



Minnesota Wood Turners Association



An Affiliated Chapter of the American Association of Woodturners

May 1997

Volume 11 Issue 3

THE AMERICAN ASSOCIATION OF WOODTURNERS ELEVENTH ANNUAL NATIONAL SYMPOSIUM

JULY 18-20, 1997, Municipal Auditorium, San Antonio, Texas. Activities will include demonstrations by international, national, and regional turners recognized in the field, panel discussions, auctions of donated pieces for educational programs, a trade show, and an instant gallery of works by those attending. Our second international exhibition "Turned for Use" will be held at the San Antonio Museum of Art, July 17 through September 21 celebrating utilitarian work.

Some of the demonstrators include: Ray Key - England; George Hatfield - Australia; Stuart Batty - England; Michael Lee - Hawaii; Alan Lacer - Minnesota; Christian Burchard - Oregon; Virginia Dotson - Arizona; David Ellsworth - Pennsylvania; Todd Hoyer - Arizona; John Jordan - Tennessee; David Lancaster - Maine; Hugh McKay - Oregon; Johannes Mickelsen - Vermont; Betty Scarpino - Indiana; and Alan Stirt - Vermont and there will be many more.

AAW is an organization of more than 6,600 members that represent studio turners, production turners, amateurs, collectors, gallery owners, and those who simply have an interest in the craft. There are also 91 local chapters of the AAW throughout the United States and Canada. The organization publishes a quarterly journal, American Woodturner, which is one of the most important resources to anyone concerned with the craft of turning.

New Discount Supplier

Paul Keller has arranged for an Association discount from "Machine Tool Supply Incorporated". They are a supplier of industrial supplies and equipment. Please add the following information to your suppliers list that was included in your March newsletter. Their address is 3150 Mike Collins Drive, Eagan, MN 55121-2292. Contact Pat Robinson or Rick Tepper @612-452-4400 for amount of discount.

Welcome to the following new members:

Pete Onstad	2/26/97
Fritz Rohkohl	3/8/97
DuWayne Minnaert	3/18/97.
Todd Schweim	4/15/97

Inside....

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Treasurers Report: Ron Meilahn

Dec 1996 Year end Bank Balance (excluding 97 dues received)	\$1,129.
1997 Activity thru 4/15/97	
Income:	
1997 Membership Dues (\$8 Paid)	\$1,760.
Cash Sales/Purchases (Net)	\$436.
Meeting Wood Raffles (3 to date)	\$88.
Personalized Name Tags @ \$2ea	\$12.
Newsletter Advertising	\$-
St Catherine's Demo	\$-
Total Income	\$1,424.
Expenses:	
Professional Demo Costs (gain)	\$71.
Library Tapes, VCR Rental, etc	(\$79).
Newsletter Printing, Postage	(\$111).
Tools	(\$-).
Annual Liability Insurance	(\$50).
Prizes, Board Mtgs, Misc postage, Kits	(\$158).
Total Expenses	(\$277).
NET Operations YTD-FAV	\$1,147.
Demo Deposits-Library Tapes	\$475
Checkbook Balance as of 4/15/97	\$2,751

Member Helpline

Do you have a question or need help with a project or turning? The following members have volunteered to try and answer your questions, or get you pointed in the right direction for the answer.

John Engstrom (612) 475-0307
Jim Jacobs (612) 437-2302
Ed Johnson (612) 224-4194
John Magnussen (612) 477-6294
Hal Malmlov (612) 789-9616
Dave Schneider (612) 934-4667
Don Wattenhofer (612) 572-1045

If you would like to help out and have your name on this list, please call Dave Schneider @ (612) 934-4667

Know Your Minnesota Trees

Information from Minnesota Division of Forestry

WILLOW

[*Salix species*]

FORM A large family of trees and shrubs, some varieties not commonly distinguished from each other; become large when growing along streams and other moist places; scraggly, dwarfed shrubs when growing in drier, less favorable sites. The black and peach leaf willows are native, and the white and crack willows were originally foreign or exotic. On favorable sites, some trees are often 35' to 50' high, with a diameter of 6" to 24". The peach leaf willow may attain a height of 60' to 70' and 2' in diameter. The black willow may be 30' to 40' high and again it may be only a shrub; usually short trunk, stout, spreading branches, and a broad, rather irregular open crown. The peach leaf willow is somewhat greenish yellow; twigs somewhat drooping.

BARK Dark brown to grey on large trees; thick, rough, furrowed and flaky.

LEAF White willow and crack willow leaves - whitish on lower surface; crack willow recognized by large saw-toothed leaves and twigs that crack or break from branches very easily; white willow leaves smaller, finely toothed, and often permanently silky; black willow—very narrow leaves, green on both sides; each-leaf willow—long, pointed, lance-shaped leaves, whitish underneath, borne on long, slender, somewhat twisted stems.

FRUIT Flowers in dense, elongated clusters known as "catkins"; Flowers usually appear with leaves in spring. Willows may be propagated with "cuttings" more easily than with seeds. Seeds are minute, maturing in late spring or early summer.

RANGE Many varieties occur over a wide range in Minnesota and the United States from moist conditions to dry upland prairies. Many European and ornamental varieties have been introduced.

WOOD Light brown, soft, weak, flexible, coarse-grained; thin, whitish sapwood used for fuel, erosion control, and ornamental planting, windbreaks, baseball bats, and charcoal; large, good trees with straight grain are used in the manufacture of artificial limbs.

GREEN ASH

[*Fraxinus pensylvanica* var: *lanceolata*]

FORM Height 50', diameter 2' or more; slender spreading branches forming a round top.

BARK About 1/4" thick; dark brown or gray, tinged with red; strongly furrowed or ridged.

LEAF

Length 10 to 12"; compound, and opposite on stem; each compound leaf has from seven to nine stalked leaflets; pointed and slightly

toothed on margin; differs from white ash in having leaves that are bright green or yellow-green on both sides.



FRUIT Flat and winged; length 1" to 2.25", width 1/4" to 1/3", with winged portion extending well down past middle or seed bearing part; slightly notched at outer end; wing has a somewhat square appearance.

RANGE Common throughout state except in western prairie region; most abundant in valleys and along streams; best and most abundant of the ashes in Minnesota.

WOOD Heavy, hard, rather strong, brittle, coarse grained; light brown, with broad layer of lighter sapwood; commercially valuable and used for the same purposes as those of the white ash; used extensively for ornamental and farm forest plantings; fairly fast growing and will withstand severe conditions of both soil and climate; rapidly grown from seed.

Past Meetings

Saturday, March 8, 1997

We spent a full day with Rus Hurt exploring many areas of woodturning. Rus had a multi tiered program composed of:

- Slides he showed through out the day
- His history as a woodturner and other occupations he had and possibly will have
- Preliminary considerations for woodturning
- Safety things to think about (*see page # for Rus's Safety List*)
- Basic tool selection
- Stretching exercises
- Rus's if all else fails checklist
- The do's and don'ts of photographing your pieces and what will and won't be accepted in a show, even if the piece is a masterpiece.



Rus explaining a point to the group

Rus also showed us many of the tools he uses for turning and his way of mounting blanks for turning (a waste block mounted on a faceplate with the wood blank superglued to the waste block).

We watched as Rus first turned a small bowl out of paper birch that had just been cut two days ago. Rus explained that in turning green wood with finished rims, he will sand only



Rus Hurt showing Brad Murdoch how to perform a cutting technique. Jim Jacobs in background videotaping the action.

the rim edge of the piece, let the piece dry and then sand the rest of the piece. Sanding the rim is a necessity, as the warpage on it will make it very hard to get a good finish and look on the rim if you try to do it later. Rus then showed us his procedure for turning a natural edge bowl and tool handling when entering the piece because of the natural voids created by the roundness of the log. It was a very interesting day and we look forward to seeing Rus in the near future.

Saturday, March 15th -

A Mini Meeting was held at Jim Jacobs home in Hastings. Jim demonstrated some spindle turning and Ed Johnson demonstrated some of his bowl turning techniques. Everybody that attended found it to be a fun and informative afternoon. All feedback was positive to keep having these mini-meetings in various areas around town.

Tuesday, April 8th, 1997

We met at Tim Mannings house for a presentation and discussion on wood finishing, lead by Mel Turcanik. Mel opened the meeting with some brief business matters and Ron Meilahn gave us the treasurers report stating that we were in very good shape. We then had Show and Tell with over 30 pieces brought in by 15 members and it was a very impressive showing. Of particular mention was a segmented wall hanging piece by Duane Gemelke. Duane's article on this piece will be included in our next newsletter. Thanks Duane.

Mel Turcanick then gave a very informative talk on finishing. Following is the outline of what Mel covered in the meeting. Great Job Mel!

Wood Finishing Overview for Turners

by Mel Turcanik

Why finish?

- **SANITATION**- ability to clean- Without a finish wood holds dirt, both liquid and particulate. Dirt itself can be a finish.
- **STABILIZATION OF WOOD MOVEMENT**- limit degree of Humidity, or water vapor, causes dimensional changes. These changes cause warping or cracking. This is predictable.
- **DECORATION OR APPEARANCE**-
 - Color- Paint is a combination of pigment, binder and solvent. Glaze is thin paint. Toning is usually done by spraying a stain. Stain may be based on dyes, pigments or both.
 - Texture (or lack thereof) adds another dimension to the work, especially in counterpoint to grain patterns.
 - Sheen- flat, satin, gloss; are

Continued on page 11

SAFETY -- THINGS TO THINK ABOUT

WOODTURNING CAN BE HAZARDOUS!

SAFE WOODTURNING REQUIRES A THOROUGH KNOWLEDGE AND UNDERSTANDING OF THE TOOLS AND MATERIALS USED IN THE PROCESS.

PROTECT YOUR SELF: PROTECT YOUR EYES; USE SAFETY GLASSES OR A FACE SHIELD. PROTECT YOUR LUNGS; USE A DUST MASK, DUST VISOR, FANS, OR DUST COLLECTION. PROTECT YOUR EARS FROM PROLONGED LOUD NOISE; USE EAR PLUGS. PROTECT YOUR HANDS; USE GLOVES FOR ROUGH WORK OR WHEN USING CHEMICALS. DO NOT WEAR LOOSE CLOTHING OR JEWELRY AND TIE BACK LONG HAIR THAT COULD CATCH ON MACHINERY. ALWAYS WORK SOBER AND ALERT; NEVER WORK UNDER THE INFLUENCE OF DRUGS, ALCOHOL, OR WHEN OVERLY TIRED.

CHECK THE MACHINE ROUTINELY FOR LOOSE PARTS, OR IMPROPERLY FUNCTIONING PARTS. (GUARDS, CORDS, COVERS, DOORS, ALIGNMENT, BEARINGS, ETC.)

ROUGH CUT OR "SIZE" THE TURNING STOCK WITH A CHAINSAW OR BAND SAW BEFORE MOUNTING ON THE LATHE.

TURN THE LATHE ON AND OFF BEFORE MOUNTING THE STOCK TO CHECK THE OPERATING SPEED OF THE MACHINE

ALWAYS ROTATE THE WORK BY HAND BEFORE STARTING THE LATHE TO CHECK CLEARANCE FOR THE TOOL REST AND LATHE BED. MAKE SURE THE WORK IS FIRMLY MOUNTED TO THE CHUCKING DEVICE. CHECK TOOL REST FOR TIGHTNESS. HABITUALLY CHECK FOR CHUCK KEYS, ADJUSTING WRENCHES, ETC., LEFT ON THE MACHINE.

ALWAYS REST THE TOOL ON THE TOOL REST. KEEP THE TOOL REST AS CLOSE TO THE WORK AS POSSIBLE TO SUPPORT THE CUTTING ACTION; STOP THE LATHE TO REPOSITION FREQUENTLY.

USE SLOWER SPEEDS TO START ROUGHING LARGE OR IMBALANCED DIAMETERS. INCREASE SPEED AS NECESSARY ON SMALLER DIAMETERS OR WHEN RUNNING "IN ROUND" OR "TRUE". IF THE LATHE VIBRATES, SHAKES, OR "WALKS", LOWER THE SPEED. IF THE WORK VIBRATES, ALWAYS STOP THE MACHINE. INSPECT THE MOUNTING; LOOK FOR THE REASON.

KEEP TOOLS SHARP. KNOW HOW TO SHARPEN. SHARP TOOLS CUT CLEAN, FAST AND YIELD SAFER PERFORMANCE. DULL TOOLS REQUIRE FORCE TO USE, LEAVE A ROUGH SURFACE, AND OFFER POOR AND UNSAFE PERFORMANCE

MAINTAIN EFFICIENT BODY MECHANICS. BE ABLE TO MOVE FLUIDLY; STRIVE TO MAINTAIN PROPER FOOTING AND BALANCE THROUGH ALL MOVEMENTS.

ESTABLISH AN EFFICIENT WORK ENVIRONMENT. CONSIDER LIGHTENING, VENTILATION, TRAFFIC PATTERNS AND WORK HEIGHTS. MAKE IT COMFORTABLE AND SAFE

ESTABLISH VARIED WORK HABITS. MIX UP WORK ACTIVITY TO PREVENT LONG PERIODS OF REPETITIOUS WORK PATTERNS. TAKE REGULAR BREAKS AND STRETCHES TO RELIEVE THE BODY AND STIMULATE THE MIND.

USE COMMON SENSE. ESTABLISH REALISTIC GOALS. BE OPEN TO THE INTERACTION AND FEED BACK OF THE WOODTURNING PROCESS.

EMPLOY PRACTICE, PATIENCE, AND PERSEVERANCE. HAVE FUN!

*Rus Hurts' Safety handout
Distributed at the March, 97 MWA Membership meeting*

Shop Talk

Dave Schneider



Following are some assorted thoughts, ideas and ramblings that have accumulated over the past months.

Now is a good time of the year to talk to those gardeners you know and offer them all of your woodshavings for mulch in their gardens. (Wood shavings to avoid are Walnut and some of the more exotic woods as they have properties in them that are detrimental to plants.) Most of our native woods are beneficial and great for mulch. My wife uses a good share for her gardens and the rest, even the walnut shavings go into the woods for the paths and walkways where you don't want bare dirt showing.

Speaking of shavings, always make sure that when you are cutting or parting pieces off that you get the small nubbins right away, if you don't and you step on one of these in the shavings, it is a good way to turn your ankle.

When using a dressing tool on your grinding wheels, eye protection is very important but one thing a lot of people don't think of is the fine dust coming off the grinding wheels. Always wear a protective breathing device so you don't breathe these fine particles in.

Spalted woods are definite problems for everyone and you should have a dust collector and lung protection with a very prompt and thorough

cleanup procedure after turning any spalted wood. Pneumonia and other assorted illness's are attributable to spalted woods.

If you are lucky enough to have a source for green wood, make sure:

- 1) that when you get it home you keep it out of direct sunlight.
- 2) Split or saw so that the pith is not in the piece as it will definitely crack or check.
- 3) Coat the ends of the wood with Sealtite or similar product to slow moisture escape from endgrain.

When bandsawing any piece of wood, always lower the upper bearings to give minimum clearance over the top of the piece. This gives you minimum exposure to the blade and is a safety factor in the event of breakage. Also, when feeding wood into the blade, keep your hands and fingers on either side of the blade cutting path in the event you slip or hit a soft spot in the wood and it feeds to fast. [The blade won't know the difference between flesh and wood!] There have been numerous accidents where a person has been feeding a piece with one hand and the cut has followed through to the "Y" of the thumb and forefinger. All of the above applies to table saws also.

Always take your tool away from the piece you are turning before looking around to get something or to talk to somebody. It is almost guaranteed that you will have a digin on the piece. [This is spoken from experience.]

Whenever using a finish such as Watco, etc, make sure you put the rags in a non-combustible container or get them out of the shop right away to prevent a fire and fumes spreading through the house.

Keeping the shop clean and as dust free as possible not only is healthy

but also keeps your significant other off of your case.

Whenever you replace a bandsaw blade there are several things you should do to make it as efficient as possible:

- ◆ Make sure the wheels are running parallel to each other.
- ◆ Make sure the blade is tensioned properly. (go by sound rather than the gauge that most band saws have as they are not very accurate.)
- ◆ Use a hand stone to smooth the weld in the blade so that it will run smoothly between the upper and lower bearing assemblies.
- ◆ One thing that has to be done **very carefully** is to hold that stone on the backside edges of the blade as it is running. this will take the sharp edge off the edges and will also make for smoother transitions into cutting tighter curves.

Always keep a First Aid Kit in your shop or minimally bandages and a compress. Hopefully you will never get hurt but if you do, running all over the house to find medical supplies is the last thing you will be wanting to do.

Have a safe and sound summer. We look forward to seeing everybody at the picnic in August. We haven't done a picnic for many years and it should be a lot of fun.

Quote for the Month

Whether you think you can or think you can't—you are right

WOODTURNING TOOL CARE & MAINTENANCE

Grinding High Speed Steel Woodturning Tools

HSS (High Speed Steel) tools can be ground and sharpened with conventional equipment. However, the normal carborundum wheels supplied with most bench grinders are likely to 'graze' fairly quickly, resulting in lost efficiency. A glazed wheel will also cause overheating of the tool and possible damage to the cutting edge.

An Aluminum Oxide white or pink wheel would be a preferred substitute for the carborundum wheel. These soft bonded wheels break down more quickly and significantly reduce or eliminate 'glazing' by revealing fresh, sharp particles of aluminium oxide.

For grinding HSS, a 60 or 80 grit wheel (or abrasive disc/belt) is recommended. A 36 grit wheel is better for reshaping or heavy removal of metal. *(For sharpening a lot of turners prefer a 100-120 grit wheel--Editor)*

IMPORTANT

While it is common practice to quench Carbon Steel to prevent the temper being drawn, this habit should be avoided when grinding HSS.

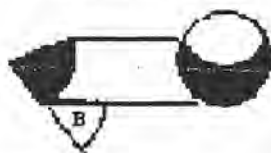
Any HSS tool should be allowed to AIR COOL. Even if it is accidentally blued it is unlikely that its hardness will be affected. Subjecting it to rapid cooling by dipping it immediately into water causes stresses which may result in hairline cracks at the cutting edge.

Grinding Angles for specific tools

Roughing-out Gouges



Spindle Gouges



Bowl Gouges



Angles A, B & C are normally about 45°.

When working deep bowls, angle C will need to be increased to 60° or more in order to keep the bevel rubbing at all times.

These tools can be used directly from the grinding wheel, abrasive disc or belt.

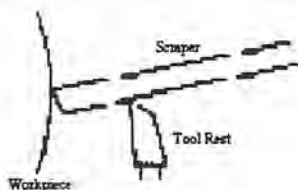
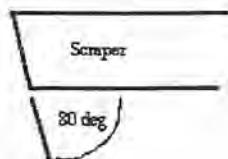
Skew Chisels

These are finishing tools which benefit from honing or even polishing the bevel on each side.

The inclusive angle is about 30°, but unlike bench chisels they should not have secondary bevels!



Scrapers Are available in various shapes and sizes. The bevel angle is about 80°. The burr produced during grinding will give a fine finishing cut. The tool should trail downward slightly during use to enable the burr to cut.



The above information was excerpted from a SORBY Tools brochure. Drawings redone by Newsletter Editor

Shop Dust, Hazard or Hype?

By Mel Turcanik
Copyright 1997 by Mel Turcanik

Because of my history as a health care practitioner (see sidebar) I was somewhat surprised by reactions to the announcement by the International Agency of Research on Cancer (IARC) that wood dust is a human carcinogen (cancer causing agent). According to OSHA (Occupational safety and health administration), any facility that produces wood dust and any company shipping or receiving wood material must revise it's warning labels to indicate that wood dust is a human carcinogen. The last shipment of wood that I received in 1996 had a Material Safety Data Sheet that had still not been revised.

The reason for my surprise is that the IARC monograph is based on studies 86% of which were done prior to the 1990's, and most were done over 20 years ago. In recent years, due to OSHA and union demands, the air quality in woodworking plants has improved considerably and changes the risk by a presumably large factor. In addition, the only form of cancer mentioned is nasal adenocarcinoma. This is a rare, and when caught in time, 90% curable cancer. Also, I have to stress, these studies were done in woodworking plants, factories, and sawmills. There is no data and likely no risk for the small amount of exposure in the home workshop.

I'm not saying that we should ignore wood dust. We should, however, look at all dust as a risk and take appropriate measures to limit risk.

Since the only carcinogenic effects from wood dust are due to nasal deposition, it is important to realize that wood dust finer than 5-10 microns will not cause cancer. The nose filters only the larger dust particles, which are ultimately swallowed. Therefore, those people marketing devices to filter the very fine dust from the air are not doing anything special to help protect you from the cancer caused by wood dust. An ordinary furnace filter will do the job. The dust that is visible, greater than 5-10 microns, is the dust likely to cause nasal cancer. Also, these cancers only form after a long period of continuous exposure.

Wood dust with a particle size smaller than 5 microns can be drawn deep into the lung where it will be removed, without causing damage, by the lungs natural defense mechanisms. If an individual has an allergic or chemical sensitivity to any particular wood dust, it doesn't matter where the dust ends up, it can cause problems and sensitive individuals should always take maximum precautions. Among the woods likely to cause sensitivity are walnut, cocobolo, and cedar. Each individual will respond differently, however. Asthmatics will, of course, have greater reactions. Smokers can have 10 times the adverse reaction of non-smokers to many environmental insults.

Unfortunately wood dust is the least dangerous dust in the shop. Spores from fungus infested woods can cause saprophytic spore sensitization. This can mimic the onset of the flu producing a fever, chills, cough, and shortness of breath. If it produces headache and profound weakness it could be serious. Otherwise, it will often resolve on it's own. The bad part is that once sensitized, subsequent exposures could cause more severe illness or allergic reactions.

The most familiar condition that occurs from inhaled particles is probably pneumoconiosis. This is a category of diseases that includes silicosis and asbestosis.

Silicon is the second most abundant element on earth next to oxygen, and not to be confused with the Dupont created hydrocarbon Silicone. Most of the silicon in the earth's crust is in the form of silicates, however 12% of the earth's crust is silicon dioxide (silica), the same material used to make sharpening stones. In order to develop the symptoms of silicosis a person has to be in an environment with a high concentration of silica with a particle size of less than 10 microns for an extended period of time, typically for more than ten years. This traditionally occurred in areas processing various kinds of stone or in areas doing metal sharpening. Today in modern industrial

Segmented Bowls

Ed Johnson

There are **many** different ways to glue wood together for a bowl blank.

The method I use is called STACKED SEGMENT construction. Another technique used by wooden barrel makers is called STAVE construction.

For this bowl we will use 8 pieces to make a circle. It will have 3 layers and a bottom. All wood will be 3/4" stock. You will have to remount the piece 4 times.

First we need a profile and dimensions, then we can start. This bowl will be 6" Dia.+2 1/2" High.

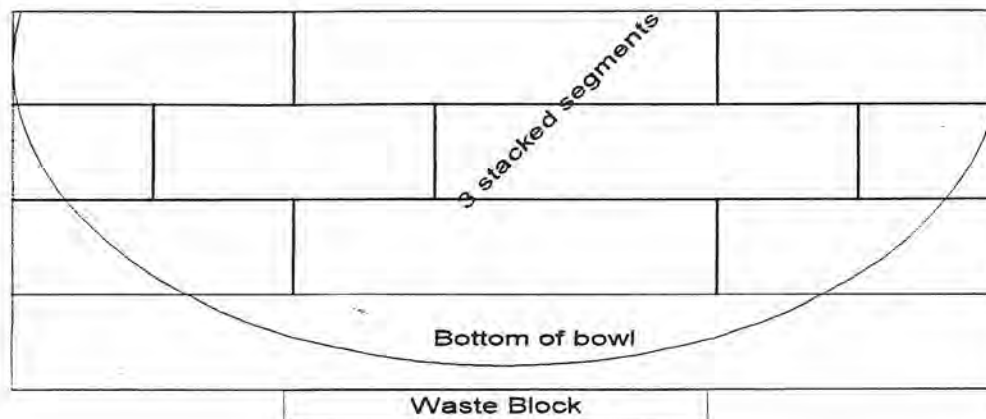
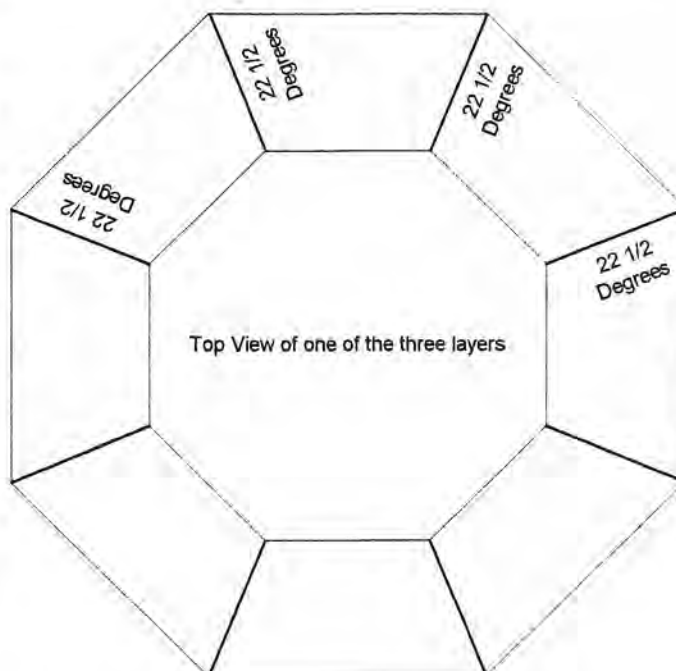
For the bottom a 3 1/2" disc mounted using your favorite method. For the nova chuck I simply drill a 2" hole 1/4" deep with a forstner bit. A waste block screwed to a faceplate works well too.

True up both the face and edge. Then I set my miter saw at 22 1/2 degrees- (or tilt the table saw blade). Take your time, be accurate. Using scrap wood, Cut 8 pieces and hold them together with a rubber band. Check for gaps. When you are satisfied, take your good lumber, which will be 3/4"+ 2" cut and dry assemble 8 pieces, check for gaps.

Gluing the first layer. I use Franklin titebond II yellow — glue (and to make clean- up easy a vinyl window shade to cover the workbench). Glue and clamp pieces using stainless steel band clamp. Using a paper joint mount on a wooden faceplate centering carefully.

When dry true up the face and inside edge flat and square to fit the 1/4" tenon on the bottom. Glue and clamp. When dry split the paper joint with a sharp chisel, remount, and clean up the surface nice and flat. Add a second and third layer offsetting each in a brick pattern.

Now you have a bowl blank Turn to shape, sand up through #320 grit). Finish using your favorite. (I use Danish oil). Reverse- chuck the bowl and turn a nice bottom. These are the basic steps, but variations are limitless if you add different color woods and a little imagination.



Croquet Challenge

Well, it is time for all of us to start those creative juices flowing for our next challenge. It looks like an ideal time and place will be our **August picnic and meeting**. Here is the challenge.... Make a Croquet Mallet and an optional Ball. It (they) can be any size and shape. Let's see how many of us can make a ball that will roll..... ☺ ☺ ☺

We will be handing out certificates as in the past for the following categories:

The Most Petite
Massively Huge
"Norm Abrams" Special
Exotically Colorful
Most Useless
Most Perfect Finish
Most Elegant
Meat Tenderizer Substitute
MWA Grand Champion
Most Expensive Looking
The Ugliest
Most Indescribable
Longest Hitting

We will also play croquet, so practice up so you can show your talent in both making and using the piece(s).

For those of you that need info, following are the approximate sizes for a Home set and also general measurements for Professional sets.

A typical Home set measurement is: Shaft/handle is 25" long, 1 1/16" diameter at user end of handle tapering to 3/4" at the head end. The head is 8 1/2" long and 2" in diameter. The balls are 3" in diameter.

A professional set has measurements as follows: Shaft/handle is 32"-36" long with the grip part being 2/3rd the handle length, tapering to no less than 1/2" diameter. The head is 9" long and 2 1/2 - 2 3/4" in diameter. The balls are 3 5/8" in diameter and weigh 1 pound.

More Information on Croquet Mallets and Balls can be found in The American Woodturner, Volume # 9, Issue # 1, Page # 43 and also Fine Woodworking Magazine, Issue # 58, PP 46-49

The Game of Croquet (and How to make a Mallet)

Steve Brown

The game of croquet seems to have originated in Ireland during the early 1830s, spreading a short time later to England where the basic sport as we know it today developed. Still producing croquet sets today, the Jaques family of Great Britain is credited with the early promotion of the game as well as production of much of the equipment used for the last 160 years, (the same family company is credited with the invention of ping pong and Tiddley-Winks). Many other firms now offer equipment with the game increasing in popularity each year.

Currently a basic croquet set consists of 4 mallets, 4 balls, 6 wickets and 1 stake. The equipment for backyard croquet with which most of us are familiar is similar but includes 9 wickets and 2 stakes.

For anyone with a basic knowledge of woodworking and access to a lathe, the mallets are rather straight forward and rather interesting to make, while the balls, though not easy to produce, are at least not impossible. The stakes should present no problems and wickets can be formed from 5/8 iron rod or perhaps lighter material.

For anyone planning the construction of a mallet, the following suggestions may be of some help.

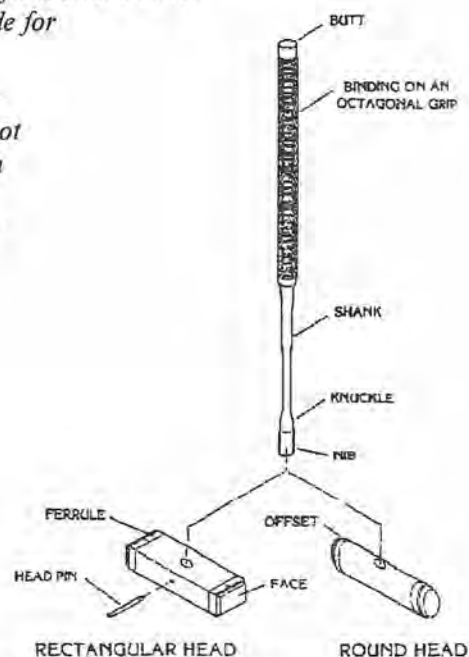
The grip is usually round or more preferably octagonal and often covered with leather or bound with cord using a whip finish at each end for neatness. The cord is glued down and varnished.

The growth rings on the handle can be aligned with the long axis of the head for a strong stiff mallet and or can be at right angles to the line of play for more "spring" or whip.

A dark center line or piece of contrasting wood running the length of the head and visible from above while striking the ball acts as a guide for lining up shots.

A brass band surrounding the head at each end is nice but not absolutely necessary although the edges of the striking face should be rounded to prevent splintering if a band is not used with the main portion of the face remaining flat.

When drilling the hole for the handle on a round style head, the use of a simple wooden "V"-block makes the job much easier.



Shop Dust, Hazard or Hype?

Continued from page 7

sites, there are adequate precautions against breathing sufficient quantities of silica to cause disease. It is highly unlikely to create enough silica dust in the home shop to ever create a problem.

Asbestosis is caused by the inhalation of asbestos, which is hydrated calcium-magnesium silicate. Today this substance is all but illegal so it should not be of concern. In smokers, I personally have seen severe damage after rather short periods of exposure, even in young individuals. This material also predisposes one to a very dangerous form of cancer. Woodturners are now turning talc, also known as alabaster. Chemically it is hydrous magnesium silicate. Often deposits of talc also contain silica so that it is difficult to differentiate clinical damage caused by the two different materials. It does appear to take approximately 10 years of inhalation of large amounts of dust to create clinically significant symptoms. Again, this is unlikely to ever occur in the home shop.

I have to stress at this point that I have not worked in the health care field for 13 years and my information is old, just like the IARC's. For the professional in a commercial shop, the OSHA standards should provide more than adequate guidance for creating a safe work environment. For an individual craftsman, there is the possibility, and sometimes the necessity, for compromise in order to arrive at an economic solution. I personally am not worried about the amount of dust in the ambient air in my shop, since I can wear an "Airstream" helmet when the dust level is high. This would not be allowable under strict interpretation of OSHA standards. Ventilation is the simplest and most effective way to "clear the air". I would always advise the home craftsman to check with their doctor or a specialist in occupational health if there is any type of symptom that could be related to the work they are doing.

The only dust borne disease, other than allergic reactions, that is immediate and serious involves woods with fungal spores, spalted woods. These woods are best handled outside, where they can be cleaned and the bark removed without contaminating the shop air. The most spores are found just under the bark. Once brought into the shop, personal protection should filter all particles in the 5-10 micron range and those high volume ambient air HEPA filters should provide sufficient protection to prevent illness. In selecting the proper ambient air filter, be sure that all the air in the shop can be filtered approximately every 10 minutes. This is my personal guideline.

The most important defensive mechanism available to the craftsman is to never smoke cigarettes. Tobacco smoke disables the fragile defense mechanisms of the nose-throat and lung, which would otherwise protect the individual against inhaled particles.

Sidebar #1: Mel Turcanik served as a Pulmonary Function Technician, Certified Respiratory Therapy Technician, and Registered Respiratory Therapist from 1974-1984. During this time he also functioned as a supervisor, hospital administrator, and established a pulmonary function laboratory working with the equipment vendor to develop one of the first computer software packages to capture laboratory data on a floppy disc for future analysis.

Sidebar #2:
Nasal Adenocarcinoma: Should you experience any of the following symptoms you should contact your doctor for a physical exam. Low grade chronic infection with discharge, obstructions or minor intermittent bleeding, Sinus trouble and intermittent anterior headaches, and/or, Symptoms which mimic those traditionally associated with nasal polyps.

References:

'Wood and Wood Products' June 1995, October 1995, December 1995.

Diseases of the Chest, H. Corwin Hinshaw, 1969 Saunders.

Upcoming Events

Croquet Challenge our August picnic and meeting. See page # 9 of this newsletter for complete details

St. Catherines Art Show in June-Ed Johnson is looking for volunteers for the 3 days of the show to demonstrate and explain the art of woodturning at the show. Contact Ed at 612-224-4194 if you will be willing to help out.

The Woodworking Shows at the State Fairgrounds in October. We will have a booth for demonstrating at the Woodworking Show and will need volunteers to man the booth over a three day period. As a demonstrator you will receive free admission to the show. Contact Ed Johnson at 612-224-4194 if you will be willing to help out.

Northern Woods-October 97

Richard Gotz of the Minnesota Woodworkers said that they had not had their first meeting yet and it's probably too early to be sending out the details of the show, except to say, that their will be a Northern Woods show in October and typically there are about 50 objects on display. Everyone should be encouraged to start their projects now.

Continued from Page # 3

provided either by flattening agents added to the finish or by polishing or rubbing out the finish.

• PROTECTION

- Surface abrasion can be limited either by allowing foreign objects to slide off the surface or by providing an abrasion resistant film.
- Liquids- alcohol, water, acids, etc. **cause damage** by acting as a solvent for the finish or penetrating the finish to the wood.

FINISH TYPES

PENETRATING- mainly for appearance

- **OILS**—Tung oil- dries by oxidation linseed oil- dries by oxidation walnut oil- semi dries by oxidation mineral oil- does not dry
- **RESINS**stained varnish- alkyd, phenolic oil & varnish blends
- **WAX**- may also be applied over any other finish. By itself, the closest thing to no finish.

FILM- mainly for protection, paint without pigment.

- Shellac- orange, dewaxed, super blonde; A Soft but brittle finish with little resistance to liquid water but one of the best for water vapor. The best classic gloss, museum quality finish. Easily reversible.
- Lacquer- Nitrocellulose is the most popular for furniture manufacturers due to the speed of application.
- Varnish- alkyd etc., polyurethane. Offer tougher finishes but longer drying times.
- "Water based"- acrylic, polyurethane; Tougher finishes than "solvent based" but less humidity resistance.
- Catalyzed, conversion,

crosslinked; for the most part, not for amateurs.

Wood surface preparation depends on type of finish to be applied. Thick films can fill sanding scratches and pores, make fine sanding unnecessary.

Penetrating finishes show the wood as it was prepared, cannot make up for sloppy sanding, scraping or other problems.

Problems to deal with:

-Tear out, dents, pores, bevel rub, ridges, grooves, scratches, and other sanding induced errors

Techniques to fix problems:

Sanding- grits, types, backing, discs
Methods- hand, machine, lathe

Speeds- Lathe speed should be adjusted during sanding for grain orientation, spindle or faceplate, and abrasive qualities.

Scraping will eliminate bevel rub burnishing faster than sanding.

Application tools and techniques can greatly affect the quality of the applied finish

- Wipe cloths- cotton, nylon, blends ~ other synthetic fibers. Lint is a big consideration. Surface tension is important when dealing with water based materials.
- Brush- natural, synthetic, shapes, tip styles; the proper brush selection can make or break a finish.
- Spray- can, conventional, HVLP; the main difference is in health, safety and ease of use.



Congratulations to Craig Lossing for being accepted into the 5th Annual Exhibition of lathe turned objects under 6" at the famed "del Mano Gallery" in Los Angeles. This is an invitation only show and features some of the top woodturners in the world.

Craig Lossing is a professional woodturner whose award-winning work is sought after by fine galleries and knowledgeable collectors. His creations range from whimsical toys and functional objects to organic forms and visionary vessels. He is a recognized Master in his medium and shares his vast knowledge and creative techniques with others through hands-on workshops and lectures, and by writing "how-to" articles for national magazines. Craig currently resides with his wife and three children in the town of Lino Lakes, just 15 miles north of Minneapolis, Minnesota.



Craig's Statement on his work:

"I never imagined in the fall of 1982, that the innocent purchase of a wood lathe would so completely alter the direction of my life. As a lifelong student of art working in oils, and pen and ink, I soon left my canvasses blank and became obsessed with wood and its exciting world of three-dimensionality.

Being self-taught, my first attempts were crude, but sincere. However as I quickly adjusted to the tools and peculiarities of this fascinating medium, I delighted in discovering how the wood allowed me to materialize both preconceived ideas and spontaneous inspirations.

As the years have passed, and my tools have traveled through many acres of wood, the challenge remains the same - to find in each piece of wood its unique pattern and exquisiteness given to it by nature, to enhance it, and ultimately to create a harmony between its intrinsic beauty and my human efforts.

In my most current work, creating small containers with ornate lids, I am using classical forms for the bases. There is a certain comfort in these forms because they have always been with us and I focus on discovering the unseen in what has already been seen. By contrast, I create the many different covers to be kinetic; to give motion and energy to that which is serene and stable."

Craig's Background

Born and raised in Minnesota, Craig was naturally gifted with artistic talent and continued his studies in art at the University of Minnesota as well as the Minneapolis College of Art and Design. After claiming woodturning as his artistic means of self expression, he soon mastered the medium and became a full-time self supporting artist.

Throughout the years Craig's intense love for woodturning has kept him actively involved with organizations which help promote it. After three years as its Wood Representative, Craig served from 1990 to 1992 as President of the 300+

member Minnesota Crafts Council. From 1987-89 Craig served as Vice President of the Minnesota Woodturners Association and he has continued to be an active member of the American Association of Woodturners since its inception in 1986.

AWARDS

Marketing his work through highly acclaimed juried fine art shows throughout the country, Craig has been winning awards since his very first show in 1985. The following is a list of his most prestigious honors:

"Best of Show - Wood", Fiesta, Laguna Gloria Art Museum, Austin, TX - 1996, 1995, 1994, and 1993

1990 - "Best of Show 3-D"

"Best of Show - Wood", Uptown Art Fair, Minneapolis, MN - 1995, 1993 and 1988

"Best of Show - Three Dimensional", Peoria Art Fair, Peoria, IL - 1995

"Best of Show - Wood Hand-Formed"! Fall Festival of the Arts, Tempe, AZ - 1992 and 1989

"Merit Award", Port Clinton Art Fair, Highland Park, IL - 1994

"Honorable Mention" Laumeier Art Fair, St. Louis, MO - 1996

"Honorable Mention", Mile of Art, Milwaukee, WI - 1992

Purchase Award, Cherry Creek Arts Festival, Denver, CO - 1992

Purchase Award, Festival of the Arts, Oklahoma City, OK - 1991

"First Place - Wood", Tucson Winter Street Fair, Tucson, AZ - 1987



Two pieces (above and below) that are representative of Craigs present work.

GALLERY SHOWS

Craig's work has been featured in the following special gallery shows:

"Vistas, Vessels & Verdigris", Katie Gingrass Gallery, Milwaukee, WI 1997

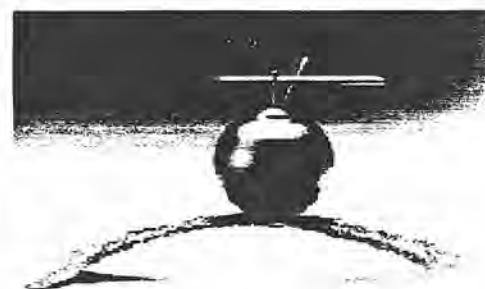
"Space Contained", Apropos Gallery, St. Louis, MO 1996

"Small Treasures" -1997 and 1996, "Featured Artist- March" -1992
Del Mano Gallery, Los Angeles, CA - 1992

"The Whole is Greater than the Sum of it's Parts", Sandusky Cultural Center, Sandusky, OH- 1993

"Turned Wood", Craft Alliance Gallery' St. Louis, MO - 1992

"Turned Message I" & "Turned Message II", Grand Avenue Gallery, St. Paul, MN - 1988 & '90



Some information on Clay Foster

Clay Foster was born in 1954 in Austin, Texas. He currently lives and maintains a woodturning studio near Krum, Texas, with his wife Penny. Clay is self-taught in woodturning and is a Founding member of The American Association of Woodturners. Clay is also President Emeritus of The Woodturners of North Texas. Clay has been in over 17 shows and exhibitions since 1987 and has his pieces in the collections of many of the top collectors in this country as well as the Government of Japan. He has been published in the Journal of American Woodturners and in "Woodturning - Guild of Master Craftsman of England". Clay has been a featured demonstrator at the American Association of Woodturners National Symposium in both 1994 & 1995. He has also taught at Arrowmont School of Arts and Crafts, The Appalachian Center for Crafts, Maryland Hall for the Creative Arts and at "Texas Turn Or Two" the national woodturning symposium of the Republic of Texas in 1995 & 1996.

Demonstration Topics for the meeting on May 10th, 1997.

Adaptations - Any tool you buy is just a starter kit that has to be altered and adapted to fit a turners specific style and purposes. Sometimes turners may need to create their own tools. Occasionally, new tools introduced by manufacturers can lead to the discovery of new methods and techniques. This presentation will be a sharing of the adapted methods, techniques, and home made tools Clay has come across in the world of woodturning. These will be demonstrated while making a small two piece hollow vessel.

Wobble pots - A step by step presentation of one method for making a multiple axis turned vessel, with discussion and description of alternative methods and ideas.

Multiple axis spindle work - one example of multiple axis spindle work and applications for it.

Slide show - A retrospective presentation of where Clay started in woodturning where he is now and how and why he got there.

Membership Application/Renewal MINNESOTA WOODTURNERS ASSOCIATION

Name (Please Print) _____

Telephone # _____

Date _____

Address _____

City _____

State _____

ZipCode _____

**Dues are \$20.00 yearly (Starting In January)
but \$10.00 after July 1st of that year**

Amount Enclosed: \$ _____

Please Check: Renewing Member ☐ **New Member** ☐

Are you a member of the AAW? Yes ☐ No ☐

**You will receive all issues of the newsletter starting
with January of the year you join, plus a new members kit**

I would be willing to:

- Help out at meetings ☐
- Be on a planning committee ☐
- Help out at demonstrations and/or shows ☐
- Serve on the Board of the Association ☐
- Contribute to the NewsLetter ☐

Mail To:
MN WOODTURNERS ASSOCIATION
 c/o Ron Meilahn
 1638 23rd Ave N.W.
 New Brighton, MN 55112

Classified Ads

Turning related, personal classified ads are free to members. Commercial ads are billed at \$4 per month, per column inch. To place an add. call Dave Schneider. (612) 934-4667

Submission deadline of Ads and Articles for the Newsletter is the 1st of the month prior to publication. (i.e. The 1st of Dec, Feb, Apr, Aug, Oct)

Wood Shaper For Sale:

Sears Wood Shaper, on stand. Set up for forward and reverse directions. Stand is on casters. Complete set of 15 cutting knives and collars in separate carrying case. Like new, barely used - \$275

Contact Dave Schneider
@ (612) 934-4667

Scroll Saw For Sale:

1947 16" Delta/Rockwell
"Homecraft" Scroll Saw.
Model 40-110. 1725 RPM Motor,
Light, Dust Blower. Lower chuck
handles files up to 1/4" in diameter.
Oil Splash lower base drive.
Excellent Condition - \$150

Contact Ron Meilahn
@ (612) 633-8902

Premium Hardwood Lumber For Sale:

Cherry, Ash, Hard Maple, Soft
Maple, Red Oak, White Oak, Butter-
nut, Walnut, Birch, Mahogany,
Cedar, etc.

Contact Loel Brown,
HARDWOOD LUMBER INC.
(612) 934-6412

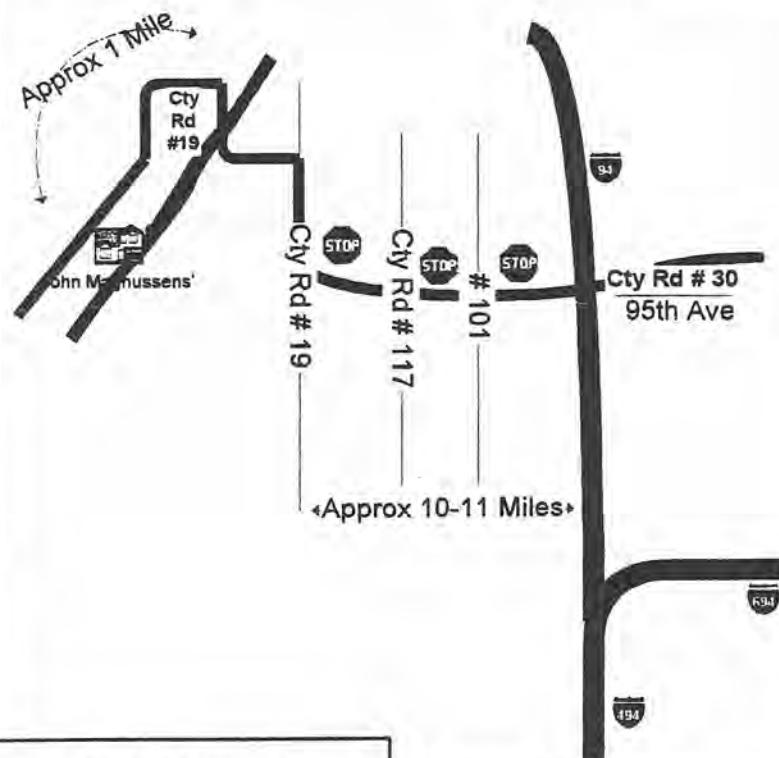
Future Meetings

May 10th, Saturday, -9:00AM to 5:00PM - Professional Demo by Clay Foster- Charge of \$15 for members, \$25 for non-members @ Woodcraft in Bloomington, MN (This will be limited to 40 people on a first come basis for registration. Send a check to Ron Meilahn, Treasurer/Minnesota Woodturners Association, 1638 1638 23rd Ave. N.W., New Brighton, MN 55112.)

See page # 14 for an explanation of the demonstration and information on Clay Foster

August 9th, Saturday, 12Noon-6PM Family Picnic at John Magnussens' Spouses, family and friends are welcome for an afternoon of fun and socializing. We will have a short meeting, our Croquet Challenge and then enjoy each others company with games etc. Barbecue grills will be provided for whatever you want to grill and the club will supply the rest of the refreshments. Rod Olson has volunteered to supply fresh corn if his crop comes in.

Following are directions to Johns:



Now YOU can get THE MOST BEAUTIFUL WOODS

at the **BEST Prices** in Minne-
sota.

Rosewoods, Exotics, Burls.
All personally selected for quality
by an experienced professional
woodturner.

Call Craig Lossing today at
(612) 785-4194
for your private viewing.



May 1997

First Class Mail



Newsletter Editor
Minnesota Woodturners Association
16777 Thatcher Rd
Eden Prairie, MN 55347-2261



Minnesota Woodturners Association

Dedicated to providing education, information and an organization to those interested in woodturning.

The Minnesota Woodturners Association was formed in 1987 with approximately 25 charter members and now has about 80 members. The Association is non-profit and all work by members is done voluntarily.

The skill level of our members ranges from complete beginners to skilled professionals. Membership includes a few professionals but hobbyists make up the majority. The members live mostly in the Twin Cities metro area, however there are members in all areas of Minnesota stretching into western Wisconsin.

The Association normally schedules meetings once a month during fall, winter and spring of the year. (September thru May) The meetings are normally held on Tuesdays or Saturdays and the group meets in a different location each time. The meeting locations vary from members shops, educational associations, to the various woodworking stores located throughout the metro area.

The Newsletter is published bi-monthly, 5 times a year, excluding the months of July/August

The meetings usually consist of some sort of turning demonstration or related subject. The subjects of the demonstrations vary from basic techniques to advanced levels. The meetings are always open to questions from the members and we invite and encourage them to share their knowledge and skills freely. The Association tries to arrange at least one professional demonstration each year, with past professional demonstrators coming from all areas of the United States, England and as far away as Australia.