Duluth Work Displayed!

by Ted Gordon

Fine woodworking is alive and well in Northeastern Minnesota, to judge by the recent show at the Depot Museum in Duluth. It was co-sponsored by The Greater Duluth Area Woodworkers Guild and The Duluth Art Institute. The show ran from November 1st through the 25th, and featured the work of nine woodworkers from the Duluth and North Shore region.

The level of the craftmanship was quite high, in keeping with the attractive gallery-style layout of the show. In only one instance did I see a piece where the joints had large gaps, a rather glaring inconsistency apparently missed by the jury until it was too late. Other than that, the pieces were uniformly of high quality.

Of the craftspeople who entered, there were several people who seemed to specialize in one type of work. Mary Thouin's turned bowls, of honey locust and pine, were exquisite in composition and finish. Alex Comb entered a white cedar and canvas canoe and paddles, also very nice. Several of the other entrants exhibited only one piece, the most striking of which was a cradle by Larry Lanska of walnut, cherry and padouk. It featured a tall superstructure, from which the cradle was suspended. Visual interest was provided by the shaping of the pieces in the frame of the cradle and superstructure.

Two craftsmen, both of whom had submitted several pieces, dominated the show aesthetically. Peter Pestalozzi had five pieces on exhibit, including a finely crafted but simple oak trestle table, a sideboard in english brown oak, cocobolo, and slate, and an exquisite tray in curly maple and ebony. (continued on page 11)

Third Northern Woods Exhibit a Success!

by Ken Collier

Our third annual woodworking show, co-sponsored this year by Bandana Square in St. Paul, was a smooth running, handsome, and rewarding show. The physical layout of the show was visually exciting, with the overhead spotlights showing off the pieces in the ground floor atrium, and enough elbow room for browsing. The larger pieces were in the halls overlooking the atrium, and though many of the exhibitors there felt removed from the flow of traffic, the show was considerably less spread out than in previous years.

Several kinds of awards were given at the opening-night banquet. A panel of three outside judges awarded cash awards for best pieces in four categories: casework, sculpture and accessories, seating, and tables. Annette Weir's meticulously executed oak office desk won the award for best of casework. Ted Gordon received a ribbon for his english brown oak (continued on page 10)
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Editor's Notes

Now that the third Northern Woods show has been over for several months, it might be a good time to express some thoughts I've had about the show, and some thoughts I've heard from others.

The general consensus is that the show this year was the best one yet. As with other years, however, several problems regarding the show emerged, and they need to be addressed in order to make the 1986 show even better.

Judging is a major problem that appears every year, and tends to cause unhappiness and bad feelings. Flaws in the judging procedure have caused misunderstandings and tension among show participants. These flaws could be remedied if some specific judging guidelines were developed in a Guild policy. I feel these guidelines could go a long way toward helping make the show the positive and growth-producing experience we want it to be.

Some suggestions for judging guidelines include the following:
1. Judging should be done after a short orientation, in which judges are given specific criteria by which to judge pieces.
2. Judging should be done individually, without consultation or collaboration between judges.
3. Judges should fill out a score sheet for each piece in the show. Each piece should be given a score for each of a number of criteria, and an overall score could be tabulated to determine the award winners.
4. Each participant in the show should be provided with his or her score sheets, in order to obtain feedback on each piece entered.
5. All pieces in the show must be judged and given a score. If the judges come to a piece which they feel does not fit a specific category, they should meet with board members to resolve the question.
6. Some re-working of the award categories should be considered.

A judging category called "classic representations" or something similar would cover such pieces as instruments, traditional reproductions, painted pieces, etc.

7. The peer award might best be given during a peer award dinner at the end of the show's run. Votes could be deposited in a ballot box made available during the show, with each participant having one vote. This also could be structured to promote individual feedback if participants so desire. In addition to allowing adequate time for peer judging, a peer award dinner would provide an opportunity for show participants to socialize and get to know one another better, and would provide a fitting end to an enjoyable experience.

Questions related to placing of pieces at the show have also been raised. Some ideas on that include:
1. As there are better places than others to display pieces in each show, thought should be given to a lottery in which everyone has an equal chance for the more prominent places to display.
2. I would like to see one or two large walk-around plexiglass display cabinets that can house such things as bowls, small sculpture and instruments, carvings and turnings. This would enable participants to display such pieces in a secure and beautiful setting without sacrificing visibility.

Your thoughts and ideas are solicited on any of the above suggestions. Ample time remains in which to prepare for the 1986 show, and your comments on judging and display would be welcome and appreciated. Let us know what you think! Get involved in the process!

Page 2

Bert Taylor
October

This was our first meeting after the show, and about 15 of us met at Ted Gordon's shop for a free-wheeling discussion of the show. Several people pointed out that pieces in the halls upstairs were in an inferior position, and show organizers responded that these were mainly the larger pieces, and that there was no room for them in the atrium below. There was a very heated discussion about prizes. Some felt that the judging was biased and idiosyncratic, favoring contemporary over traditional styles, eliminating some pieces entirely because of the award categories, and not following the objective guidelines prepared by the Guild. There was feeling against having prizes at all; some said that they made the show too competitive, made it hard to sell a piece that didn't win an award, and were impossible to award fairly. Others liked the status quo. Some suggestions for change were: to award ribbons at the end of the show, to have many more categories, to have the public vote on awards, to give awards by voting of the exhibitors, and to have less money involved.

We need your opinion on this!! Call a board member with your thoughts, or write a letter to the editors of the newsletter.

November

Sixteen of us met at Bert Taylor's shop for elections, and a discussion of the agenda for 1986. Glenn Elvig announced a call for entries for the "Contemporary Crafts For Dining" show sponsored by The Minnesota Craft Council and International Design Center, to be held this March. Deadline is January 10. Call him at 780-2028.

Nominations for officers and board members were made, and a voice vote taken. The results:

- President: Joe Gosnell
- Vice President: Bob Kinghorn
- Treasurer: Steve Arnold
- Secretary: Mary Redig
- Members at Large: Jon Frost, Dick Jones, Craig Jentz

Newsletter Editors: Ken Collier, Bert Taylor

After the elections, there was an informal discussion about possible projects for 1986. These include: more educational meetings, a visit to the U of M Arboretum Library built by George Nakashima, donating labor to a charity project, getting an accountant to give a seminar, doing a Saturday workshop, setting up a referral service, and having a meeting on machine maintenance. Several people wanted more discussions on design.

December

About 18 of us met at the Fine Woodworking Co. to discuss the agenda for 1986. Discussion was lively, and centered around the possibilities for a Saturday workshop, and a meeting during the day at the Art Institute (see calendar). Several people expressed an interest in a meeting on drafting techniques.

After the meeting, beer was served, and many people stayed well into the night.
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This pair of doors was made in solid ash, using the fancy frame and panel style common in the Southwest. Because of the extreme dryness of the climate there, wide panels shrink excessively, so doors were often made of many small panels, floating in the grooves of the framework. In Joe's doors, the following is a basic unit of the framework.

The construction is an excellent example of how, with templates and a variety of bits, the router can be used to do complex and imaginative joinery.

The frame is assembled from 8/4 stock. First, the vertical stiles and the horizontal rails are cut to length and width, and a 1/4" or 3/8" groove is cut approximately 1/4" in from the back side with a slotting cutter in the router. The curved members (1) of the frame are cut from pieces with ends cut to 45 degrees, keeping the grain running the length of the piece. The curves are bandsawn to shape and sanded. A groove, similar to that of the stiles and rails, is cut on all sides of the pieces (1). Next, the inside and outside edges are given a bead, using a beading bit with ball bearing guide. The cross section will now be as in (A) below. Four of the curved frame pieces are now ready to glue together around the center panel.
Techniques, Cont'd.

Corner and center panels are constructed identically. From a 6/4 blank, the panel is bandsawn to shape (B). A template of 1/4" masonite is attached to this blank with hot-melt glue, the template having the shape of the raised part of the panel (C).

Using a wide straight bit in the router, the sides of the blank are cut away to produce wide, narrow edges to the panel, which will fit the grooves of the frame (D). Finally, a rounding-over bit is used with the router to decorate the edge of the raised part of the panel (E). After sanding the panel is ready.

The panel must fit the grooves with 1/8" of a space left for expansion. A 1/4" masonite template is again hot-melt glued to the frame; it is the same shape as the opening in the frame but slightly larger. In cross section the frame now appears as in F.

A wide straight bit and the template guide cuts a shallow recess across the face of the frame, leaving a raised bead that follows the outline of the frame. The square edges of these beads are carved by hand to a half circular profile (H).

The center part of the frame and panel is now complete. The whole assembly is trimmed to fit the stiles and rails, and the corner panels made. Finally everything is glued up, using splines for alignment.
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chess table, and Bob Kinghorn won the award for best of sculpture and accessories with his classical guitar. The award for best of seating went to Bruce Kieffer for his hand-embroidered foot stool.

Second place in seating went to Pat Burke for his elegant padouk waiting couch. Second place in tables went to Steve Skoro for his striking and unusual zebra wood desk. Butch Stelmasik and Denis Nagan won two second place awards in sculpture and casework, for their beautiful jewelry box and daring cherry and bird's-eye maple sideboard.

A ribbon was also given to the best "peer" piece as judged by the exhibitors themselves. This award went also to Butch and Denis for their sideboard.

As part of a program designed by the Minnesota Crafts Council and the Governor's office to encourage the crafts in Minnesota, special "Governor's Awards" were given to selected craftspeople at Northern Woods. Judging for these awards was done by two representatives from the Governor's office. Eligibility for the awards was based on Minnesota residency and full time professional woodworking status. Steve Skoro, Bert Taylor, and Bob Kinghorn won Minnesota-shaped plaques for excellence in woodworking. Receiving this award also allowed them to exhibit their work at a special invitational "Minnesota Craft Show" at the St. Paul Hilton in November, with Governor's Award winners in fiber, ceramics, and other craft categories.

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The sideboard was solid English brown oak with doors consisting of brown oak frames with cocobolo panels. The color of the wood was very nice, and consistent with the green slate set into the top for heat-resistance. The backsplash of the piece was a truly original and beautiful shape, setting off an otherwise rectangular cabinet. The base was a dovetailed, U-shaped platform on which the cabinet itself sat. It was an interesting idea, but since the base overhung the cabinet by several inches on the sides, there was a question in my mind whether it fit the rest of the otherwise tight-lined cabinet.

Pestalozzi's small serving tray showed no such inconsistencies, being a study in harmony and beauty. It was the essence of an original and finely worked-out design, with solid, curly maple sides and bottom panel and ebony accents, showing in its lines much of the oriental influence that is helping to energize contemporary American woodworking.

The most remarkable body of work in the show belonged to Tom Gannon, whose work never ceased to amaze me. The level and fluidity of his design sense is unsurpassed in any work I've seen in Minnesota. From the smallest to the largest piece he gives each surface, each curve, a truly lyrical grace.

Gannon's storm door with etched glass showed fine detailing. His mirrors and a handmade hand plane were also works of fine art. But the best piece in the show was his wooden clock. Set into a tall, curved, mahogany-framed case with open sides and a black background was a natural birch clockworks. Complete with weights and wooden gears, this handmade, working clock rests gracefully on two thin birch brackets attached to the back of the cabinet. It gave a feeling of lightness and balance, yet in no way seemed fragile or underbuilt. It was a truly breathtaking creation.

Work from the Arrowhead region continues to grow in craftsmanship and design. This year's show certainly had more depth and originality than last year's. The commitment of the woodworking leaders in this area to challenge themselves and stretch their skills and design will insure that Duluth will continue to be a hotbed of fine woodworking activity in Minnesota.

[Editor's Note: Inquiries regarding The Greater Duluth Area Woodworker's Guild should be directed to:

Peter Pestalozzi
322 12th Ave E.
Duluth Mn., 55805
(218) 724-2671]
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English Turning Workshop

by Mary Redig

On November 24th and 25th Reg Slack gave a well attended two-day workshop at the Woodworker's Store in Minneapolis. In England, Mr. Slack is one of the few people earning a living giving turning classes.

He gave a number of excellent tips on technique. One that I found useful was a method for holding thin spindles: attach a block of wood to the faceplate, and using a small gouge, cut a tapering hole in it, so that the hole gets narrower going in. The size should be such that the spindle blank can then be lightly forced into the hole.

Sharpening was also covered in detail. Any newcomers to turning should have a much easier time of it after attending. Sharpening still seems to be the biggest stumbling block for the beginner and he gave some good advice.

Reg Slack works with the Ashley Isles Tool Company, and their tools were available for sale at the workshop. If they put on any future workshops, it would be well worth attending.

Homer Franklin thinks he's finally got an edge on the competition with his newly-developed, carefully thought out, automated production techniques.
Joe Gosnell
by Ken Collier

Joe is a skillful amateur woodworker, a successful small businessman, and our newly elected president of the Minnesota Woodworkers Guild. I talked with him at his home, a carriage house in the Kenwood area of Minneapolis that he has been renovating himself. Joe is very much interested in Southwestern Indian art, and as you step into his spacious cathedral-ceiling living room, you are immediately impressed by the Navaho rugs on the walls, the peeled logs in the ceiling, the round fireplace and heavy wooden beams. This spare and textured room is an effective backdrop for Joe’s furniture: sofas, a stereo cabinet, and especially the elegant red birch wall unit which won Joe a prize at the first Northern Woods show, its illuminated display case showing off an antique Indian pot. The Southwestern flavor extends to other rooms of the house; coarsely textured white plaster and rounded corners give a feeling of adobe, and Joe has built into these walls several massive and intricate wooden doors. Magnificent Navaho rugs are everywhere. Joe has designed his home to make a strong visual statement, a contrast of stark white and the strong natural textures and colors of stone, earthenware, wool, and above all, wood.

Joe is a successful small businessman; he owns and manages The Adhesive Label Company, which he started 20 years ago with 200 dollars and a basement shop. But he has always been interested in woodworking. His shop is on the ground floor of his carriage-house home, and is very small and simple: a room about the size of single-car garage, with a large work table, a drill press, radial-arm saw, good portable power tools, and an air compressor. Joe is clearly good at getting a lot out of the facilities he has, and would rather do interesting work than have lots of tools. One thing that helps him is the Guild; he has gotten to know woodworkers with other equipment, and can borrow or rent time on bandsaws, planers, etc. But he is also skillful enough that professional woodworkers get help from him. One of his specialities is lacquering, and when I was there, he was spraying a table top for another Guild member. He says that a high quality gun is essential, but that a huge compressor is not; he does fine with 1 1/2 HP. A very unusual technique he uses is to spray acrylic lacquer over tung-oil varnish, a technique which gives him the depth of color and warmth of oil, plus the durability and higher gloss of the lacquer. He has had no adhesion problems, in spite of what the textbooks say.

As newly elected president of the Guild, Joe hopes to keep the educational and social sides of the Guild very active, and to encourage wider participation and increased membership. He believes that the Guild should promote the highest levels of workmanship and design, but should also be a place where woodworkers of any level, amateur or professional, can increase their skills and understanding. If you have questions about the Guild just give him a call; he’d be glad to talk to you.
Come Join The Guild!

What is the Guild?
The Woodworker's Guild is an organization comprised of professional and amateur woodworkers in Minnesota. The Guild was founded in 1979, and currently has approximately 75 members. The purpose of the Guild is to provide an opportunity for area woodworkers, who may be isolated in their individual work settings, to meet on a regular basis to discuss their work, share their ideas and learn from each other. Meetings are held monthly and usually involve a short business meeting followed by an educational presentation of interest to members. Topics range from furniture design to methods of execution; from tool maintenance to marketing and sales. In the last few years we've had presentations on furniture refinishing, upholstery, the history of woodworking and many other topics. Great names like Sam Maloof and Tage Frid gave workshops and lectures on their work as well as their methods. Plus, woodworkers from all over the state got a chance to meet and appreciate each other at the last 3 Northern Woods Exhibits. All in all, 1985 was a very good year!! 1986 will be even better!!!

Member Benefits
The Guild provides its members with a number of benefits that are not available to the individual woodworker.

Some of these benefits include:
- Newsletter mailed quarterly to your home or shop.
- Discounts at area lumber yards, hardware stores, upholstery supplers, art supply stores.
- Seminars and educational workshops held in the area.

- Guild Meetings.
- Opportunities to have your work displayed in the annual Northern Woods Exhibit and other events.
- Buying Power.
- Problem-Solving network through association with other woodworkers.

Becoming a Member
The Guild is very interested in creating a wide base of woodworkers from all fields. You may be in business for yourself, or do woodworking in your spare time. You may be an artist or a hobbyist. If you take woodworking seriously and strive to make quality your goal, we encourage you to become a member.

Guild membership is categorized in three levels, described below, along with the corresponding dues. Dues may be paid in quarterly installments.

If you would like further information on the Guild write to the return address on this newsletter or attend our next meeting.

Join us. You'll be glad you did! And so will we!

Yes! I want to become a member of the Minnesota Woodworker's Guild. Please send me my Newsletter and sign me up as a: (check one)

1. Lay member $25.00 per year
2. Associate member (Amateur) $50.00 "  "
3. Full member (Professional) $100.00 "  "

Enclosed please find my $___________.00

Name __________________________ Phone __________________________
Business Name (If any) __________________________
Address __________________________
City __________________________ Zip code __________________________
January 15 - February 16
Exhibition of Fine Crafts
by 15 Swedish artists
At the American Swedish Institute
2600 Park Ave, Minneapolis.
Call 871-4907 for information.

February 8, 10AM
Basic Woodcarving and
Whittling Workshop,
with Tim Hartzell
(the "Honest Chiseller").
"Hands on" experience.
At The Woodworkers Store
3025 Lyndale Ave., Mpls.
Call 822-3338 for registration.
Fee is $7.50.

February 15, 10AM
Workshop on Caning Seating repair using unwoven and prewoven cane and rush.
Bring a chair to repair!
Presented by Ed Wirth,
at The Woodworkers Store
3025 Lyndale Ave., Mpls.
Call 822-3338 for registration.
Fee is $7.50.

February 15-16, 9AM 5PM
Professional Woodworker's Trade Fair, with exhibits on tools, equipment, lumber, hardware, laminates, and services.
At the St. Paul National Guard Armory, 600 Cedar St.,

February 15-16, 9AM 5PM
Professional Woodworker's Trade Fair, with exhibits on tools, equipment, lumber, hardware, laminates, and services.
At the St. Paul National Guard Armory, 600 Cedar St.,

February 22, 10AM
Marquetry Workshop, with Oskar Schreiner and Elmer Schaedler. This is a "hands on" workshop; everyone will leave with a small marquetry project they have completed themselves.
At The Woodworkers Store,
3025 Lyndale Ave., Mpls.
Call 822-3338 for registration.
Fee is $7.50.

GUILD MEETING
February 22nd
Saturday 11AM all day
BUILDING A FRAMELESS KITCHEN CABINET
Denis and Butch from Fine Woodworking Co. will actually build a frameless base kitchen cabinet with 2 doors and 1 drawer. This kind of meeting is always fun and informative. Expect to stay most of the day.

GUILD MEETING
March 10th
Monday 10AM
FURNITURE OF THE INSTITUTE OF ART
This meeting will be a guided tour of the period rooms and the decorative arts department at The Minneapolis Institute of Art, conducted for us by Mr. Bill Puig, one of the curators. We will have a chance to examine in detail the construction and craft practices of the furniture at the Institute. Since this is a specially arranged tour and the Institute will be closed to the public while we are there, YOU MUST BE ON TIME. The tour will be limited in size, so arrive early if you want to be sure of a place.
WHEN FURNITURE BECOMES ART

By John Nesset

Take a short half section of log. Nail on a board for a back rest. Nail on four legs. You have a chair.

Take the finest exotic hardwoods. Cut and shape pieces. Mortise and tenon the pieces together (perhaps using through tenons for decorative effect). Use other interesting and decorative joinery. Sand and finish the surfaces to a glass smoothness. You have another chair.

Which of the two qualifies as art? The answer is, both could. For that line where furniture enters the realm of art is not a clear one. It is blurred by the fact that the fundamental intent of furniture is not aesthetics but function. Where wood is the material, it is further blurred by the fact that wood is intrinsically beautiful.

The tendency is to look at the beauty of the wood and of decorative touches on a merely functional and otherwise ordinary piece of furniture and to think of that as art. But with furniture, art is guaranteed neither by the use of beautiful wood and an interesting arrangement of grain patterns, nor by embellishment and ornamentation. Nor is it guaranteed by unusual or interesting design, by joinery that in itself may be beautiful, by perfect finishes, by the use of hand tools, nor by the length of time the piece has taken to build.

So when does furniture become art? Basic in my mind is when the piece has an overall harmony evolved from its fundamental intent: its function.

For me the focus always has to be function. Function is the context, both the limiting and guiding principle. It is the reason for the art to be.

I divide function into two elements. One is the intended use of the piece. The other is consideration for the qualities and style of the person or persons who are to use it. These elements must be served in the most appropriate and direct manner, unobtrusively, with a clear sense of purpose, free of the superfluous. For the beauty and harmony lie in cleanliness of function. There is elegance in it. It is art.

But there is another overlapping factor, and that is the materials and the way they are used. It is in the application of the materials to function that an artistic harmony is finally achieved in a piece of furniture.

Foremost, the materials must be appropriate to the function. (There should be a suitable softness or hardness; by all means the piece and the methods of construction should remain within the structural capabilities of the materials.) Additionally, the combination of materials and the way they are used should be in harmony with the function. Decorativeness for its own sake is like a deformity. Nothing in the aesthetics should be merely decorative. Decoration should rather enrich and deepen the structural and functional elements.

And where the material used is wood, a special dimension is added to this matter of the materials; a dimension arising from the fact that trees, of which there are so many species, owe their very existence to their structural capacities: reaching and spreading themselves for sunlight, their parts exactly proportioned to overcome gravity and stand against the forces of wind and rot and disease, each tree in (Continued on Page 10)
President's Notes

About a year ago I overheard a couple of the older members of the guild talking about what the objectives of the guild were. One made the statement that the Guild was the show. And at a recent board meeting a new member of the board asked "What do the by-laws say our purpose is?", and nobody knew. We have had many new members lately, and there seems to be a lot of confusion about what we really are.

The original purpose of the Guild was to be a marketing organization for its members, who would include only the very best woodworkers in the area. Marketing for professional members continues to be a central interest for our organization, but we now have a much broader scope.

Our primary dedication is to excellence in woodworking. We want our members to become better woodworkers, and we want the public to become more conscious of quality in woodworking. To that end we encourage people to join our guild, regardless of their skill level, if they are truly interested in increasing their skills. We eagerly want amateur, as well as professional, members. It would be foolish for us to think that any of us has done the best work that we are capable of. Each of us entered this organization at a level lower than we are at now. I would like to think that the Guild has in some way contributed to our advancement as woodworkers. We should continue to do those things that will encourage us and help us become better craftsmen, better designers, and better business.

Our second purpose is fellowship; we want our meetings to be a social place where you can meet other woodworkers, make friends, and have a good time talking about woodworking. Remember, in the second half of every meeting we break for refreshments! Don't hesitate to come to a meeting and introduce yourself, if you are new to the area or new to the Guild.

The show continues to be our major event of the year. It is intended to be a showcase for our best work, so we must continue to have the highest standards for entrance if we want to be accepted in the community as a source of high quality woodworking. The newsletter has become the other major focus of effort by the guild. It is a very necessary communication link between woodworkers throughout our area. Bert and Ken do a terrific job on the newsletter and we are very proud of it. The one thing that it needs is more reader involvement. Write an article. Write a letter to the editor. Let them know what you like and don't like about the newsletter. They want to hear from you.

It has been gratifying to see so many new faces at the meetings. I am sure this newsletter reaches many woodworkers who are not sure whether or not the Guild is for them. We encourage anyone who is interested to come to a meeting. We would like to meet you and answer any questions that you might have. We are actively looking for new members, both amateur and professional, who are interested in maximizing their potential as woodworkers.

Joe Gosnell
January

Our January meeting was an excellent one: a lecture and demonstration on patternmaking by Mr. Orval Falke of the Minneapolis Technical Institute. In spite of the blizzard that night, about two dozen people attended. Mr. Falke began by showing us a number of student patterns, in various stages of construction. He showed how a drawing is transferred to a specially surfaced pine board for laying out the pieces of the pattern. I was especially interested in the techniques used to surface lumber. Rather than using a planer, which is not precise enough, a fly-cutter is used in a drill press with a large, ground table. The piece of wood is surfaced on one side with the jointer, and then passed under the fly-cutter. For extra flatness, the wood is rubbed on a surface plate covered with ink to reveal the high places, which are then carefully planed off. Patterns are usually in two halves, one for each side of the sand mold, and Mr. Falke showed us how two pieces of wood can be held together for turning on the lathe by the use of a chuck with a hole bored in it. After describing various details of pattern construction, Mr. Falke proceeded to make a casting from one of the patterns we had discussed. He fired up the furnace, melted a pot of aluminum, and with the able assistance of Bob Kinghorn, poured it into the sand mold. The operation was very exciting to watch, and showed us clearly the final product of the patternmaking. For many of us, it was exciting just to visit such a marvelously equipped and scrupulously maintained shop.

February

Over twenty people attended the February workshop meeting on frameless kitchen cabinets put on by Butch Stelmasik at Fine Woodworking Co. We started off with coffee, donuts and everyone wearing a name tag so we could get to know each other and welcome all the new faces which we also hope to see in the coming months.

Butch began the workshop by describing all the pieces and basic construction. He also explained how to read drawings and the critical points to watch for so that everything fits the way it looks on paper. Then he started construction of a frameless cabinet. He had a bench set up on four boxes to deep from working off the floor and save the knees and the back. The top of the workbench was not attached to everyone got their last questions answered. We would like to thank Butch for all his time in setting up and building the cabinet and a very enjoyable afternoon.

[Eds. Note: The workshop was so good that we decided to feature it in this issue’s Techniques column.]

March

Our meeting was a guided tour of Decorative Arts Dept. and the Period rooms at the Minneapolis Institute of Arts, conducted by Bill Puig, one of the curators. It was very informative and well attended. We learned that there are a number of ways a piece of furniture can be dated. For example, by the type of nails used; hand wrought nails were normally used in the 1800’s. Also, cabinetmakers were out to make a living, consequently some pieces were a bit rough. They did not sand or finish anything that was underneath or going to be placed against the wall. One of the reasons furniture lasted so long was that there was no central heating and the furniture did not dry out. Today, central heating causes big cracks in the older furniture. Therefore, the Institute tries to keep the humidity around 50%. Veneering was started in the middle 1800’s and at that time was done on only one side. Veneers were cut thicker than today.

The majority of the American period furniture on display was from the 1800’s. There were different types of furniture, such as Boston and Newport, and there were distinctive characteristics of furniture coming from different geographic areas. One example is the carved claws on the legs of a piece of furniture. In the Boston area the claw on the side of the ball went backwards and in the Newport area the claw was in the natural position. Portuguese furniture has very fluid lines. There was a rosewood chair on display that was elegantly designed and also had excellent workmanship. Compare that to a desk of Cuban quilted mahogany and it would be very difficult to pick a favorite. The English furniture was also very nicely crafted. A number of pieces were painted and gilded. An interesting feature about the English chairs is that they were made quite wide so that the women could sit down in their big hooped skirts. There were also several excellent Frank Lloyd Wright chairs on display.
WE KNOW HARDWOODS

ALDER
ASH ASPEN BASSWOOD BEECH BENGEL BIRCH BOCOTE BOXELDER BOXWOOD BUBINGA BUTTERNUT CATALPA CEDAR CHERRY CHESTNUT COCOBOLO COTTONWOOD CYPRESS EBONY ELM GUM HACKBERRY HICKORY KOA LOCUST MAHOGANY MAPLE OAK PADAUK PERSIMMON POPLAR PURPLEHEART ROSEWOOD SASSAFRAS Sycamore TEAK TUPELO WALNUT WILLOW ZEBRAWOOD

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Gringo Woodworker Goes Troppo
By Bob Kinghorn

During the last half of February, I had the opportunity to travel to Costa Rica to do some volunteer work with five members of our church. We stayed and worked at Roblealto Bible Home, located in the center of the country, up in the mountains. We were 9 degree north of the equator.

I had gone to do some cabinet work in one of the homes on campus. They had a 'carpenter shop', which was a 14' by 14' room with a workbench, grinder with severely glazed wheels, a number of hand tools, and a Unisaw that had seen better days. The Unisaw top was also the only flat surface for miles around, so it served as my workbench. There was a staff carpenter, Louis, he spoke no English and I speak no Spanish, so things were a bit quiet until we got comfortable. I made him a wooden necktie, gave him a couple of clamps, and pretty soon we were drawing pictures of all sorts of tools, writing down their names in English and Spanish, and in general having a great time.

My first job was a small bathroom cabinet with sliding doors. This took about two days, because the pace is about one third of ours. It's impossible to go down there and run around like a maniac while everyone else is moving in slow motion. I liked it.

When Walter, the Costa Rican in charge of our work, saw the cabinet, there were lots of 'perfectos' and 'mui, mui, bonitos' exchanged with his friends. It soon became apparent that they wanted to test my skills with some pretty fancy work in a kitchen. The kitchen was to have a lower cabinet along a wall with drawers and doors, and an 'L' out into the room. Instead of plywood doors, they wanted stile and rail doors and drawer frames as well as stile and rail dummy panels on the blank sections of the 'L'. They wanted tongue and groove cypress installed vertically in the frames.

The face frames for the cabinets, stiles, and rails, were made out of a mahogany-like wood that had a color like butternut. This stuff came from a sawmill in approximately 1 ft. by 2 ft. size. One face had a bandsawn surface while the other had been run through a planer at about 45 miles per hour. I usually picked the bandsawn face as the good face since the planed face looked like Lake Minnetonka on a windy day. I had to size and straighten everything on the Unisaw, then using the Unisaw as a bench, dowelled the joints and glued them together. The clean-up procedure consisted of hand planing the frames with a Stanley 601/2 block plane followed by scraping and sanding. I brought a router along to rabbet out the back of the frames for the cypress. The cypress was milled wet. The worst pile of 2x4's stacked outside at Knox looked like the ultimate cabinet wood compared to the cypress. About three fourths of it couldn't be used. Finally, after about six days, the base cabinets were in place and ready for plastic laminate tops. Everyone was amazed that we used a roller to apply the cement. Our Costa Rican friends just stick their hands in the gallon containers of contact cement, mix it up and spread it by hand. I thought one guy had a horrible growth where his hand should be until I realized that he had been mixing up contact cement with his hand and then he stuck it in some sawdust. Not to worry. In about a week most of it had come off.

During our two week stay we helped out with some real needs, had a great time with all the kids, formed some lifetime friendships with Costa Ricans, swam in two oceans, hiked through a mountain cloud forest and a tropical rainforest, and in general had the experience of a lifetime. I'm planning to go back next year!!
CONSTRUCTING A FRAMELESS KITCHEN CABINET

Our February meeting was a demonstration of making a frameless "European-style" kitchen cabinet, done by Butch Stelmasik of The Fine Woodworking Co. Frameless cabinets are becoming more and more popular because they offer better use of space inside the cabinet, do not require face frames custom-made for the job, and can give the kitchen a sleek, seamless look. They are also becoming easier and easier for the small-shop woodworker to build. Let's now follow Butch as he builds a typical base cabinet.

The carcase is constructed of low-pressure polyester laminated to particleboard, a material available under various brand names (Kortron, Sel-ply, etc.) from our local suppliers. Normally 3/4" material with laminate on one side is used for base cabinets, with two-sided stock used for the bottoms of the upper cabinets. Cabinet backs and drawer bottoms are of 1/4" stock. Polyester laminate is a tough and easy-to-clean material for the insides of cabinets, but it has one disadvantage: it is very brittle, and tends to chip when cut. Experiment with it first, and if you plan to use much of it, get a carbide blade with negative rake teeth for your saw.

After you have laid out the position and size of the cabinets, prepare a careful cutting list and sketch out on graph paper how the pieces are arranged on the laminate sheets. When making your cutting list, be sure to allow for edgebanding the laminate. Cut the pieces out and label each one in pencil, indicating what it is, front, back, top, bottom, and good side. Notice that the bottom of each cabinet is 1/16" less deep than the sides, to allow for a cork or felt button on the door and still have the door close tightly. The sides can now be bored for shelf pins or machined for whatever shelf supports you are using.

There are several ways you can edgeband the laminate pieces: 1/8" solid wood, hot-melt veneer tape, plastic T-molding, and plastic laminate. For this cabinet, Butch used 1/8" solid oak, applied to the pieces shown in Figure 1. After the edging is glued, trimmed, and sanded, the parts are ready for assembly.

The cabinet pieces are joined with special screws designed to hold well in particleboard. To assemble the cabinets efficiently, Butch recommends using three drills: one with a combination carbide countersink and drill bit larger than the screw threads, one with a pilot drill equal to the screw shank diameter, and one a driver with variable clutch and magnetic bit. The parts to be joined are clamped together, tapped with a mallet to get the edges flush, stapled to hold them in place (optional), then countersunk, drilled, and screwed. No glue is used, which speeds construction, eliminates clean up, and allows disassembly. Screws are generally placed every 2 to 4 inches, and give a very stiff and strong joint.

The order of assembly can vary, but is roughly as follows: 1) the two parts of strut A, 2) struts A and B to one side, 3) strut C to the bottom, 4) bottom to that side, and 5) the other side. The cabinet is then measured from corner to corner to check for square, and the back stapled or nailed on. If the cabinet is a little out of square the back will pull it square. If the back protrudes at all, trim it with a router and flush-trimming bit. Because there is no face-frame, cabinets must fit against each other perfectly. The cabinet is now ready for the door and drawer hardware.

There are any number of drawer constructions which can be used, and any number of drawer slides. Butch used for this cabinet a drawer of 1/2" pine plywood, with bottom of 1/4" polyester laminate and an applied false front of oak. The drawer slides are butt-joined by first applying glue to two pieces, holding them with a clamp to align them, then nailing to hold the joint. The four sides of the drawer are glued and nailed, checked for square, and the bottom slid into a groove in sides and front. Again, if the drawer is slightly out of square, it can usually be squared up when the bottom is nailed or stapled on. Two holes are drilled in the front of the drawer and the false front screwed on from inside. These holes are oversize so that the false front can be adjusted parallel to the sides and to the edge of the door. The screws have finishing washers. The drawer slides are attached according to the
Techniques, Cont'd.

Manufacturers recommendations.

There are many possibilities for door designs: laminate or veneered with edgebanding, frame and panel, solid wood panel, and others. The door is attached to the carcase with special hinges for frameless cabinets, which require a 32mm hole and two smaller holes bored in the door for each hinge. Use a template to locate the holes in both the door and the carcase. These hinges are very easy to use because they permit wide adjustment in three directions after the door is mounted. Butch used one self closing and one free-swinging hinge for his cabinet, so that the self-closing action was gentle. The hinge manufacturer can provide details on installation.

Finally, a plinth, or base, must be built for the cabinet to rest on. This is simply a box with corner reinforcement, joined as are the rest of the cabinets. There are four horizontal crosspieces, so that two can be used to attach it to the floor (after levelling) and two to attach the cabinet to it. Be sure the four crosspieces are evenly spaced, so that you can reach down through the base to attach the lower ones to the floor.

If the cabinet has an end which shows, you may finish it off by cutting a piece of plywood to fit, banding the edges, and screwing it onto the cabinet from the inside, using finishing washers.

By Ken Collier
Letters To The Editor

To the Editors:

As one of the jurors in the 1985 Northern Woods Show, I note the controversy that still swirls around the jurying of the exhibit and feel that some response is warranted. Personally, I found the experience of jurying this fine show an exhilarating one and was surprised and pleased to note a consensus amongst the four juror panel about what we considered significant elements in the process of selecting the awards.

I am a little confused by the unhappiness and bad feelings that jurying this exhibit has generated. I have been juried in and out of all kinds of exhibit opportunities, I have served on jury panels, I have been a participant on panels to help people deal with "the pain and anguish of the jury process", I have discussed the issue of jury rejection with friends and associates throughout the craft community. One obvious conclusion is: some applicants will receive awards and some will not. The jury process is never a clear cut process of checking off boxes and calculating numerical values, as much as we would like it to be. It may appear to be a flawed process but I can assure Guild members that jurors, in my experience, work very hard, bring all their integrity and experience to bear and take their decision-making powers very seriously.

In the case of the third Northern Woods show, there is a correlation between the awards of the four juror panel with the Governor's award panel: of the three Governor's awards, two were also selected by the other jury. That tells me that two independent jurying bodies reached similar conclusions as to what they considered to be outstanding work at that exhibit.

Perhaps a re-examination of the work of all eleven of the award winners might result in the discovery of some common ground of direction, design qualities, and craftsmanship that were honored by both panels. I hope so because we all can waste a lot of time and energy discussing these decisions when our needs would be better served by turning that energy towards positive ways of improving our work, presentation, and insight into the business that we're about: EXCELLENCE in craft.

Joan Chalmers

To the Editors:

The last issue contained an editorial by Bert Taylor which indicated that the jurying at Northern Woods shows should be more structured. I agree, and would like to present an approach.

The main problem with the jurying has been that most exhibitors receive no feedback from the jurors. This has led to much second guessing and confusion. The jurying process should provide constructive criticism to each exhibitor.

Evaluations must be quantitative if they are to be used as a basis for awards. However, there is danger in being too quantitative. The jurying process is and must remain a subjective one. Most jurors, especially the more competent ones, will expect a degree of latitude. We must strike a balance between providing adequate feedback to exhibitors and keeping the process manageable for our jurors.

The essence of my proposal is an adaptation of one used in the School of Architecture at the U of M. The form provides no particular formula for reaching a final score. There is an implication that design and craftsmanship are of equal importance. The categories are general enough to apply to most pieces. Those which don't can be omitted, for example the "use of hardware and fittings" for a chair. The categories of "overall integrity of design" and "overall craftsmanship" are meant to encompass anything not specifically mentioned, as is the space for comments. The juror's overall score is sort of an average over the various criteria, with the relative weights left to the juror. When several jurors rate the same piece, a final score could be obtained by averaging over the individual scores or by consensus. I prefer the latter.

I hope the Guild will adopt this form, or one like it, at future Northern Woods Exhibitions. I would like to see every exhibitor get written feedback in exchange for his or her jurying fee.

Steve Arnold

WELCOME!! New Members

David Adson
1941 Irving Ave. So.
Minneapolis, MN  55403
377-2315

David Bolin
2532 Brighton Ave. So.
Minneapolis, MN  55419
781-1270

James Holmen
Devil Trake Lake
Star Route 1, Box 412
Grand Marais, MN  55604

Allan Holst
A & A Enterprises
2302 15th Avenue S-W>
Austin, MN  55912
507-437-7200

Edward J. Stack
4804 12th Avenue S.
Minneapolis, MN  55417
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D. Johnson from Elvig Design - CONGRATULATIONS!

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its own unique way, with its own unique twists and turns and colors, in an array of grain patterns of which no two are ever exactly alike. Thus the application of wood as a structural material is a natural extension of its being, defining limits in an infinity of approaches to any given function.

In this lies all the potential for wonderful harmony. For art. The Japanese, who have the longest and most highly refined tradition of woodcraft on earth, speak of the spirit of the tree and of reverence for it. In the stiles of their shoji, and the posts of their houses, they make certain that the taper of the grain is always towards the top, the way it grew in the living tree. And in my opinion, a piece of furniture constructed of wood can enter the realm of art only when its proportions and wood grains preserve in this way the essence of the tree, when decoration enhances rather than obscures. It is a simple principle: the wood should not be applied to a design but rather should determine the design within the functional context.

What is sought is unity. Harmony. Oneness -- of materials, function and form -- in a way that all elements are wholly interdependent. In a way that the whole cannot exist without any one part. And with nothing superfluous or inappropriate. (You have a door handle, a necessity. It is a beautiful door handle. But is it in harmony with the whole of the piece? Are the wood and the grain patterns selected for their harmonious intent? These are the questions to be satisfied.)

But what about originality? A difficult question. I would rule out all direct copies. However, all art grows out of former art, and furniture is not an exception. Influences will always exist. The pertinent question is, when are influences so dominant that the piece becomes a copy? This is also not a clear line. But the furniture builder striving for art will carry his influences into new territory. How far he ventures will determine the degree of originality. And yet originality does not guarantee art. Originality without the basic organic wholeness of all the elements is mere difference.

What about craftsmanship? I have seen furniture built of the most expensive woods and flawlessly crafted that does not qualify as art. I have seen other pieces rough sawed, unfinished and held together with rusty nails that do. Where it is appropriate, flawless craftsmanship is essential. But craftsmanship is not art: it is craft.

What about mass production? I can conceive of a mass produced piece of furniture qualifying as art. However the element giving furniture its greatest potential for art, where wood is the material, is the wood. And no two pieces of wood are ever alike. Bringing out the individuality of the wood is what brings the greatest potential for organic wholeness. Mass production is not conducive to this kind of individuality.

What about the use of hand tools? Hand tools by their very nature enhance individuality. But neither to they guarantee art.

What about painted pieces or pieces made from materials other than wood? Of course, art evolves when all elements -- form, materials, and function -- unite.

What about furniture where the sole intent is art? That is sculpture. It is art already and falls outside this discussion, which is concerned with usable, functioning furniture -- like our half log chair with the nailed on back rest and legs.

Wood Specs

COCOBOLO

By Dick Jones

Common Names: Cocobolo, Grenadillo, Funera, Palo Negro, Nambar

Botanical Name: Dalbergia retusa

Habitat: Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, and Panama

Cocobolo is closely related to Brazilian Rosewood and is physically similar to it, differing from true Rosewood primarily in color and odor. Cocobolo heartwood is dark red, yellow, and orange with darker pigment streaks and has a rather pronounced cinnamon-like odor. Graining is close-textured and tends to be straight, though it can be interwoven.

Cocobolo is limited in its use by the small size of the timber and veneer, generally 4-8 ft and 2-7 inches respectively. It is used for cutlery handles, inlay work, hairbrush backs, musical and scientific instruments, jewelry boxes, chess pieces, and specialty furniture. It has excellent machining characteristics. It is naturally oily, which allows it to take a wonderful polish, but makes glueing difficult. Cocobolo is currently available in the Twin Cities in 4/4 and 8/4 thicknesses, with costs in the highly valuable range.

Woodworkers should be warned though, that the fine dust of cocobolo may produce a severe allergic reaction, especially on your skin. You can test to see if you are susceptible by having a doctor test the acidity of your perspiration: alkaline perspiration indicates that you are likely to be sensitive. Good dust collection is important in machining this wood, but properly handled, cocobolo can be used to heighten the visual effect of most designs in wood.
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Steve Hodgson

Give Steven Hodgson a piece of wood and he'll likely make something out of it.

Molding something beautiful out of wood is not a hobby for the Minneapolis native -- it's his livelihood. Hodgson is a woodworker by profession and has taken up shop in rural Northfield.

He's been in this area for five years, three and a half of those years in business for himself. No one in his family probably would have predicted that Hodgson would have become a woodworker -- he wasn't underfoot in his father's shop.

"My only connection was my grandfather who was a carpenter," Hodgson said. When he was a child, Hodgson recalled being fascinated by the collection of tools in his grandfather's shop. "I was always curious," he said. But other than that, Hodgson didn't show any real interest in the trade.

That all changed after high-school graduation. "After high-school, not knowing what I really wanted to do, I signed up for a two-year course at the vocational-technical institute in St. Paul," Hodgson said. There he began to learn the trade. Upon completion of the program, he started working for a cabinet shop in Minneapolis.

While working at the shop, Hodgson met what one might call an old German master. He was an older fellow who worked part time. Hodgson picked up some of the tricks of the trade from the German, from whom Hodgson later inherited some woodworking tools. "I was able to get some of his tools from him before he died," Hodgson said. Those tools are special, bringing back fond memories of the kindly German woodworker.

Hodgson worked for the Minneapolis shop for nine years, commuting from Northfield for 1 1/2 years before establishing his independent business here. 3.

Going into business for himself was a leap of no small measure. After all, this is an age of factory-made furniture and mass production. But Hodgson and others like him believe there is a market for custom-made furniture -- and a growing market at that.

"I think the art of cabinet making is coming back," he said. "I think tha art was on the verge of being lost, but now it is coming back." People seem to be expressing a desire for quality work and they are developing an appreciation for fine wood, preferring the natural beauty of wood over prefabricated wood or vinyl-covered tables and cabinets.

Hodgson builds a variety of products - tables, desks, beds, bookcases, stereo cabinets, and kitchen cabinets; in fact, "whole kitchens." There's more. He has built furniture for churches, such as an altar, and has done architectural millwork and library furniture. Some pieces are simple; others rather ornate, like a table with a marble top inlay. His work has also included renovation items, such as making window frames to fit older houses.

"My work is really quite diverse," Hodgson said. "Each piece is quite different. I haven't been locked into one style or one type of furniture piece."

Perhaps he's avoided becoming locked into a particular style because he is constantly creating his own style. Hodgson is like a dressmaker who doesn't need to buy a pattern to figure out how to make an article of clothing. He makes his own patterns, his own designs.

Customer's needs and wishes influence the creative process. "Customers will usually come to me with a set of dimensions. They'll tell me what they want to use the piece for and what size they'de like it to be. Then they give me the freedom to design it," Hodgson said. "Often the piece gets designed around other pieces in their home to fit into their decorating theme."

Hodgson begins with a basic sketch of the piece to be made. "I develop the design as I work," he said. If he runs into a problem in design/construction, he adjusts and moves on. "It's something that has been evolving," Hodgson said. Experience is a great teacher.

"Patience helps," he smiled. If you want to be a woodworker, patience will get you through the job and reward you with a finished product. Creativity will keep the job interesting and basic understanding of mathematics, especially fractions, will minimize the frustration!

It is work Hodgson obviously enjoys and of which he is proud. Quality is important to him. Perhaps one day his children will show the same curiosity in his workshop as he showed for his grandfather's. "Right now they're a little young," Hodgson said. He and his wife, Marna, have three children. Daniel is 2 years old and Samuel is "about two months." But 5-year-old Nellie is showing signs of interest if not talent.

"She likes to come out to the shop and pound on nails," Hodgson said. With a bit of fatherly concern, he confessed her activity, at this point, "is a little nerve-wracking."

By Rosemary Cashman
Reprinted from The News; Northfield, MN
The Woodworker's Guild is an organization comprised of professional and amateur woodworkers in Minnesota. The Guild was founded in 1979, and currently has approximately 100 members. The purpose of the Guild is to provide an opportunity for area woodworkers, who may be isolated in their individual work settings, to meet on a regular basis to discuss their work, share their ideas and learn from each other. Meetings are held monthly and usually involve a short business meeting followed by an educational presentation of interest to members. Topics range from furniture design to methods of execution; from tool maintenance to marketing and sales. In the last few years we've had presentations on furniture refinishing, upholstery, the history of woodworking and many other topics. Great names like Sam Maloof and Tage Frid gave workshops and lectures on their work as well as their methods. Plus, woodworkers from all over the state got a chance to meet and appreciate each other at the last 3 Northern Woods Exhibits. All in all, 1985 has been a very good year!! '86 will be even better!!

Yes! I want to become a member of the Minnesota Woodworker's Guild. Please send me my Newsletter and sign me up as a: (check one)

1. Lay member $25.00 per year
2. Associate member (Amateur) $50.00 " "
3. Full member (Professional) $100.00 " "

Enclosed please find my $ ____________ .00

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The Guild provides its members with a number of benefits that are not available to the individual woodworker.

Some of these benefits include:

**Newsletter** mailed bi-monthly to your home or shop.

**Discounts** at area lumber yards, hardware stores, upholstery suppliers, art supply stores.

**Seminars** and educational workshops held in the area.

**Guild Meetings.**

**Opportunities** to have your work displayed in the annual Northern Woods Exhibit and other events.

**Buying Power.**

**Problem-Solving network** through association with other woodworkers.

The Guild is very interested in creating a wide base of woodworkers from all fields. You may be in business for yourself, or do woodworking in your spare time. You may be an artist or a hobbyist. If you take woodworking seriously and strive to make quality your goal, we encourage you to become a member.

Guild membership is categorized in three levels, described below, along with the corresponding dues. Dues may be paid in quarterly installments.

If you would like further information on the Guild write to the return address on this newsletter or attend our next meeting.

Join us. You'll be glad you did! And so will we!

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DON'T FORGET

The 4th Northern Woods Show is approaching!!!!!
The deadline for entering pieces will be in the summer, so GET READY TO ENTER.

GUILD MEETING: May 24, Saturday. 10AM-4PM
Amber Waves of Grain, 3700 E. 34th St., Mpls. In the morning we will have a discussion of sanding technologies with several experts, and in the afternoon we will have demonstrations of various aspects of surface preparation, including: finish sanding, using scrapers, belt sanding, and comparison of brands of sanding products.

GUILD MEETING: June 17, 7PM
Zin's Sawmill. Mr. Zin will give us a tour of his sawmill, which cuts a wide variety of native species. He is particularly interested in supplying lumber to small-shop woodworkers, and several of us have bought very special wood from him. Members who attended this tour two years ago considered it to be one of the best meetings of the year, so be sure to go! Call one of the board members for car-pooling information.

May 17-18, 8am-3pm
Workshop by master woodfinisher George Frank, author of "Adventures in Wood Finishing". 60$ for two days. At D.C.A.V.T.I., 1300 E. 145th St., Rosemount. Call Jerry Terhark at 423-8362.

April 26th - May 10
Demonstration of hand woodcraft, by John Nesset. At Davlins, St. Anthony Main, Minneapolis.

July 26, 27 11am to 6pm

WANT ADS

FOR SALE: Tablesaw fence and two sets of rails (32" and 72") to fit Rockwell Unisaw. All for $250, or will separate or trade for ? Call Pat Burke at 221-0526.

POSITION WANTED. Have 10 yrs. experience as patternmaker. Am willing to work for less than 10$/hr. Call Steve O'Donnell at 784-6874.
We at the Guild are gearing up now for our fourth annual Northern Woods show, to be held this October. Our hosts will again be Bandana Square, in St. Paul, and the show will run from Wednesday, October 8th, through Sunday, October 12th. So far, every year's show has been better than the one before, so we're confident that this one will be a great success. Delays in sending out this newsletter and low registration of show participants has made it possible and even necessary to accept late entries right up to the day of the show, but please contact Butch Stelmasik at Fine Woodworking Studio 721-3480 or at his home number 823-4597 if you are planning to do so.

For those of you who are not familiar with Northern Woods, it is a showcase for some of the finest woodworking, both amateur and professional, in Minnesota. In it we try to show the public what an abundance of fine woodworking is being done here, and to increase the awareness of first-quality work. The layout and lighting are elegant, uncluttered, and impressive, setting off the beauty of the pieces on display. There is extensive advertising before the show, including radio spots and TV interviews, and a mailing to designers and decorators. Cash prizes are awarded by a panel of expert judges from outside the guild, and presented at a catered banquet.

As an exhibitor, you get several benefits from being in the show. If you are a professional, it is a chance to talk to prospective clients, and sell your pieces on display. It is a chance for everyone to discuss the details of their own and other people's work, and to learn from it. It is a chance to meet other woodworkers, and to share the excitement of awarding prizes. But most of all, the Northern Woods Show is a chance for us to recharge our supplies of excitement and inspiration. For the professional who may spend a large amount of his time doing mundane 'bread and butter' work, or for the amateur who may be frustrated by his lack of time to do woodworking, this show, with such a wealth of beautiful work, can keep the desire for doing their best work going for a long time.

Editor’s Note
As anyone, who has waited for this newsletter, can attest, there have been problems relating to its publication and prompt and timely delivery. This has caused no end of misery for its editors as well as advertisers whose abilities to plot out their monthly specials, demonstrations and promotional materials have been hampered. To remedy these problems we must abbreviate our newsletter; but even a smaller newsletter will take time to do right. I am here by putting out the call to any of you who would be willing to put in a portion of the time needed to accomplish this task to come to the next meeting.

Thanks,
Bert and Ken
Notes

This past year we have tried to broaden our perspective in order to include a wider range of woodworkers into our ranks. We have tried to encourage high standards without being snobbish. We have tried to make the meetings interesting, educational and as enjoyable an experience as possible.

Over the last two years many good ideas have been presented as ways to improve the Guild. Several have been acted upon, but many more wait for the right circumstance, the right people, or, dare we say, money to find their way into reality. The Guild as a whole sincerely wants to be more of a resource to its members, but what the Guild actually becomes is directly tied to the enthusiasm and determination shown by its members and to a greater degree, its board members. The Guild struggles to put on a polished show of its members work every year under the title of Northern Woods. Every show so far has had its good aspects as well as its down falls. What we need to do is take what we have learned each year and develop a super show with all the good and none of the bad. Realistically what is needed is more involvement from its members as well a method to acquire a larger pool of capital to accomplish the wonderful things a true Guild can offer.

Hopefully some of the new participants in this years show will be interested in helping run the Guild next year. We desperately need new blood to help with the work that must be done to maintain our standards of excellence.

Elections will be held in October this year and we need the energy that new people can bring to our organization. In order to insure that the Guild continue we must have some new Board members and officers this year. This is a tremendous opportunity and we think you will find that there is nowhere a nicer group of people to get involved with.

Joe Gosnell & Bert
**Meeting Notes**

**May**

Our May meeting was a sanding workshop held at Bert Taylor's shop. It was an informative day for everyone. Sanding is one of the subjects that woodworkers tend to be most opinionated about. Joe Gosnell demonstrated his method first: he starts out with a belt sander using a 220 grit belt sanding across the grain and lastly with grain, using increasing finer grits up to 400. Joe uses a sheetrock hand sander for the final sanding. Steve Arnold uses a cabinet scraper first, for evening out a surface (glue joints, etc.). It is sharpened at a 45 degree angle and cuts a very nice shaving. Next, he uses a belt sander at a skew angle - this keeps the surface flatter and it cuts faster. For a lacquer finish sand much finer than for an oil finish. Last but not least, Bert Taylor showed us how production sanding can go. First, he used the drum sander at 150 grit. Then, a stroke sander, also at 150 grit. Finally, he used a pneumatic disc sander, which has a random orbital movement that leaves very few swirl marks. I must also congratulate Bert on his new dust collection system. Beer and chips polished off the meeting.

**June**

Our June meeting was at Mike Zin's sawmill in Waconia, MN. Twenty people showed up, in spite the rain. There is something exciting about seeing the wood we use being cut up into boards. Then there were the scrap piles which no one could resist at least looking at and a good share of the people attending took a souvenir piece home. Using a "left-hand" mill, Mike and his partner Ralph have so far cut 37 different kinds of wood, some as long as 27 feet, as short as 16 inches, and as thick as 44 inches. After explaining how the sawmill works, Mike and Ralph cut up some Eastern RedCedar logs. It was with ease that they rolled them onto the saw bed and proceeded to cut around the log and then cut the square into 4/4 lumber. It was an informative and enjoyable meeting. Thanks, Mike!

**July**

Our July meeting was held at the Woodcarvers Store with Chris and George Ephraim. There was a vigorous discussion about the Qualities of wood and problems of working it. Chris has worked most of his life with air dried wood and says that kiln dried wood is not as strong. Also kiln drying wood too fast causes honeycombing. We all saw species of wood that were new to us and got tips on understanding wood better.

**August**

About thirty of us met at Bert Taylor's shop to hear Bob Brown, of the Minnesota Canoe Association, talk about building cedar-strip canoes. He brought along a partially built nine foot solo canoe for an example, and went through a detailed slide show illustrating all the steps of building. The tools are simple and few, and since the wooden structure of the canoe is completely sheathed in fiberglass great accuracy in woodworking is not required. The finished canoes have a clear finish that shows off the grain of the cedar. Bob showed examples of several different canoes that can be made using Mn. Canoe Ass. Plans. Bob's phone number is 432-7557.
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Guild Meeting Sept 16th, 7pm Joe Gosnell's house 1711 Knox Ave So.
Mpls. 377-0478 Organizational meeting for participants of Bandana Square Show
Details of moving in placement of pieces promotion etc. will be discussed. If you are in the show, be sure to attend.

Guild Meeting Oct 21st, 7pm Fine Woodworking Studio 3010 E 22nd Ave So.
Mpls. 721-3480. Post Show & Elections. Those interested in a more active role in the Guild Organization should plan to attend.

Guild Meetings Nov. & Dec. Expect a post card in the mail for details.

New Members

Dan Cramer
1025 Washington Ave. So.
Minneapolis, MN 55415

Victor A. Lemke, Jr.
112 3rd Ave., S.W.
Long Prairie, MN 56347

Mike Moher
2375 Decatur Ave. N.
Golden Valley, MN 55427

Steven A Sirany
4101 Utica Ave. S.
St. Louis Park, MN 55416

Dennis West
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Profile of a Minnesota Woodworker

Bob Kinghorn

I went to visit Bob Kinghorn at his home in rural Excelsior, an old farmhouse which he and his wife have renovated, and where he also has his shop. Inside, Bob's love of fine furniture is apparent: he and his wife have amassed a beautiful collection of American antiques, mainly in traditional rural styles. In the living room, heated by a little wood stove and lit by a wall of windows, are a handful of Windsor chairs and a large double cupboard, painted blue. In another room, a country Chippendale desk. In the dining room, a magnificent Pennsylvania German chest, painted with unicorns. And in the same room, the curly maple drop-leaf table that has been so much admired at Northern Woods shows.

It was through antiques, in fact, that Bob became interested in woodworking and started his business. After going to the University of Minnesota, Bob worked at several jobs, collecting antiques in the summers during trips to the East Coast. He gradually became skilled at restoration and repair, started doing it for other people, and one thing led to another! He has been in business as a woodworker now for nine years, and his business is thriving.

Most of his work is no longer in antiques; however, he has developed an interesting specialty: making signs and advertising 'propwork'. He makes a wide variety of signs; carved, routed, of wood or other materials, for interiors or outdoors. Some of these are used for advertising props; for instance, an immaculately detailed blue-painted sign he made is used for the TV commercials for the health plan SHARE. Other props are models, like the miniature medieval catapult used in a TV beer commercial. Bob likes this work; it is varied and every job requires figuring out a new set of problems. He obviously enjoys the fine detail work and precision of such jobs, too.

Besides the signs and advertising props, Bob also makes an occasional piece of commissioned furniture, and has done a fair amount of high quality commercial woodworking.

Bob's shop is spread out over his entire home: he has two benches in different rooms upstairs, for drafting and layout work, and for doing precise and detailed handwork in warmth and natural light. His machines are in the basement, and are with one exception, an ordinary array of light industrial tools. The exception is a massive, custom-built, pantograph router. This has a large bed, which can be raised and lowered by four leadscrews. It holds a very large router, which can be moved in and out and back and forth on massive guide rods. The router can be hand-operated, it can be used with a tracer, or can duplicate another carving. With it Bob can do the precise, intricate, routing that signs and logos often require.

Bob is a long-time member of the guild and currently our vice-president. He is very generous with his time and labor for the guild, and we all thank him for it!
What is the Guild?

The Woodworker's Guild is an organization comprised of professional and amateur woodworkers in Minnesota. The Guild was founded in 1979, and currently has approximately 100 members. The purpose of the Guild is to provide an opportunity for area woodworkers, who may be isolated in their individual work settings, to meet on a regular basis to discuss their work, share their ideas and learn from each other. Meetings are held monthly and usually involve a short business meeting followed by an educational presentation of interest to members. Topics range from furniture design to methods of execution; from tool maintenance to marketing and sales. In the last few years we've had presentations on furniture refinishing, upholstering, the history of woodworking and many other topics. Great names like Sam Maloof and Tage Frid gave workshops and lectures on their work as well as their methods. Plus, woodworkers from all over the state got a chance to meet and appreciate each other at the last 3 Northern Woods Exhibits. All in all, 1985 was a very good year!! '86 will be even better!!!