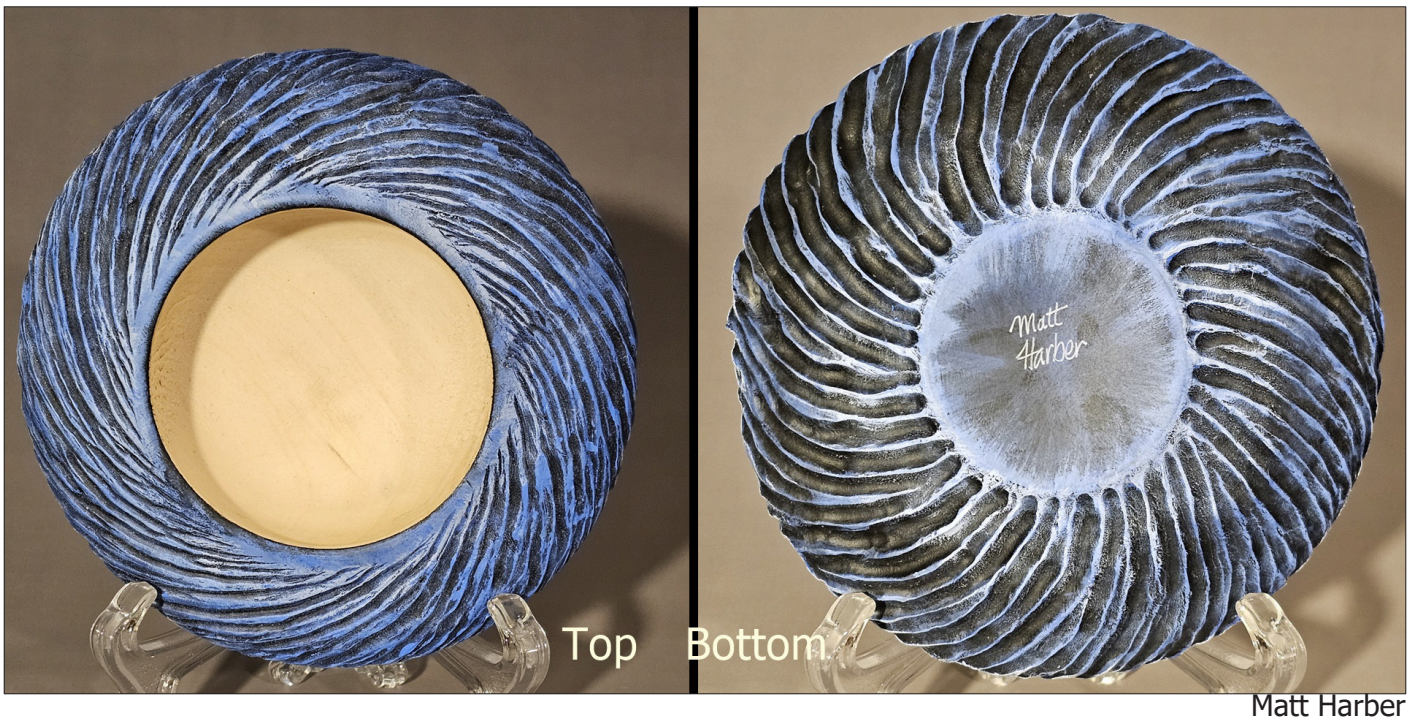


Bill Louch



William Weiler

Top row left to right: Macrocarpa pedestal bowl with an acrylic rim; Hummingbirds, multiple woods and wire. **Middle row left to right:** Apple box with laser cut worm; Oak box with ebony lid; Nootka cypress burl hollowform. **Left:** Cherry bowl with pyrography accent.



Matt Harber



Ray Apodaca



Linda Van Borssum



Alfred Schembri



Dane Chandler



Scott Horton



Joaquin Juatai



Jon Moore

Facing page, clockwise from top: Box elder plate, carved and dyed; Cherry wood basket illusion vase; "Birdies," presented as prizes at a golf club; White oak natural edge bowl. The feller counted the rings, the tree was 280 years old. **This page, clockwise from top left:** Eucalyptus hollowform with ebonized Chilean mesquite finial, turquoise fill; Walnut sphere; Flora I, Australian red coolibah burl, African blackwood, and an ebony finial; Maple multi-axis candle sticks inspired by the work of Barbara Dill.

Wood Turners Worldwide

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Joaquin Juatai - Editor

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Cleaning your CBN wheels

By Dane Chandler, MSA

You've had your CBN grinding wheels for several years now, sharpening & reshaping tools, just carrying on and not giving any care to the efficiency of the wheels. Unbeknownst to you, they are dirty and need to be cleaned.

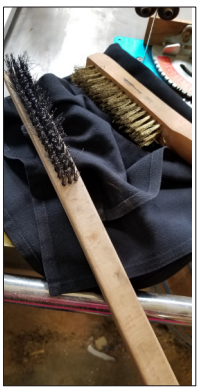
Visually you can tell the CBN wheels are loaded as some areas [or all] are shinier than others. Physically, you can tell by your tool getting hot when sharpening or the tool is just not cutting like it [used too]. Having any of these features, the wheel is screaming to be cleaned.





What's needed to clean your CBN wheel? it's a simple list and most will already have these items in your shop arsenal: PB Blaster or Brake Cleaner, Wire Brush (brass, phenolic carbon, wire, et al.), a lint free, durable rag like denim or [cloth] dinner napkins, or the like, a HSS 5/16" drill bit & vise grips.





How to Clean: spray down the whole CBN Wheel with the PB Blaster and let stand for couple of minutes (or you can do small section at a time), then use the wire brush in a circular manner, working a section of the wheel at a time. You do not have to work the brush hard as the PB Blaster has penetrated and loosed the grime from the wheel. Move from one section to the next, working the brush around and lifting the grime until you have the whole wheel done. Now take the [denim type] rag and thoroughly clean the loosened grime and PB Blaster from the wheel. If there are still spots left on the wheel, repeat the process on the sections as needed.





Now if your CBN Wheels are extremely loaded because you use Slick Stick on the CBN so you can sharpen High Carbon Steel (bench chisels, carving chisels, knives, et al) items, or you use lower grade M2-M35 HSS tools which will load the wheels quicker. For this we use the HSS 5/16" drill bit to de-embed these soft metal particles. Just clamp the 5/16" bit in the vise grips, and work the bit off the platform Left to Right to Left with [good] moderate pressure with the grinder ON. This will essentially replace the softer embedded particles with the HSS from the drill bit. After doing this you clean the CBN as described earlier. Should you have a problematic CBN Wheel and it is still dirty, you can take the wheels off and reverse their direction then repeat the cleaning process.

This cleaning process also works on your diamond stones, spray it down, let the PB Blaster do its thing for a couple minutes, [moderately] massage the diamond stone with the wire brush in a circular motion, and wipe

clean with the denim rag. Done.

Now your CBN Wheels & Diamond Stones are clean and ready to sharpen & hone like they were new.





The process I have described here is the same process used and recommended by Ken Rizzo at Woodturnerswonders. Ken's YouTube video can be viewed at this link: https://youtu.be/6TCFzRZpdco?si=t6agKdvLxQupczBe. The only change I made was the use of denim type material for the rag as it does not leave bits/bobs/lint on the wheel.

Do you have a tip, trick, or tool like this you want to share? Email your photos and description to editor@worldwidewoodturners.org!



Shannon Dunlap



Howard King

Above: Ambrosia maple urn; **Left:** Laminated poplar and walnut lidded vessel.

Your photos belong here!

Email images to editor@worldwidewoodturners.org. Include a brief description!

Making Progress: Then and Now





Martin Clarkson

I started like many, making lots of different things and trying to sell them at markets and fairs. Then I was very lucky to find a product that sold and, my turning way changed, and my full-time professional woodturning career started. I have two sayings now:

"Make it, promote it, then make lots of it," and,

"Sell what you make and only make what you sell."



Eliptical segmented bowl. Oak and mahogany. Kieth Hastings

Wood Turners Worldwide

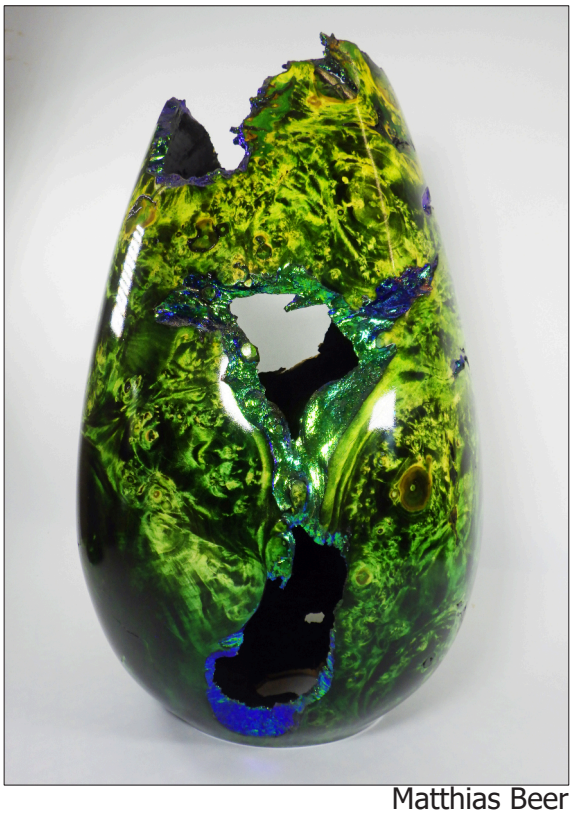
worldwidewoodturners.org and the art of making shavings

Newsletter

July 17, 2024 Volume 1 Number 15



Howard King



Matthias Beer



Gonzalo De La Cruz



Robert Edwards

Clockwise from top left: Maple pedestal bowl, pyrographed and dyed; Achilles, dyed and lacquered maple burl; Cherry goblet with pyrography and gold leaf; Oak platter.

Woodturner Spotlight: Founder, Capt. Eddie Castelin

"Who am I, and how did this all get started?", was the question presented me by the Administrative team of WorldwideWoodturrners. I think I can either give the credit, or the blame, to my Dad, the original Eddie Castelin. He was the original renaissance man, strong, forceful, a mathematical genius and an overall likeable person. No lofty goals in his life, just be nice and kind, things will work out.



Here's the Cap'n when he was just little Eddie.... you can tell he is already thinking about Big Guy Productions [1950].

We lived a very modest life in New Orleans, never had a repair man ever visit the rental house we lived in. We fixed everything, for us and the neighbors. That was the best education I could have ever received. I attended high school and a trade school for cabinetmaking. That was where I wanted to go for a career. As a kid, a great day for me was a day in the shop with my Dad, building or fixing everything in the world.

I joined the Air Force right out of school and upon departing for basic my dad gave me one piece of advice, "If you are ever in a situation where it appears that no one is in charge, take over". That may appear to be somewhat bold, but it makes all the sense in the world. Got me into, and out of, more trouble in the past 60 years that you would ever believe.

I spent my Air Force years as an AMMO troop, doing the most with the least. And surprisingly using that one piece of advice an awful lot.

When I returned to civilian life the world had changed and I ended up in the rough side of construction. I then realized that field management almost didn't exist and moving up to Superintendent was the way to go.

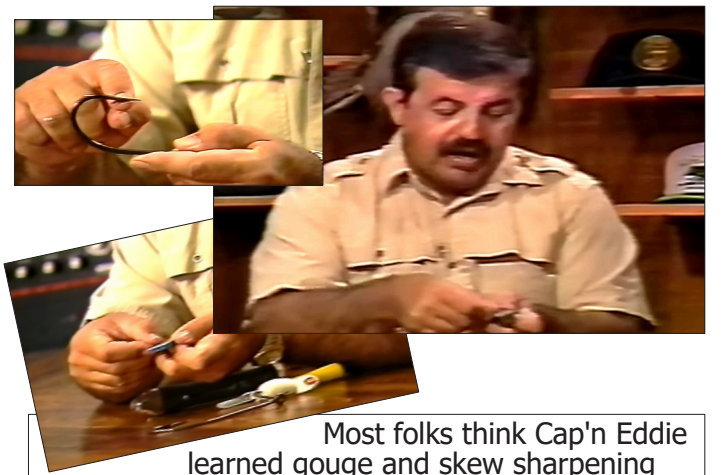
I was a pretty efficient bass fisherman and formed a bass club and bass tournament series. To get promotion on local media I had to visit local radio and television stations for interviews. I found a weak spot in staffing, stepped in and eventually hosted radio, television, cable and video programs on fishing, outdoors and weekend activities for WWL New Orleans and others. I was spending lots of time on the water so a USCG pilot's license became necessary. That's where the Captain Eddie title came from.

All went well in that world until a boating accident wrecked my back, ended my being in boats and put me on the sidelines. (my boat wasn't even moving in the accident)

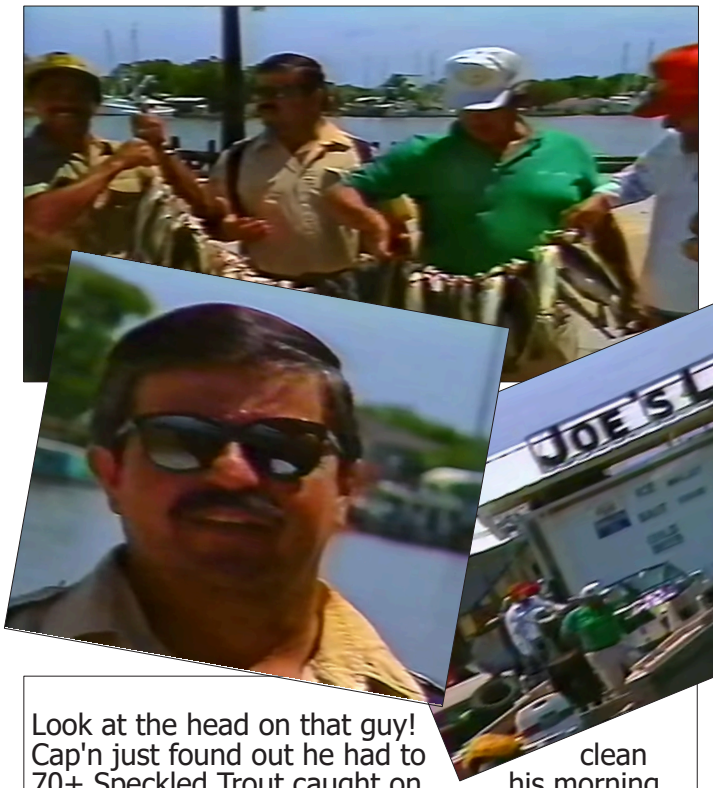
With all this happening, I never lost my love for creating things. I still had a great workshop, still built furniture, puzzles, toys, etc. I loved to get into the shop and just experience sawdust.



As bad as the circumstances were there in SE Asia, we all know Cap'n Eddie was the magnet and charisma in this group (God bless them all!) [1969, Kadena AB].



Most folks think Cap'n Eddie learned gouge and skew sharpening like the rest of us: the hard way. Oh no, he was demonstrating and refining his technique on fish hooks, all the while having it broadcast to tens of thousands of viewers on his outdoors and fishing show [1988].

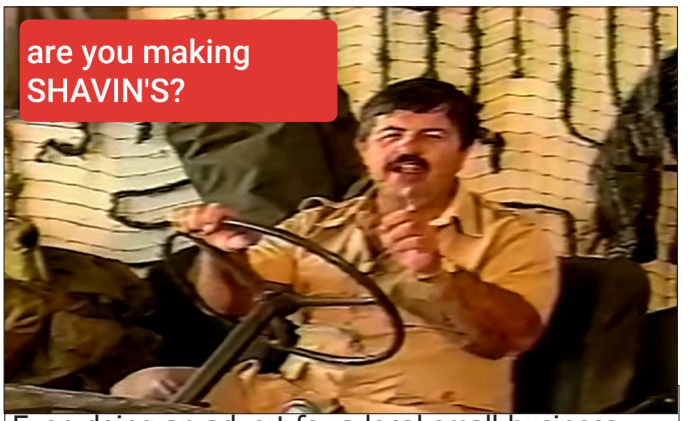


Look at the head on that guy! Cap'n just found out he had to clean 70+ Speckled Trout caught on his morning charter boat. I bet they were good too! [1988, Joe's Landing LA].

I purchased a lathe from a closed out high school. A Delta powered by a ¼ HP motor and a six-step pulley system. This lathe ran as smooth as the day it was made in 1936. Then, I was hooked.

I probably changed lathes ten times in the first year or two. I found a newly formed club, The Bayou Woodturners, became a member, and acted as president for almost ten years.

We were on our way to building a club based on friendship, geared towards learning for every level of woodturner. Every meeting would begin with what became to be known as a "mini", focusing on tips, tricks and techniques for all woodturners.



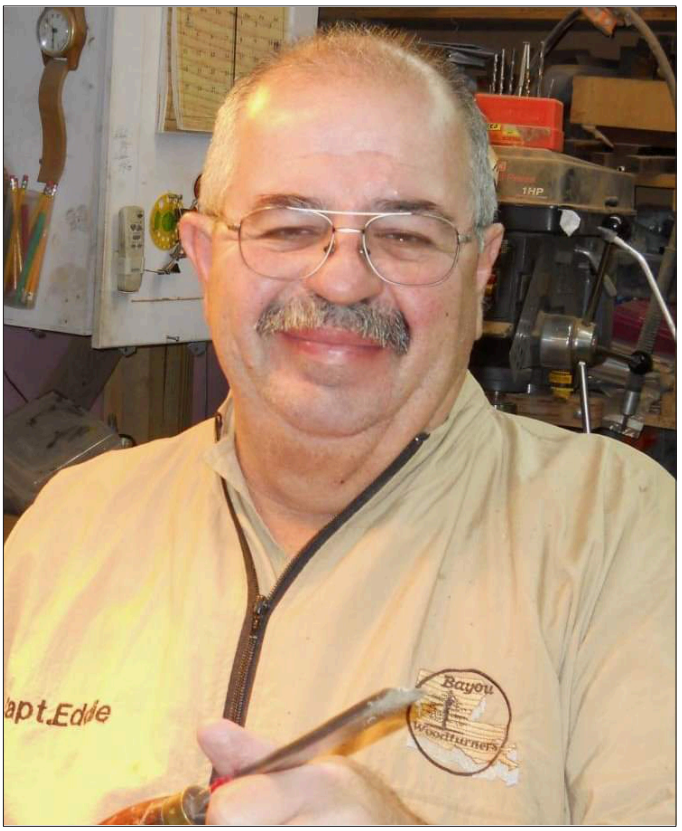
Even doing an advert for a local small business, Cap'n was getting that "point" down for "just watch" [1988].

I invited everyone to attend, if you can't pay your dues, don't worry about it. We are just a bunch of turners gathering around a lathe talking woodturning. We endorsed mentor programs and gatherings, had an annual pig roast bar-b-que and Christmas activities.

I believed then, as I do today, that it's never been about by-laws, rules and dues. If you gathered to talk about anything, do as you learned in kindergarten, "be kind, be fair, and make a friend".

I suffer from several health issues related to multiple exposure to Agent Orange. It has stolen my ability to work in my shop and do what I love, create. About five years ago I had an idea, create a woodturning club just for woodturners.

Well, it worked out and here you are. Thanks for Joining me and others as we enjoy woodturning.



Capt. Eddie Castelin, 2019. Thank you Eddie, for all you have done, survived, and for bringing us all together. We love you.



Scott Bartholomew



Dane Chandler



John Sowell

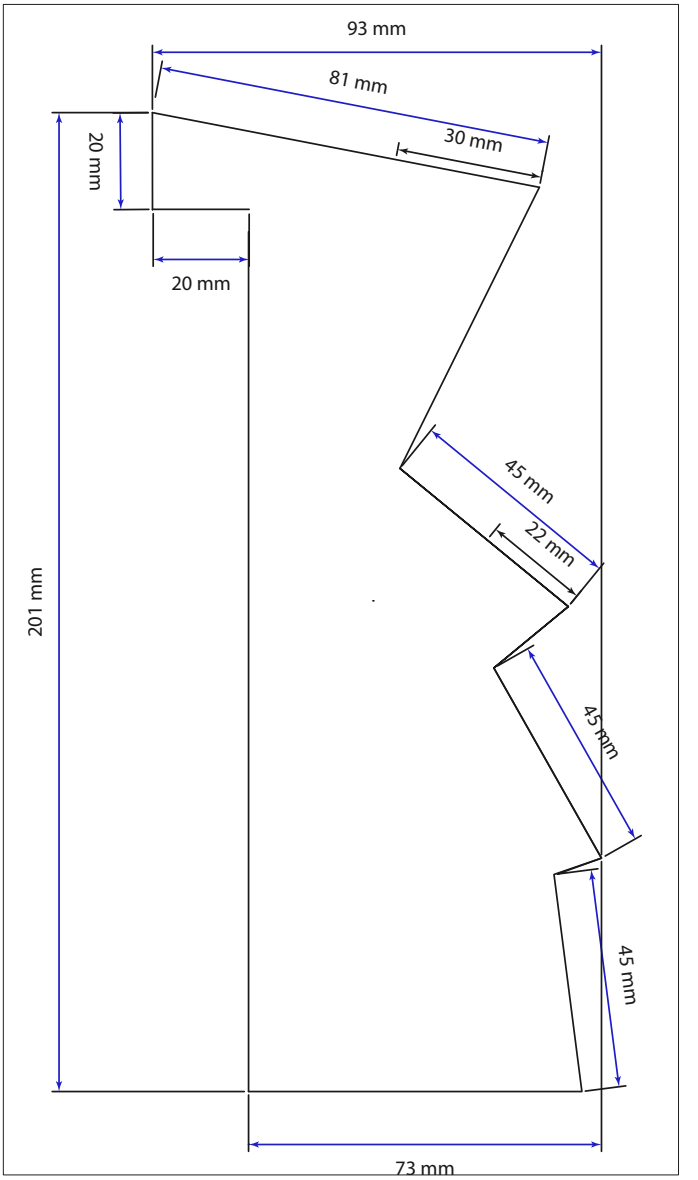


Jon Moore

Clockwise from top left: Box elder hollowform with a bloodwood finial; Thin turned goblets with captive rings, privit (left) and persimmon (two on right); Spalted maple mortar and cherry pestle; Dyed quilted maple hair sticks.

Morse taper centers rack





By Paul Hannaby

As shown during the July 3rd meeting of World Wide Woodturners, here is Paul Hannaby's Morse Taper stand.

The stand can be free standing or could be mounted flat on a wall if the protruding corner at the top left was cut off. My version was intended to hang on the end of a cabinet.

The horizontal parts of the rack can be any length you want depending how many Morse taper accessories you have or you could even drill holes to hold other accessories. The top horizontal is 81mm wide, the other three are 45mm wide. On my rack, I adjusted the spacing on each level for the size of accessories, for example, the Jacobs chucks are a larger diameter and needed wider spacing but the holes for the simple 1" four prong drives etc. can be closer together. The centre lines along each horizontal for marking out the drilling holes are 30mm from the front edge for the top horizontal and 22mm from each front edge for the other three horizontals.

I used 7/8" ply for the pieces (because that's what I had to hand) but any suitable wood could be used.

For my rack, I made three of the uprights to give it more strength but a shorter rack might only need two uprights.

To mark out and cut the uprights, I just printed the drawing and marked each corner on a piece of ply using an awl and drew the lines on the wood by joining up the awl marks. To save time, I stuck three pieces of ply together, just putting glue on the areas that would be cut out so I only had to mark out the top piece. I used a bandsaw to make the cuts and when the last cut was done, the three pieces separated.

The holes for the morse tapers are 12mm for MT1, 18mm for MT2 and 24mm for MT3

Drawing attached for the uprights. I didn't do a drawing for the horizontal pieces as they are just a simple rectangle.



Craig Stromer



Ron Pollman



John Koscinski



Sheila White

Clockwise from top left: Scrap-pile mystery wood and acrylic goblet. Clear JB Weld was used to combine the materials; Cherry three-legged bowl with ebonized maple lid/finial; Recycled skateboard bowl; Cherry and pine fruit bowl.

Weekly meetings with world-class demonstrations, Wednesdays at 7:00 PM Eastern! Go to worldwidewoodturners.org and click "Go To Meeting."

Shop Made Decorating Elf Tool



By Bob Grinstead

Here is a decorating elf tool I made for embellishing tops and boxes. It uses a standard 1/8" cutter of any shape.

A ball cutter works great.



I bought:

- 1/8" id x 3/8" od x 5/32" bearings (you need two, Amazon)
- 3/8" x 3/8" rare earth magnet (Amazon)
- 1/4" x 3" brass nipple (Home Depot)
- 3/4" copper coupling (Home Depot)

Cut the threads off one end of the brass nipple

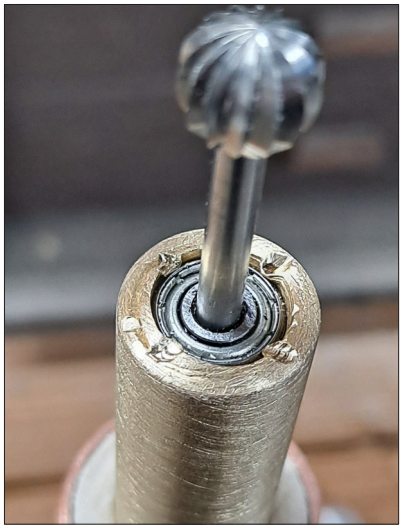
Drill 3/8" hole all the way thru the nipple

Drill 13/32" hole for the magnetic starting on the threaded end of the nipple stopping 1/2" from the other end this leaves room for the bearings and a spacer.

Make a 3/8" x 3/16" wood spacer with a 3/16" hole in it for the tool to fit thru.

Spacer is to allow the 1/8" tool to stick out past the end of the nipple less.

Peen the opening of the nipple to make a stop so the bearings will not come out.



I used a 3/8" dowl to push the magnetic, spacer and 2 bearings up against the peened end on the nipple. Cut the dowel a little proud of the threaded end of the nipple.

Turn a tool handle with a copper ferrule on the cutter end

Drill a 1/2" dia. x 1" deep hole for the nipple unit

Epoxy the ferrule and the completed nipple unit in the handle.

Wood Turners Worldwide

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

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Do you have a useful tool, tip, or trick such as this? Email photos of your tools, tips, and tricks to editor@worldwidewoodturners.org. Include a write up - editorial assistance is always available!

Making Progress: Then and Now



Mike Blum shared this "table of turns," showing a progression of his work over many years.



Shannon Dunlap



Patrick Hoggard



Steve Comstock



Doug Miller

Above left: Walnut pocket watch display for a family heirloom; Osage orange captive spinning top. **Right top:** Branch sections in resin; Pear bowl with simulated milk paint brushed on and sanded back, giving the look of age and use.

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

JULY 31, 2024 VOLUME 1 NUMBER 16



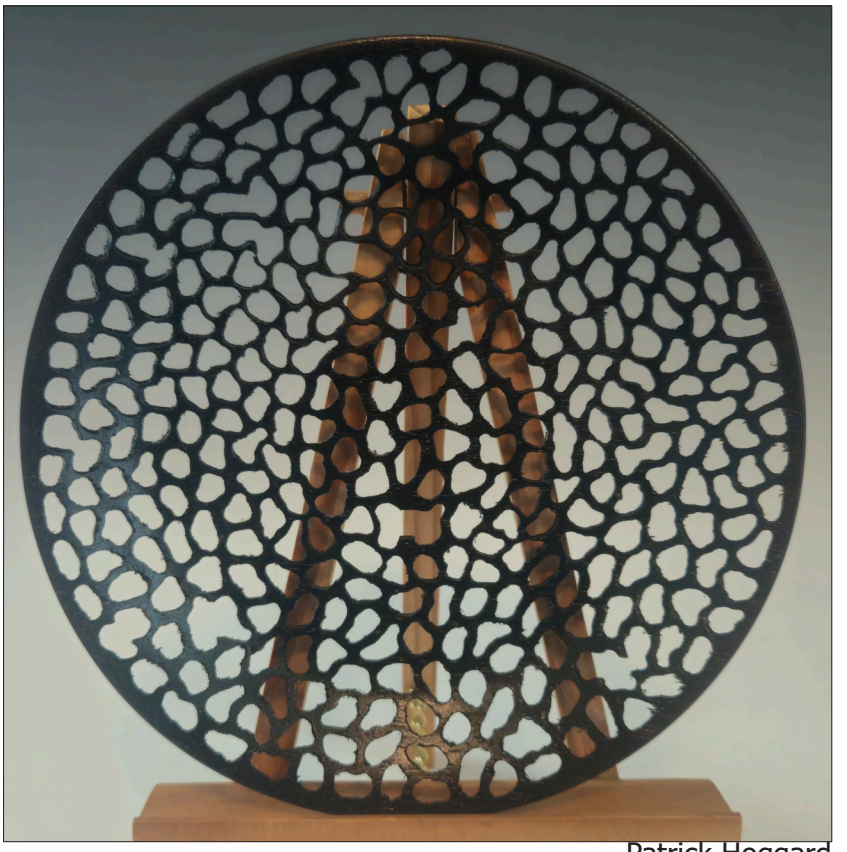
Jon Moore



Charles Nelson III



Matt Harber



Patrick Hoggard

Clockwise from top left: Spalted maple vase; Cherry box, turned, carved and pyrographed; Pierced walnut plate; Box elder vase, caved and painted with the stars and stripes.



Enzo Palladino



Shannon Dunlap



Jim Duxbury



Kieth Hyland

This page clockwise from the top left: "Goccia d'ambra" cedar vase, turned, dyed, and carved; Spectraply birdhouse ornaments; 2000 piece segmented bowl of ash, walnut, beech, and paduak; Cherry box turned on eleven centers using the Dux Chuck; **Facing page clockwise from the top left:** Mahogany platter turned, pyrographed, white highlights are bleached; Beverage slip turned from a 4x4; Maple offset bowl; Curly maple and buckeye burl "cigar" pen turned, dyed and carved.



Howard King



Brenda Thornton



John Walsh



Dale Slaughter



Jayson Cote



Gonzalo de la



Ebert Myburgh

Clockwise from top left: Cherry and purple heart jewelry holder; Maple "large mouth" vase; Hard maple spinning tops burnished, then colored with Sharpie markers in a sawtooth oak bowl on a cherry charger.

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Joaquin Juatai - Editor

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Doug Miller



Ron Pollman



Bambi Golombisky

Top: Pepperwood winged bowl; **Bottom left:** Maple three-sided box with the State of Michigan and surrounding Gret Lakes woodburned, then painted; **Bottom right:** Walnut bowl with resin and mica powder fill in the crack.



Roger Wollam



Scott Medori



Joaquin Juatai

Top: Spalted maple bowl; **Left:** Hollowform with a finil lid; **Right:** Ash tool hndle, 24” long, turned to seat the Trent Bosch 5/8” HSS hollowing tool set.

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

August 14, 2024 Volume 1 Number 17



Howard King



Doug Miller



Gonzalo de la Cruz

Top: Spalted, live edge white oak bowl. **Left:** Small bowl turned as a YouTube challenge: the inside is painted with a black acrylic paint, while the outside is painted with simulated milk paint, parchment white then country red, which is sanded back to expose the white. A light finishing coat of sanding sealer was added just to seal the paint. **Above:** Eucalyptus bowl.



Howard King



Tony Attard



John Sowell



Dane Chandler

Clockwise from top left: Ambrosia maple urn; Stained European beech hollowform with copper inlays and texturing, Osage orange finial; New Enforcer. Chilean Mesquite, heartwood ebonized w/ iron acetate, yellow is all natural [hard] sapwood. 2.5x harder than oaks & hickory, 3x harder than any of the maples; Red oak burl bowl.



Matt Harber



Brenda Thornton



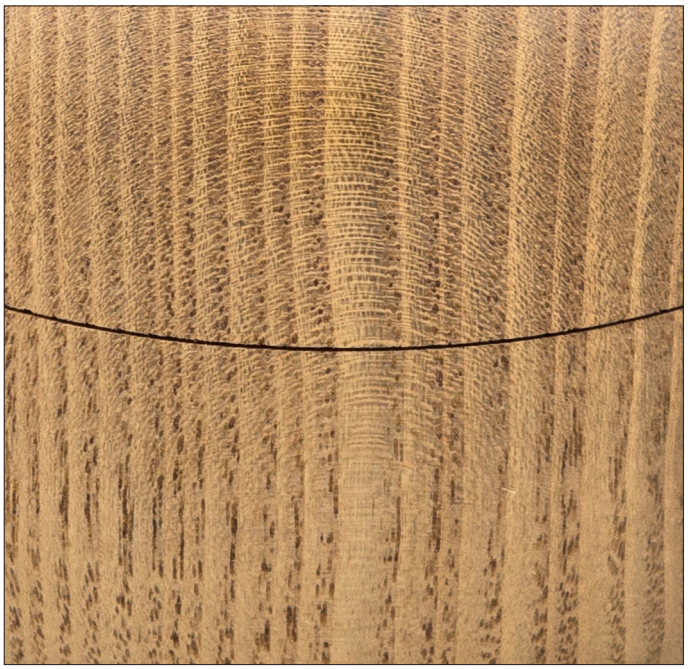
Patrick Hoggard



Billy Burt

Clockwise from top left: Box elder vase, carved and painted; Beer bottle holders, lined with neoprene; Five axis black walnut vase, Carved, laser engraved, ebonized with iron acetate; Pecan lidded box.

Grain matching lidded boxes



Story and photos by Joaquin Juatai, Editor

One of the challenges of turning a lidded box in spindle orientation is aligning the grain from the top of the piece to the grain in the bottom of the piece. This is difficult because you must remove a segment of material in order to create a mortise and tenon joint for the box to function. The more material you remove, the more difficult it is to maintain the grain pattern from bottom to top of the piece. Your grain match will never be "perfect," but you can achieve a very close alignment from top to bottom of a piece.

One workaround is to create a mortise in both halves of the box, and glue a tenon insert into one of the halves, therefore minimizing the amount of wood removed from the middle of the piece where it's parted. This works, but may not be as appealing as turning the entirety of the box from a single piece of stock.

Timber selection can help resolve grain matching issues. Woods with long, straight grain structures align more accurately than heavily figured wood. You can grain match figured woods, but they don't match as consistently as straight grain.

For this example, I chose a piece of sassafras. Oak (especially quarter sawn), ash, and cherry (cut from the trunk, preferably) also work well to achieve the grain match effect. You can match spalting patterns, but they almost never align as well as clean, long grained wood.

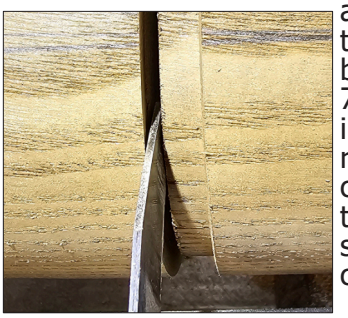
1. Start by preparing your blank between centers in spindle orientation. Turn it round, the closer to a true cylinder, the better.
2. Put tenons on each end to hold the piece in a four-jaw chuck.



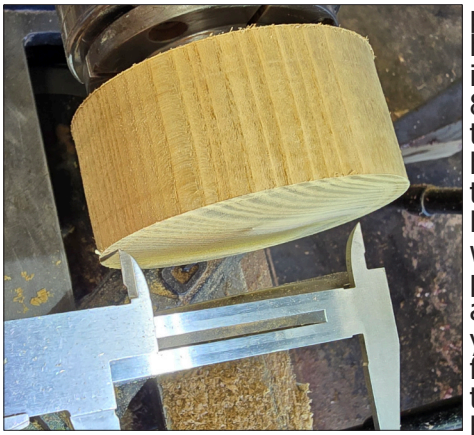
3. Marking your layout is helpful (see above). This includes a horizontal line from top to bottom of the piece (left to right between centers). This isn't 100% necessary, however, it helps you maintain the grain orientation throughout the turning process.
4. Mount the piece in your chuck, keeping the tailstock up while parting the halves of the box.
5. The best practice I have found is to use two different parting tools - one wider to create the tenon, and a thin kerf parting tool to actually separate the two halves. I used a Sorby ¼" beading and parting tool and a shop-made thin kerf parting tool made from a recycled Sawsall blade.



6. Cut your tenon to approximately 1½ the width of the wider parting tool (roughly ⅜" in this case). This gives you a deep tenon for a good friction/suction fit, and prevents the tool from binding in the cut, which can create dangerous catches (photo to the left). At the bottom of the tenon, part with a thin kerf parting tool, again, cutting about twice the width of the tool to prevent binding (Photo left, below).



7. Hollow, sand, and finish the inside of the lid. Once you remove this piece from the chuck, you'll never be able to turn the inside of the lid again, so make sure it's finished completely. Remove the top, and



put the bottom half of the box in the chuck.

8. Flatten the face of the bottom half of the box. Remove as little wood as possible - again, the more you remove from between the top and the bottom, the harder it is to match the grain. Use a Vernier caliper to measure the outside diameter of the tenon on the lid, then transfer that measurement to the face of the base - this is the width of your mortise, joining the top to the bottom of the piece (photo above). "Sneak up" on your mortise, ensuring a tight friction fit so you can turn the outside of the box.



9. Align your pencil marks, or a grain feature, and fit the top to the base of the box (photo above). Do not hollow the base before rejoining the halves and turning the outside of the box. This ensures the base maintains the strength to support your friction fit while turning the outside of the box. Safe practice is to return the tailstock to support the entire piece until the last possible moment as you finish turning the top of the lid.





10. Turn, sand, and finish the outside of the box completely (photo left, bottom).
11. Remove the top, hollow and finish the inside of the base. Finish the bottom as you normally would (I used a jam chuck).
12. Enjoy the amazement at your grain alignment when you share your piece with the club!



If you look closely, you can see the grain pattern continue through tenon between the top and base.



Jack Pons



Simon Riley



Ruairi Dennison

Clockwise from top left: Segmented lamp of walnut, cherry, and maple; Ebonized cherry bowl, hand carved texture and metal flake with 16 gauge gold wire; wire; Carved and ebonized oak vessel; Bowl colored with acrylic paints.

Wood Turners Worldwide

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Joaquin Juatai - Editor

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Dale Slaughter

Wood Turners Worldwide

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Newsletter

August 28, 2024 Volume 1 Number 18



Billy Burt



Doug Miller



Howard King



Mike Peckham

Clockwise from top left: Juniper bowl with copper wire lacing over a missing bark inclusion (not a crack); Oak pots with lychee lids and oak knobs turned to fit in a found wire basket; Maple hollowform dyed and pyrographed; Rimu bowl, rim inlaid with acrylic rods.

Your art belongs here! Email photos to editor@worldwidewoodturners.org. Include a brief description! YOU are who makes our newsletter great!



Roger Wollam



Gonzalo De La Cruz



Lonnie Widener

Top: Maple and mahogany (left), mahogany, cocobolo, and maple (right) bowls; **Middle left:** Spalted red maple hollowform; **Middle right:** Pecan bowl with insect holes. **Right:** Padauk, birdseye maple, and ebonized walnut finial box; **Far right:** White cedar, dyed with black India ink, painted with Jo Sonja iridescent paint, and color shift paint. Top is red cedar.



Simon Riley



Patrick Hoggard











Ambrosia maple multi-axis cow head

By Jon Moore

Ambrosia maple head and horns with holly nose and cherry ears. Inspired by Derek Weidman's turnings.

Top left: Right side view on top and bottom view underneath.

You can see some of the hold marks.

Left third down: Top view. Once I turned the horns I cut then in half , made the center cylinder the fit their diameter, glued horns into cylinder, then attached to head.



Above, you can see the dowels I drilled through and glued in to help hold the horns.

I left tool marks on so you can see it was turned.

I have to yet turn the eyes and attach them.

The ears were turned then cut long ways. Only the ears and nostrils were carved out, every othe piece was turned.

Bottom left: left side view laying on its head.

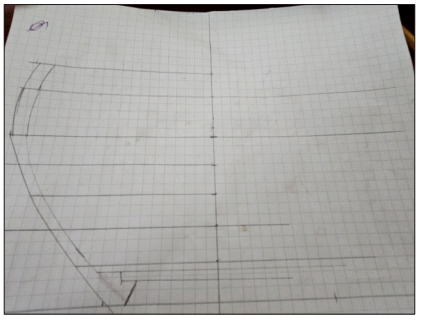
The wood was wet, easier to turn, so I hollowed out the back of head a little to try and prevent cracks.

Zig-zag bowl accent band



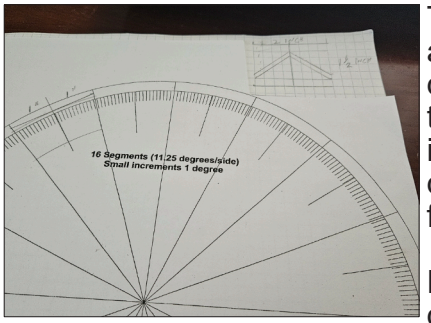
BY Roger Wollam

This project begins with planning. Draw your intended design for the bowl or vessel, then make a cut list for the segments to match the drawing.



Measure the design ring, decide the width of the segments, and divide it in half.

For this example, 16 angled segments are two inches wide, so I divided them into 1 inch halves (see below).



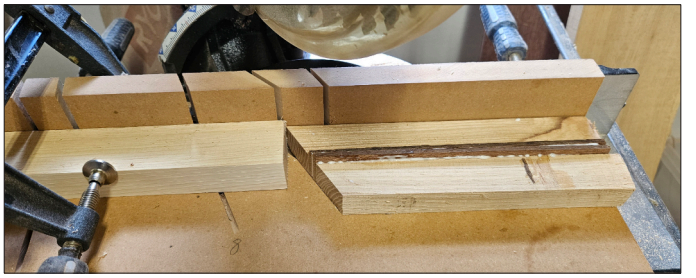
The segments are cut at 11.25 degrees, which total 360 degrees in the full the diameter of the feature ring.

For the zig-zag design in this feature ring, the angle of the halves is 55 degrees (upper right corner of the photo).

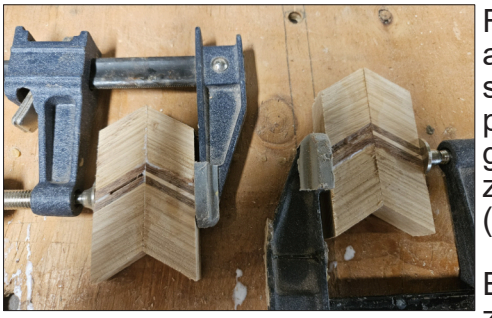
Glue up your accent band. Leave it wider than the 1½ inches width



it will be cut down to before being added to the bowl itself.

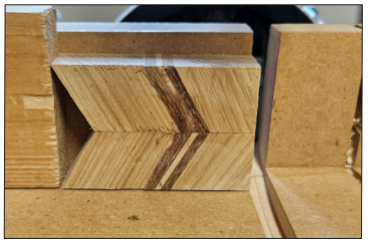


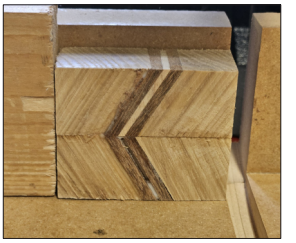
Usiing a miter saw or tablesaw jig, cut the inlay abnd segments at 55 degrees. Cut 32 of these for 16 glued up segments.



Flip opposing angled segment pieces and glue up each zig-zag panel (below).

Ensure the zig-zag pattern will align correctly, then trim the top and bottom of each segment panel to the desired height of the feature band (1½ inches in this example, below).





Next, set the miter saw to 11.25 degrees and carefully cut each segment to form a ring on the bowl (photo above, right)



Glue the segmented feature ring together, then add it to your segmented bowl blank, turn and finish as normal (photos below)!





Do you have a walk through for a project like this one? Share it with everyone! Email photos to editor@worldwidewoodturners.org. We will assist with your write up if needed! We want to share your ideas!



Wood Turners Worldwide

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

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Jim Duxbury



Bambi Golombisky



Ron Kisko



Shannon Dunlap



Gerald Jensen



John Walsh



Tom Kenny

Facing page, top: Maple salt shakers; **Bottom left:** Turned dragonfly with watercolor paper and vellunm wings; **Bottom right:** Maple juggler with oak stand; **This page clockwise from top left:** Mulberry mortar with ebony pestle; Cherry, sapele, yellowheart, maple and walnut segmented vase; Cedar sunburst carved platter; Olive wood on Steampunk, Medical, and Firefighter pens.



Linda van Borssum



Dave Kingsley



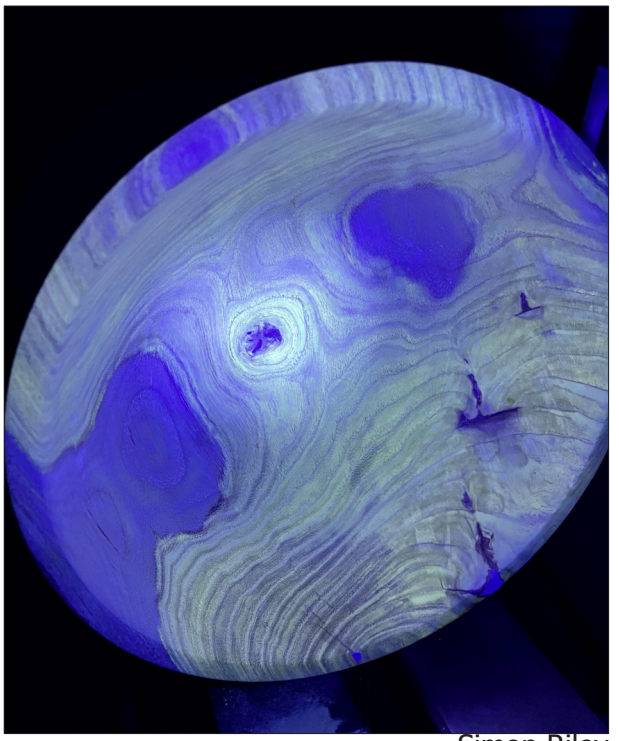
Dennis Nebgen



Ray Schwarz



Don Roetker



Simon Riley



Ray Apodaca



Doug Miller



Joaquin Juatai

Facing page, top: Turned "birdies," of various woods; **2nd row, left to right:** Walnut and locust tureen; Silver maple live edge bowl; **3rd row left to right:** Ash and black walnut business card holders; Cedar ribbon, 8 stave segmented, bottomless bowls, sectioned and reassembled. **This page, clockwise from top left:** Black locust platter - black locust naturally fluoresces under black light; White oak bowl; Spalted oak knot bowl; Eucalyptus vase.

World Wide Woodturners meets via Zoom every Wednesday night at 7:00 PM Eastern. Go to worldwidewoodturners.org and find the button that says "Click to go to meeting." Demonstrations weekly! Membership is FREE.

Making Progress: Then and Now





By Sheila White

My first bowl, and my latest bowl. Bit of improvement. My wood supplier gave me a few odd chunks to practice with when I told him I bought a lathe. I thought the little maple(?) wedge would be a nice bowl. I found out trying to keep a high/low rim on my first try wasn't the best idea, but I sure learned fast about turning air.

My latest bowl is made from old skateboards, birch plywood and ash.

Editor's note: Then and Now is an opportunity to share and compare our work from early turnings to our current progress. The intent is to encourage new turners and inspire old hands. If you want, just share images with descriptions, or you can write your own conclusions. E-mail your submissions to editor@worldwidewoodturners.org.



Mat Harber



Dale Slaughter

Left: Box elder bowl, carved and painted; **Above:** Maple bowl colored with Hampshire Sheen Intrinsic stains.

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

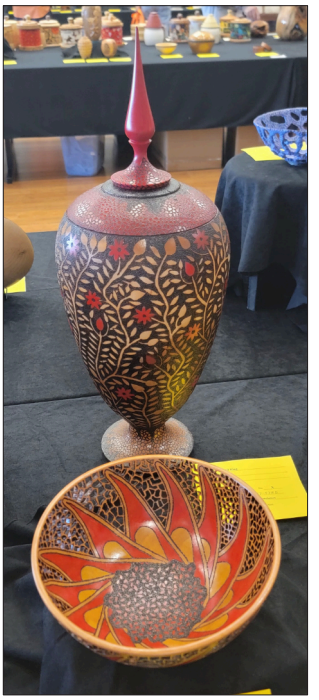
SEPTEMBER 11, 2024 VOLUME 1 NUMBER 19

WWW SWAT Invasion!

Photos by
Billy Burt
Timothy Hatch
Waukeene Vinson

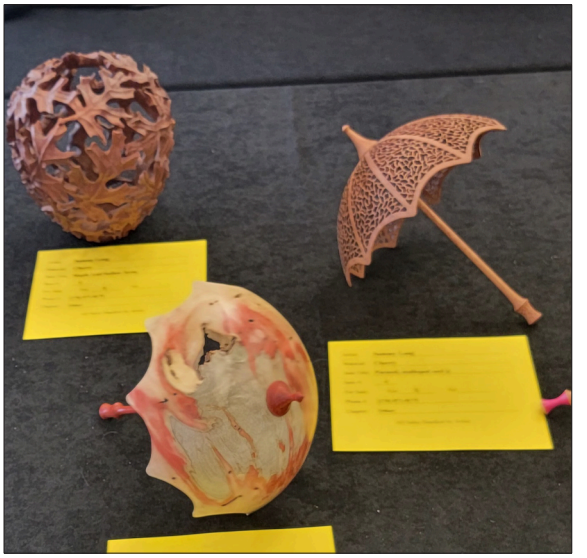












SOUTH WEST 2024 ASSOC OF TURNERS

SWAT Instant Gallery photos courtesy of Waukeene Vinson





















SWAT Instant Gallery photos,
photos of WWW members' work
courtesy of Jim and Rita Duxbury,
Timothy Hatch,
Christian Brisepierre
Jeff Allen



Gerald Jensen



John Koscinski



Jon Moore



Patrick Hoggard

Wood Turners Worldwide

Capt. Eddie Castelin - Founder
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This page, clockwise from top left: Cranes inspired by actual back yard visitors and the article in our newsletter by Waukeene Vinson; Marbled maple platter; Ash six point hollowform with walnut finial; Segmented vase of multiple species. **Facing Page, top:** Steampunk Executive pens; **Middle:** Blade vase, pear, turned, carved, and colored; **Bottom:** Sapele and linden turned and carved sculptural box.



Gary Hoffman





Dewey Johnson



Mustafa Sönmez



Ray Apodaca



Gonzalo de la Cruz



John Walsh



Heather Budarick

Clockwise from top left: Ambrosia sycamore natural edge bowl; 23¾" walnut platter; Maple dish with pyrography; "Magic salt shakers" out of spalted FOG wood and walnut (You can view Matt Harber's demonstration of these on August 7th on the WWW YouTube channel, "Wood Turning"); Ambrosia maple vase; Faux Cigar pens made with a variety of burl including black locust, maple, and thuya. Hardware for all is the Artemis component set from Bullseye Turning Supply.



Doug Rowe



Doug Miller







Shop tour from Don Francis
Photos of my new shop. It has been moved from one side of the basement to make room for a rec room. I did gain some space, however.

Share your shop, your shop-made tools, tips, and tricks! Email images and text to editor@worldwidewoodturners.org. Step-by-step walkthroughs, tutorials, designs, all are welcome!

Tenon sizing jig







By Howard King

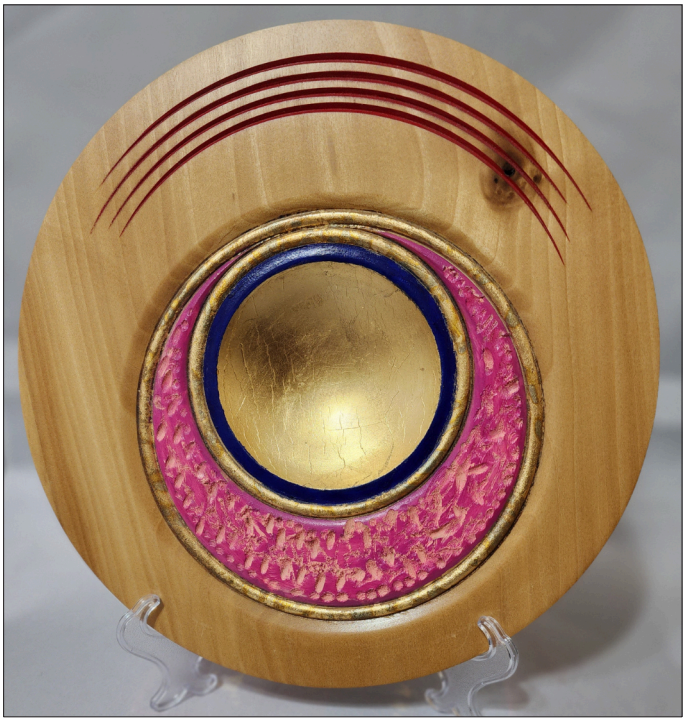
There are many ways to determine the size and depth needed for a tenon and/or recess for the mounting of a piece on a chuck. I have three main chucks (all Nova) that I most often use where the jaws are 50mm, 80 mm and 100mm.

I made a handle with a notch that fits over the end of an Oneway live center. From the center of the notch I measured a distance of 25 mm (for the 50 mm jaws); 40 mm (for the 80 mm jaws) and 50 mm (for the 100 mm jaws). At each of these marks, I put a cut nail so that the point of the nail would scribe a mark on the bottom of a turning indicating where I should cut to for the correct size of the tenon.

Once I'm ready with the piece to add the tenon, I just fit the notch over the live center, press the nail points against the spinning wood. This scribes the correct marks for the tenon. No more worries trying to hold compass points to make the mark. What is pretty neat is that the 50 mm scribed line on the bottom not only gives you the tenon size but also gives you the recess size.

Making Progress: Then and Now





By Mark Wallace

Here is my first off-center and textured piece (left) that I made after reading an article in Woodturning magazine. I followed the instructions and made the platter. Then I used a Dremel and some burrs that I found to do the texturing. Liking what I was able to do, I have continued to play with color and texture along with off-center turning in a lot of my pieces. I have come to realize that I like color and texture in my pieces. [Above] is a recent off-center wall hanging I made.

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Bob Grinstead

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

SEPTEMBER 25, 2024 VOLUME 1 NUMBER 20



Howard King



Waukeene Vinson



Gintaras Kostiukevičius



Vic Laberge



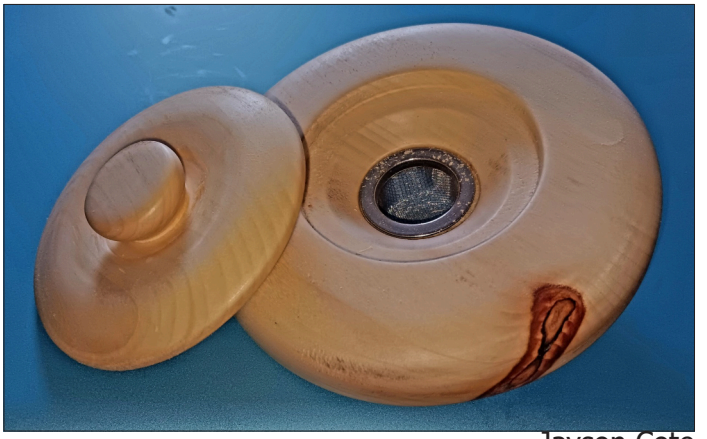
Bob Grinstead


Don Francis


Ron Kisko


Sandi Swayze


David Shaw


Jayson Cote


Gary Hoffman

On the cover, clockwise from top left: Ambrosia maple hollowform; Ash vessel, blending yellow dye from the top and a blue die from the bottom, Texas ebony foot and finial; Segmented cross bowl; Black ash and "scrap wood" segmented bowl; Chestnut bowl. **This page, clockwise from top left:** Segmented maple hollowform with paduak and holly lid and finial; Goblet turned from a caragana hedge branch; Holly box, embellished with pyrography and acrylic paints; Acrylic disk; Cherry ring and jewelry box; Bradford pear cocktail smoker. **Facing page, clockwide from top left:** Segmented jar, spalted hickory, 3 plywood rings, 2 spectraply rings, 2 walnut rings; "Pithology," hickory burl hollowform, African blackwood insert, paduak finial; Hollowing ornaments for the upcoming holiday season; "The Wood Sprite," cherry vessel that "emerged like magic" from an uncompromising piece of cherry.



Dallas Hensley



Joaquin Juatai



Peter Thompson



Dan Richey



Matt Harber



Scott Medori



Jim Duxbury

This page, clockwide from top left: Turned, carved, and painted box elder vase; Hollowform, unknown species of wood, walnut finial; Three multi-axis pendants turned on the Dux Chuck, with the lathe turning both forward and in reverse. **Facing page, top:** A herd of snowmen in preparation for the upcoming holiday season; **Bottom left:** Walnut oriental inspired box with sipo, big leaf maple, and cocobolo lid; **Bottom right:** Spalted tamarind bowl.



Doug Miller



Billy Burt



Jon Moore

Wood Turners Worldwide

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Dane Chandler - Administrator
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Joaquin Juatai - Editor

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Making Progress: Then and Now





Gintaras Kostiukevičius shares his first 5 inch width, uncoated bowl turned from aspen 4 years ago with his first lathe. Then, some photos of birch bowls he finished yesterday turned on his third lathe.



Editor's note: Then and Now is an opportunity to share and compare our work from early turnings to our current progress. The intent is to encourage new turners and inspire old hands. If you want, just share images with descriptions, or you can write your own conclusions. E-mail your photos to editor@worldwidewoodturners.org.



Black pine bowl Gonzalo de la Cruz

Wood Turners Worldwide

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Newsletter

October 9, 2024 Volume 1 Number 21



Johnny Hughes



Jeff Walters



Chuck Brown



Gerard Dubois



Dale Slaughter



Vic Laberge



Doug Miller



Patrick Hoggard



Bob Grinstead



Frans Brown



Dan Richey



Gonzalo de la Cruz

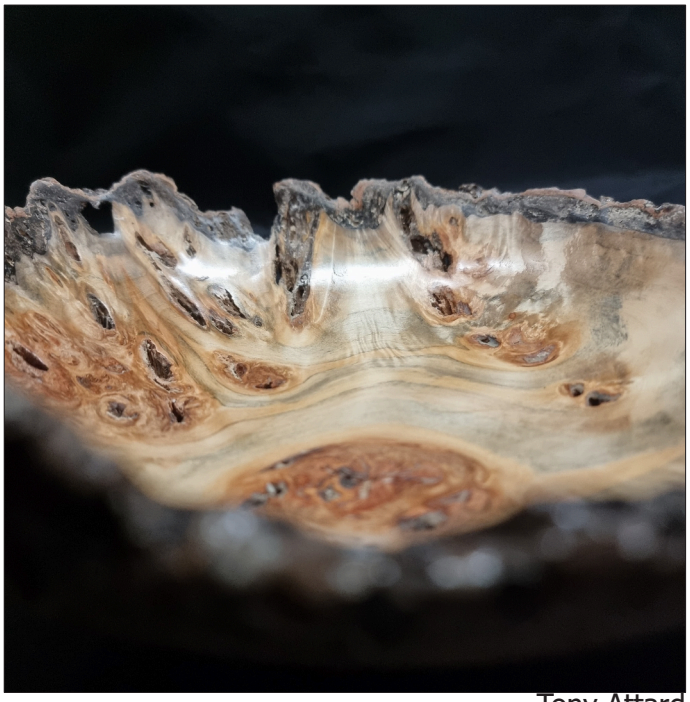


Robert Edwards

Cover, Clockwise from top left: Turned projectiles for 20mm MK103 bullets. Top portion is maple and lower portion is cherry. The cherry was drilled 5/16 and turned a 5/16 tenon on the maple, glued square before turning to final dimensions; Segmented vessel of maple and cherry; Lidded box of teak and mahogony with a bog oak finial; Maple and cocobolo segmented vessel. **Facing page, clockwise from top left:** Box elder garlic keeper; "Tumbling Times" segmented bowl, black ash and scrap woods; Black walnut box, ebonized, textured, carved and gold inlayed; Mahogany and bloodwood segmented bowl; Curly maple ornament with rosewood burl and maple finials, dyed for color effect. **This page clockwose from top left:** Sycamore dish with hammer effect, walnut feet; Collection of Christmas ornaments; Texas honey mesquite hollowform; Unknown wood hollowform.



Brenda Thornton



Tony Attard



Ron Kisko

Top: A collection of "magic" salt and pepper shakers turned after a World Wide Woodturners Wednesday night demonstration. Notice the split shaker, showing how they are constructed; **Middle left:** Poplar burl natural edge bowl; **Middle right:** Russian olive bowl; **Right:** Russian olive flower pot. **Facing page, clockwise from top right:** Cherry hollowform with ebonized holly stem and finial. The embellishment is tissue paper painted with black acrylic; Continuing turnings from recent demonstrations during WWW meetings, a collection of napkin holders; Carved and painted cherry goblet; "Calico" wood box made using cutoffs of multuple species; A collection of recently turned pens, both wood and resin.



Bill Louch



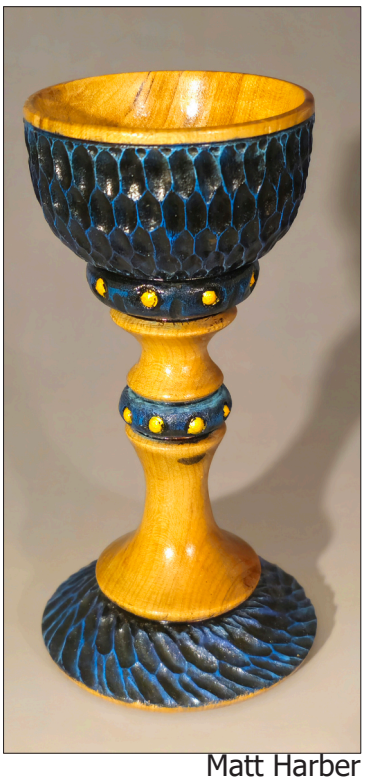
Howard King



Brenda Thornton



Joaquin Juatai



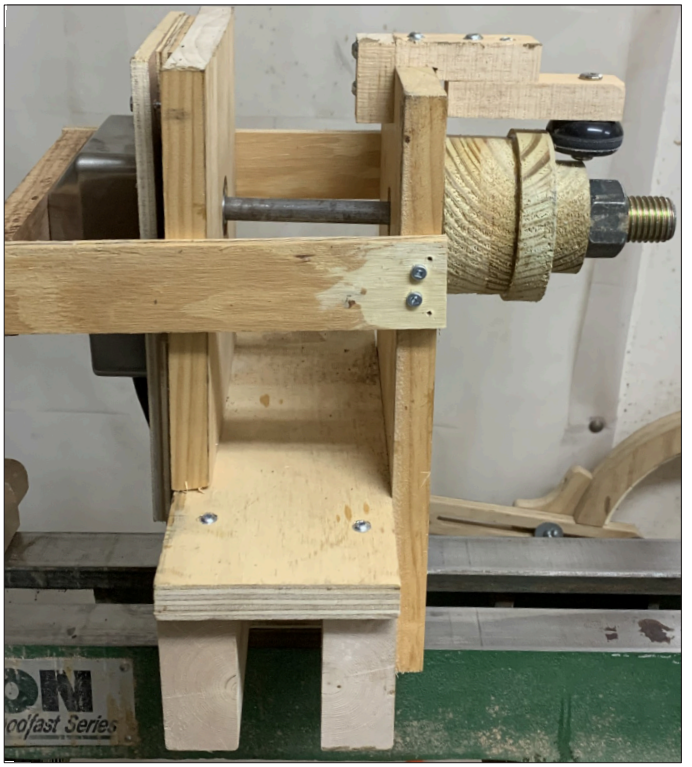
Matt Harber



Scott Medori

Editor's note: I broke the one photo per artist rule in order to share how our club members learn from weekly demonstrations put on by World Wide Woodturners! Brenda Thornton is knocking it out of the park and showing us all how educational our demonstrations can be! Great work Brenda!

Slow RPM Rotary Tool for Epoxy Finish



By Dallas Hensley

I am a member of Ozark Woodturners in Mountain Home AR. A few of our members finish their turnings with CA glue. I have been envious of this practice because my lathe will not go slow enough for application. I thought for several months about this and came up with the following for applying an epoxy resin finish.



A BBQ rotisserie provides the turning at 5.5 rpm. Keeping it turning keeps the resin from pooling and allows it to spread out evenly. It is mounted on a 1/4" plywood piece and attached to a 1/2" piece and has support around it to make sure it stays in place.

A 1/2" steel rod was ground square for insertion in drive of rotisserie with bearings going through both upright supports (left).



The lateral framework (reengineer #2) is to keep the front vertical from spreading and allowing the metal rod to come out of rotisserie, causing the piece to stop spinning (seen to the left, as well).

The working end has the metal rod epoxied into a wood segment. The 1"x8TPI bolt is set into the next piece of wood. I wanted to be able to use the jaws that the piece was turned in to connect directly to the rotisserie. The wheel at the top is to keep the entire piece from falling off in the floor (yes it happened, reengineer #1). Notice it's a luggage wheel, the same type of wheel I used for the steady rest you can see hanging on the wall behind lathe.



Below is This is the first big piece completed with this rig. 13-1/4" x 4-1/2".







Waukeene Vinson



Dean Humphrey



Robert Cox

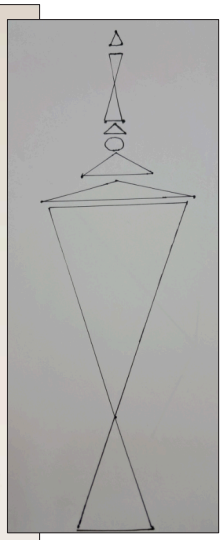
Wood Turners Worldwide

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

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Top right: Maple Bead of Courage box; **Bottom left:** Olive wood hollowforms with maple feet and finials; **Bottom right:** Thuya burl on the Metro pen kit.





Enzo Palladino



Billy Burt



John Koscinski



Jon Moore



Joaquin Juatai

Top left: Chestnut wood vase with a wenge finial. The drawing shows the design principle, overlapping many triangles; **Right:** Live edge Catalpa bowl; **Middle left:** Segmented vessel of multiple species; **Middle right:** Purple heart and ebony bottle opener/corkscrew; **Bottom:** Wizard's wand with an ebony hilt and bloodwood blade.

Wood Turners Worldwide

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Newsletter

October 23, 2024 Volume 1 Number 22



Dewey Johnson



Jeff Walters



Vic Laberge



Billy Burt

Top left: Garden Vase turned, hollowed, and carved from cherry. Embellished with a five step process using metallic paints; **Right:** Hard maple, Peruvian walnut and paduak segmented vessel; **Bottom left:** Mushroom Box, bottom dyed green, mushroom cap dyed tangerine and yellow. Underside of Mushroom cap is engraved with gills around the outside and a gnome sitting in front of a Mushroom on the inside. **Right:** Ash, walnut, bloodwood and locust sunrise bowl.



Heather Budarick



Ron Kisko



Jim Selby



Doug Miller



Gerald Jensen



Shannon Dunlap



Howard King

Facing page clockwise from top left: Paper birch and black walnut ornament; Poplar bowl colored with golden black Gesso and holiday red; Cypress vase with water drop effect; Oak spinning top; **This page top left:** Multi-axis bird toothpick holders; Red mallee burl and purple heart elevated box; **Left:** cedar candy dish.

Open Segment Gluing Platform



By Bob Grinstead

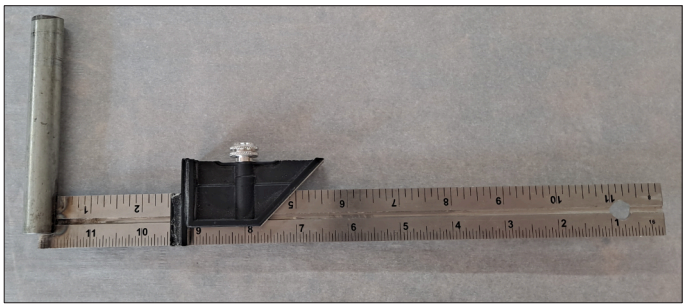
Ever wanted to create an open segment bowl or vase? Here is an easy to make open segment gluing platform. This jig will allow you to position each piece at the correct radius for the ring. An index wheel will position the turning at the correct position for gluing on a segment.

You need:

1) 12" combination square

1) 1/2" or 5/8" dowel, 3" long

Epoxy or Shoe Goo



- -Cut a slot in one end of the dowel the thickness and depth of the ruler in the combination square.

- Glue or epoxy one end of the ruler in this slot. Aligning the end of the ruler with the center of the dowel. Making sure the ruler is at 90 degrees to the dowel.

- The top part of the miter slide with the level is not needed and can be cut off, leaving just the ruler slide and tightening nut.

- Cut a small wedge 1/4" W x 3/16" H x 1"L of wood or out of the plastic cut off in the above step. Glue or epoxy it to the right angle side of the miter slide against the ruler. Careful not to get glue in the slot for the ruler or on the ruler. (Some plastic wrap can be used to protect the ruler from the glue. This wedge is to make a spacer between the miter slide/stop and the open segment piece to be glued. This will ensure the bottom of the miter slide will not interfere with the first segment as it comes around.



Setup:

Place a jacobs chuck in the tailstock. Place the dowel in the chuck and hand tighten.

The ruler should now be at a right angle to the bed. Adjust your tool rest to about the center height. Place your tool rest under the right edge of the ruler by the miter slide for support. Tighten the chuck so the new ruler jig doesn't move.



In use:

Use an index wheel to position the base or previous ring.

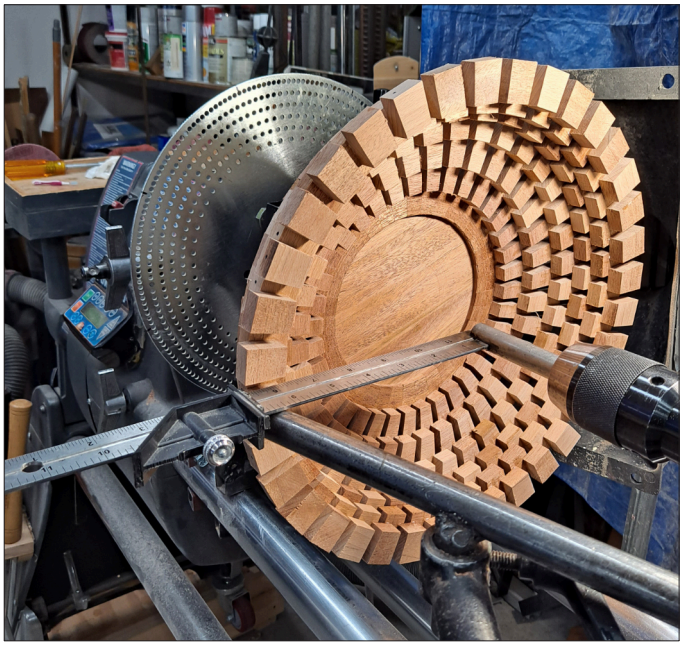
Use the ruler as a platform to position the segment piece.

Set the miter slide and spacer at the radius for the outside of the next ring.

Place a small amount of glue on an open segment piece and place it on the ruler next to the miter slide spacer and glue it in place.



Select a new index hole and glue on the next piece until all segments are in place completing the ring.



Tip: I like to use Titebond Quick and Thick wood glue to glue the segments on each ring. 5 seconds hold time is long enough to secure the segment before moving to the next one. 15 min. after the last segment you can sand the ring smooth, ready for the next ring.

Tip: Since this is open segment rings you will need to adjust each ring to establish where the segments are in relation to the previous ring. I move the tool post up or down a little to make this adjustment instead of trying to realign the index wheel. You will still need to use every other hole in the index wheel. 12 segments rings = 24 hole index wheel.

Above right: Final project.





Wood Turners Worldwide

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Doug Miller



Scott Medori



Don Francis



Matt Harber

Clockwise from top left: Cherry, oak, and Osage orange clock beside a water-drop vase; Tamarack bowl for hand-churning butter; Hard maple bowl with segmented bloodwood rim; "Nile Daners by the Cabana" in ash; Cross-drilled Christmas ornament with pig bauble; Cherry and maple inside-out ornament. **Facing page, top left:** Pecan hollowform; **Right:** "Eye of the Storm," Spalted elm hollowform with African blackwood foot and lid, carved holly finial; **Bottom left:** Pecan natural edge bowl.



Shannon Dunlap



Thomas Dresch



Mark Dusek



Joaquin Juatai



Randy New



Ron Herbster



Waukeene Vinson



Free demos every Wednesday!

Jeff Walters shared his technique for making this cocktail smoker during our weekly meeting Oct. 16th! Join us Wednesdays at 7 PM Eastern for free! Go to worldwidewoodturners.org and click "Go to meeting!"



Roger Wollam



Dale Slaughter

Top left: Maple vase, turned, carved, and embellished; **Right:** "Sputnik" sea urchin ornament; **Bottom left:** Walnut bowl; **Bottom right:** Icicle snowman ornaments.

Wood Turners Worldwide

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Newsletter

November 6, 2024 Volume 1 Number 23



Bob Foote



Bambi Golombiski



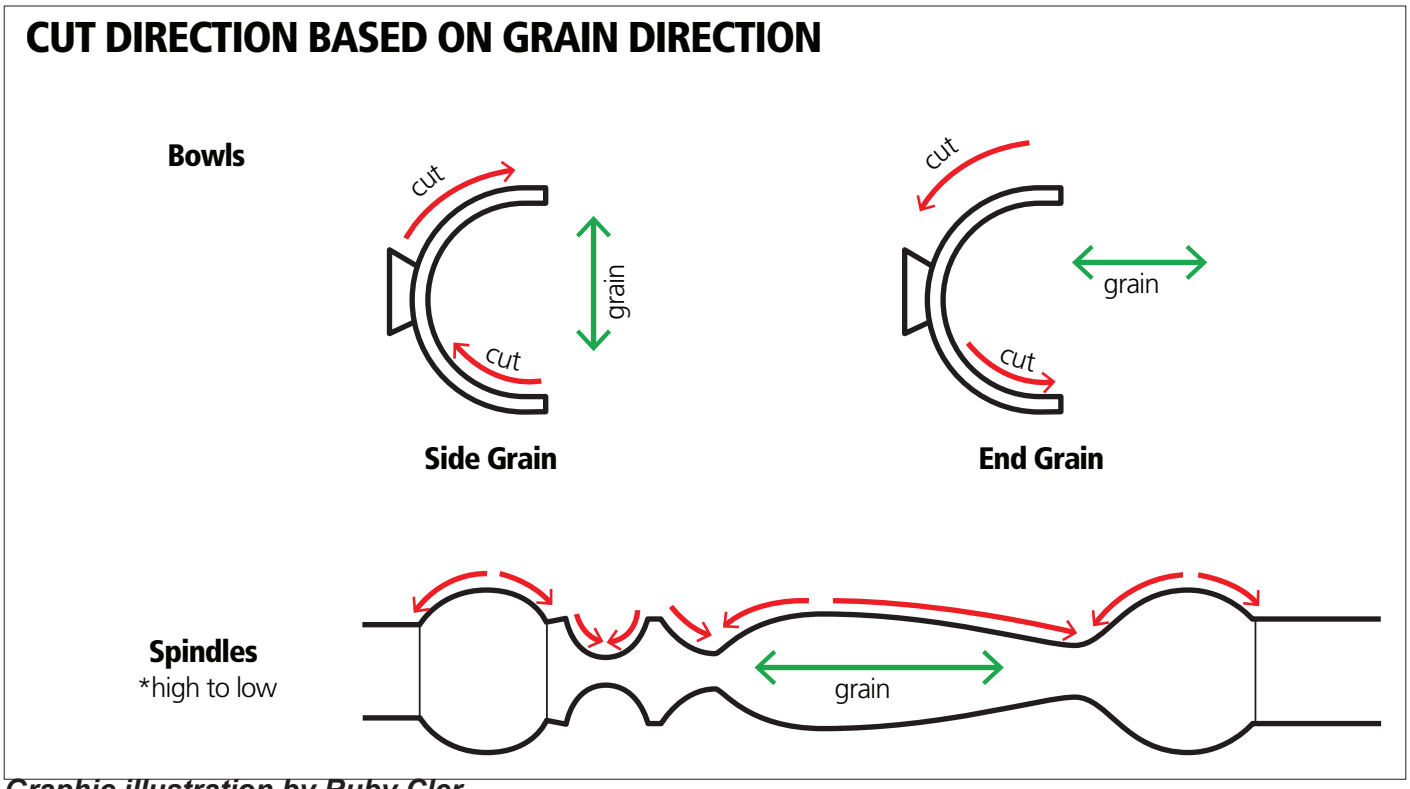
Howard King



Jon Moore

Clockwise from top left: Maple bowl with twine accent; Cherry cookie base, the pumpkin is poplar. The skinny ghost is unknown wood that was really gummy. The other ghost is maple with a walnut hat. The gourd/squash is peach and the tree stump is peach. I added some leaves, a broom and Spanish moss to the base; Relief carvings on cherry; Cherry burl bowl.

Uphill, Downhill, What's It All About?



Graphic illustration by Ruby Cler

Article and graphics by Billy Burt, Sr.

We often refer to the terms cutting uphill or downhill when we discuss woodturning; what does this mean, exactly, and how does this involve another frequently used concept, the supported or unsupported cut?

It all has to do with the fibers in the wood, and whether they are being cleanly cut or torn out.

Below is an example of what we might see on the lathe:



Imagine this piece of wood held between centers with the headstock on the left, tailstock on the right. Notice the grain direction. This is a spindle turning. The grain runs parallel to the bed ways from left to right.

In this circumstance, we would cut in the direction shown in the next image.



Notice the angle of the cut and observe the grain. We are cutting across the grain at a downward angle.

This is a "downhill" cut. It is also a "supported" cut, meaning that the grain being sliced is supported by the grain beneath it. A downhill cut is also referred to as cutting from "high to low."

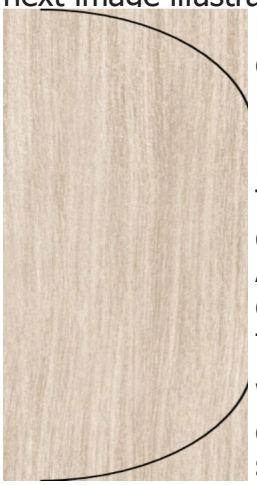
Cutting downhill gives us a smooth cut that, if we are presenting our tools correctly, needs little or no sanding.

You should never attempt a cut like the one shown in the next image.



Cutting against the grain is an uphill, or unsupported, cut. The wood fibers (grain) being cut are not supported by the grain above them because they are being forced up toward the surface. This causes tear out.

So how does this translate to bowl turning? The next image illustrates a bowl blank on the lathe in what we refer to as straight or cross grain configuration. Notice that the grain direction runs perpendicular to the lathe bed (forward and back). Think about the uphill, downhill discussion above. Again, imagine the headstock on the left and the tailstock on the right.



We want to cut the outside downhill so that we have supported fibers as depicted to the left.



Notice that the fibers will become unsupported as we near the left side, or top of the bowl. This is why you often see turners make a cleaning cut on that side as we are "roughing" out the shape. All of our cuts on the outside of the bowl should be downhill.

What about the inside of a bowl? Why are the inside cuts sometimes referred to as uphill? Examine the image to the left.



I have heard turners refer to this as cutting uphill. Maybe because it is cutting in the opposite direction of the outside cut. Call it what you will, it is still a supported cut, because the fibers below are supporting the cut. A supported cut will always give you a better finish, IF your tools are sharp and your technique is good.



There are always exceptions; soft, punky wood can be very problematic. Burls and highly figured woods can also be problematic. This is why sharp tools and light cuts are important.

On the other hand, I have seen turners cut in the direction shown here on the left, especially once the inside is mostly gone.

What is wrong with this picture? If you said the cut is unsupported by the grain above the direction of the cut, you are correct. In my mind, this is a true uphill cut. And yes, when scraping, many, including this author, may "cut" this direction when doing a final scrape to try and smooth tear out.

With the exception of the problematic woods mentioned earlier, tear out is a result of the fibers being "torn" rather than sliced. One of the most common reasons we get tear out is unsupported cuts, cutting "uphill," or cutting against the grain.

Being aware of grain direction is absolutely critical in ALL forms of woodworking. If you try to use a plane on a board where the grain direction is angled even slightly up against the direction of the plane, you will get torn grain - this would be an unsupported cut.

The same holds true for our woodturning tools. And yes, when turning bowls in traditional straight grain mode, we are dealing with four different directions of grain. Two running perpendicular to the bed ways, and two that are end grain. The end grain sides of the bowl are usually the most difficult to cut cleanly.

Remember the grain direction of your piece, keep your tools sharp, and you should be able to reduce and even eliminate tear out in your turning.



Ron Kisko



Gonzalo DeLa Cruz



David Swain



Jayson Cote

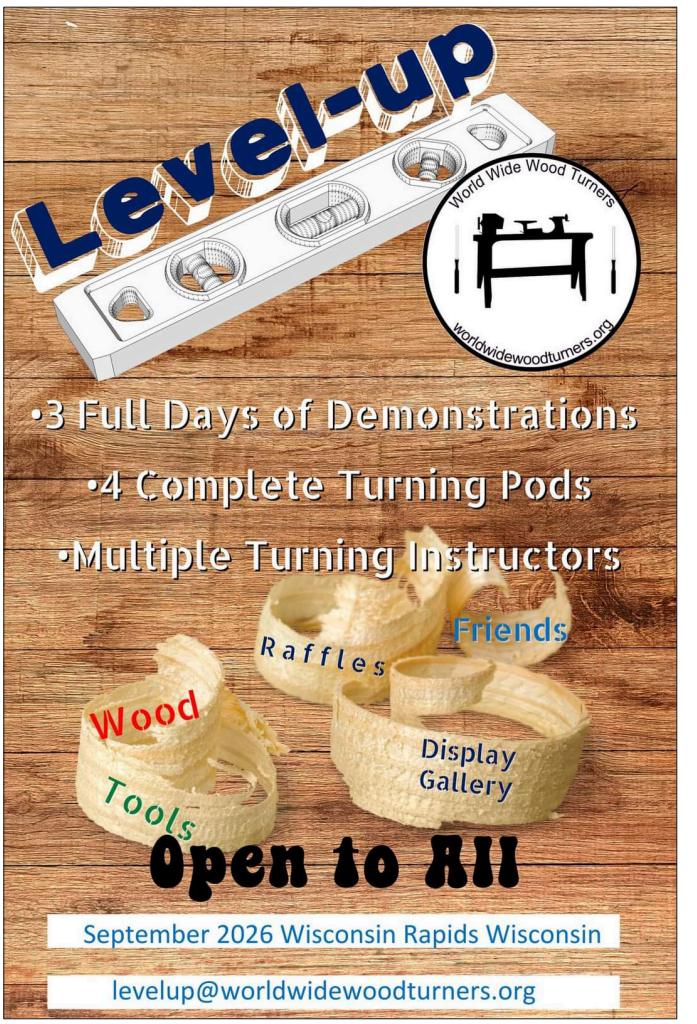
Clockwise from top left: Basket illusion bowl; White cedar vase, carved and painted; Sapele platter; A variety of pens turned for the artist's PT team; Elm bowl. **Facing page, top:** Bowls turned for charity by the Alamo Woodturners; **Bottom left:** Red oak live edge bowl; **Bottom right:** Various works by a new turner.

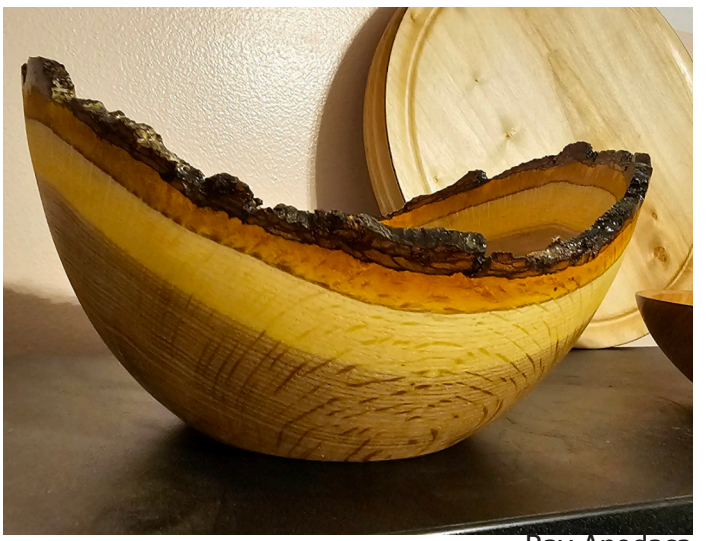


Robert Cox



Alamo Woodturners





Ray Apodaca



David Lindley



Stephen McTaggart



Waukeene Vinson



Patrick Hoggard

Above: Carved Hollowform - body/stem is Tasmanian blackwood, lid is Chinese tallow, finial is brushbox, the base is NSW rosewood; **Top right:** Mesquite and Texas ebony multi-axis Christmas trees; **Bottom:** Fog wood triple crotch vase.

Wood Turners Worldwide

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

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Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

November 20, 2024 Volume 1 Number 24



Peter Thompson



Dale Slaughter



Chuck Burke



Billy Burt



Jeff Walters

Top Left: Burr elm "Witch Jars," turned slightly out of traditional proportion to intentionally create an unsettling image; **Top Right:** Medical pens with alumilite blanks poured by the artist; **Bottom left:** Mrtle tea light lantern; **Middle:** Sea urchin ornament with stabilized bias cut screwbean mesquite finial; **Right:** Maple grinder made from a baseball bat blank.



Randy New



David Swain



Jim Duxbury



Jim Selby



Gonzalo De La Cruz



Dewey Johnson



Dallas Hensley



Dave Kingsley

Opposite page, top: Pecan grow-over, natural edge, footed, nested set of bowls; **Middle left:** Minoan drinking vessel with stand; **Middle right:** Red oak bowl with wenge inlays, turned on three centers; **Bottom right:** Soft maple natural edge bowl. **This page top left:** Wide mouthed hollowform of unknown wood; **Right:** Lidded vessel turned from a bowling pin; **Bottom right:** FOG wood acorn box; **Bottom left:** Cedar bowl with turned and carved crotch wings.



Patrick Hoggard



JP Neff



Roger Wollam



Kim Tromba



Howard King



Alfred Schembri



Craig Woodruff



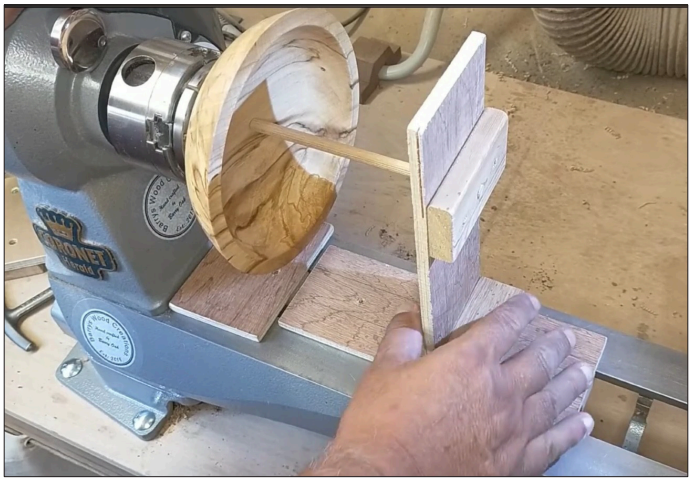
Doug Miller



Jeff Walters

Facing page, clockwise from top left: Pecan platter with bug damage; Saturn box, maple burl 9” ring with a 58mm sphere box. Colored with Transtint dye; English walnut bowl; Walnut and hickory hollowform with Miliput accents.
This page, clockwise from top left: Cedar three cornered hollowform; Cherry hollowform with African blackwood finial; Basswood Saturn bowl. The rim spins freely; Walnut tribute urns; 150-year-old barnwood bowl.

Depth Gauge



By Robert Edwards

This accessory can be constructed in order to determine the thickness of the bottom of a vessel.

Using plywood or similar material, cut two pieces approximately 6” long and 4”wide. Assemble at right angles to each other.

On the bottom piece, attach a piece of stock that fits between the ways of your lathe. It should be cut to slide easily without any side motion.

On the upright piece attach a dowel perpendicular to your headstock and in line with the center axis of your lathe.

A third piece of stock is cut to lay flat across the ways of the lathe. The size of this piece will determine thickness of the vessel.

When the upright fixture is positioned against the cross member piece, it will indicate the distance between the face of the chuck and the bottom of the vessel.

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Waukeene Vinson



Ron Kisko

Above: Natural edge elm Christmas tree; **Left:** Square dry cat food dish with mouse.

Wood Turners Worldwide

worldwidewoodturners.org and the art of making shavings

Newsletter

DECEMBER 4, 2024 VOLUME 1 NUMBER 25



Howard King



Jim Duxbury



Jon Moore



Doug Miller

Clockwise from top left: Hackberry natural edge bowl; Fluted maple bottle; Cherry plates; Carved and embellished cherry bowl.



Dale Slaughter



Ron Pollman



Matthias Beer



Scott Medori



Jayson Cote

Clockwise from top left: Box elder and maple lantern ornaments; Inside out angel ornament; Beaded apple bowl; Walnut sewing box with maple "bird" scissor holder; Dyed rippled maple pen.

Your artwork belongs here! Email photos to editor@worldwidewoodturners.org.
Include a brief description and make sure your provide your name so you receive proper credit!



Waukeene Vinson



Stephen McTaggert



Roger Wollam



Bill Louch

Top left: Snowmen; **Right:** Australian Red River Oak from the Alwyn River Area in NSW Australia, carved and painted; Spalted Kentucky coffeetree vase; Segmented snowmen, 2,240 pieces.



Ivan Govaerts



David Swain



Billy Burt



Shannon Dunlap



Brenda Thornton

This page, clockwise from top left: Birch box with autumnal pyrography; Smoke tree vase; Pine beer bottle cozies; Cross-drilled ornament with snowman bauble; Sea urchin ornament with dyed curly maple finial. **Facing page top:** Ambrosia maple bowls; **Bottom:** Winter Wonderland - poplar figures on a cherry base. Acrylic paints; **Right:** Custom wolf's head ash cane, turned, carved, and charred.



Kim Tromba



Bambi Golombiski



Joaquin Juatai





Then and now: By Christian Jensen
The light tan container is from 2013 when I first discovered woodturning.

The dark Walnut urn is from 2023.



Gerald Jensen



Jon Moore

Above: A collection of tippy tops; **Right:** Ambrosia maple box.

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Wood Turners Worldwide

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Newsletter

DECEMBER 18, 2024 VOLUME 1 NUMBER 26



Jim Duxbury



Bill Louch



Jim Selby



David Swain



Doug Miller



Craig Strohmer



Dennis McClelland

Front page, clockwise from top left: Maple vase with 24 90-degree tapered cuts; a trio of spalted apple vases; Cherry potpourri bowls; California lilac root burl - a recovery collaboration with the Zombie Woodturner; Bear print hollowform. **This page, top left:** goblet rescued from a piece of firewood; **Top right:** Colored pencil in resin lidded vessel; **Right:** Ambrosia maple bowl. **Facing page, clockwise from top left:** Four-axis black walnut vase and a four-axis poplar and black walnut box; Cherry lighthouse; Elm and spalted maple hollowform with finial; Ash urn embellished with acrylic paint and epoxy resin.



Jon Moore

Wood Turners Worldwide

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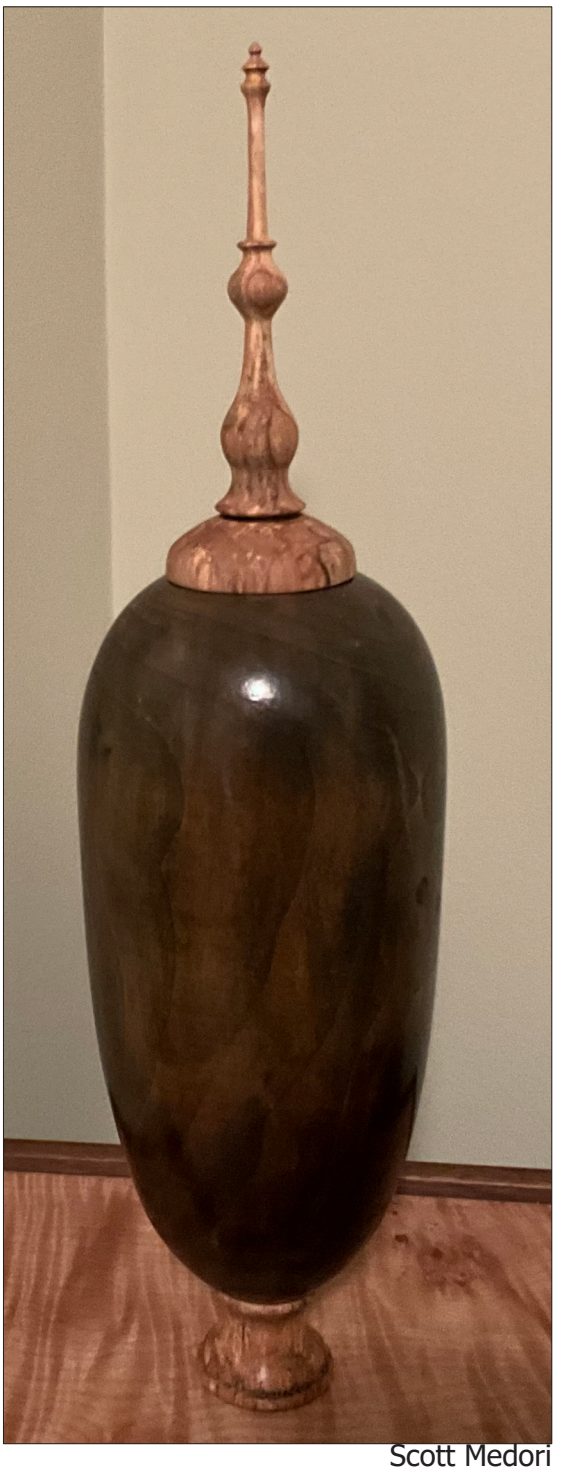
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Jayson Cote



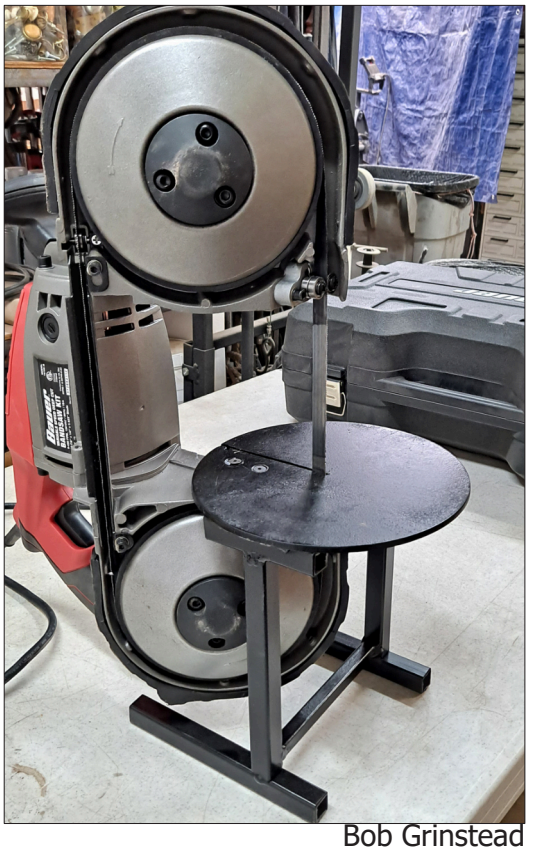
Heather Budarick



Scott Medori



Dewey Johnson



Bob Grinstead



Ron Kisko

Above: Bob Grinstead's setup for a metal cutting bandsaw as discussed during our Dec. 11, 2024 meeting. "It is a Harbor Freight, variable speed, band saw for metal, $119. I made the stand to hold the saw, using the existing holes for the guard. This allows you to just hold the metal when cutting. Works great for what I do." **Top right:** Myrtle angels with maple halos; **Right:** Chilean mesquite ¼ measuring cup. **Facing page left:** Walnut earring holder. The base is a box; **Facing page right:** turned, carved and textured cupcake boxes.



Dane Chandler

From the Editor

Words cannot express the honor it has been to design and lay out the first volume of your newsletter, Wood Turners Worldwide.

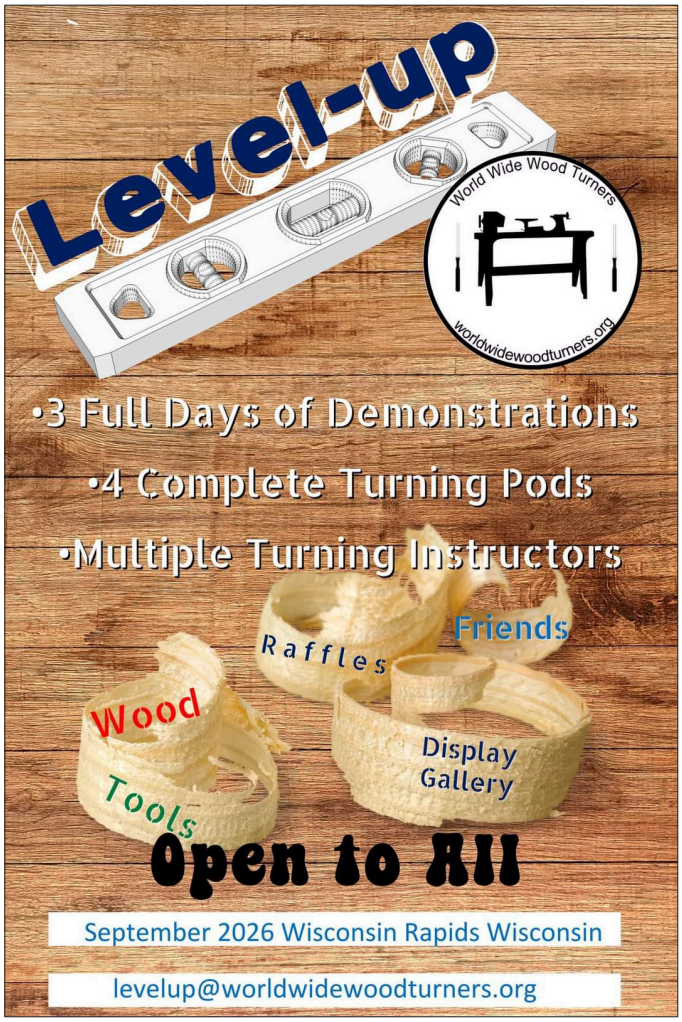
Your contributions have created a collection of artwork worthy not only of display, but of distribution far and wide.

I look forward to Volume 2, and the creations you contribute, illustrating the passion our club has for turning, learning, and sharing the amazing art of woodturning.

Thank you for the opportunity to be your editor.



Scott Newsome





Ron Pollmann





Stephen McTaggert



Howard King

Above: Tryptich of an Australian sheoak bowl; **Left:** Cherry burl natural edge bowl. **Below:** Blue dyed maple burl pen.



Matthias Beer

This book is the cumulative artwork of members of the WorldWideWoodturners Club throughout the year of 2024.

The entirety of this volume is the work of volunteers. There are no fees, no expenses, and no one receives any salary. This book is fueled solely by the passion of a group of peers who come together weekly from across the world to share their enthusiasm for woodturning, and for teaching their art to anyone who desires to learn.

The requirement to submit your woodturning art to our newsletter is that you email your images to the editor. All artwork from all club members is welcome. Period.

In addition, this book, as is our newsletter, is licensed under Creative Commons - you may print it, distribute it, share it, and use the information within freely, as long as you do not alter it or sell it. This effort is free to all because our sincere desire is that the art of woodturning never fades.