Low-Pressure Spray Finishing: Is It For You?

by Ken Collier

At our recent meeting on finishing at Dakota County AVTI, we were treated to a demonstration of new technology for spraying finishes: the low-pressure sprayer. And appealing it was, too! A small blower, no bigger than a bread box, a hose, and a spray gun make up the unit, and all you do is fill up the gun, switch it on, and away you go! For those of you who are thinking of trying your hand at spray finishes, these machines may be just what you need. Here's how they stack up against conventional spray equipment.

Mechanics A conventional high-pressure spraying arrangement might involve a medium-sized compressor delivering air at about 35 pounds per square inch (PSI) and 6 cubic feet per minute (CFM), which atomizes the finish in a spray gun. A filter is often required to remove water and oil from the air line. Airless spray equipment pumps the finish itself through a fine orifice to atomize it. Low-pressure systems use a blower to deliver air at around 5 PSI and 70 CFM to a spray gun. The blower also warms the air, making it dryer.

Flexibility Airless sprayers are useful only for heavy-bodied latex paints, and are basically a house-painters tool. They cannot atomize lighter-bodied finishes well enough for a good result. Low-pressure spray units can spray any finish with excellent results, from latex to the finest lacquer, including oil paint and stains, varnishes, and urethanes. At least one unit has a blow gun for dusting and cleaning. Compressor spraying will handle any finish material with excellent results, and the compressor will also operate blow guns, sand-blasters, impact wrenches, staplers, nailers, Sanders, and a variety of other tools. In a large shop, compressed air is as useful as electricity, though some of the more useful pneumatic tools require a large compressor.

Performance Low-pressure perform very well for woodworking finishes. Newer models have guns with excellent control, and since the air is warm, finishes dry faster. A big advantage of low-pressure units is that less material goes into the air as overspray and more goes onto the workpiece, so that spraying goes faster and uses less material. This lack of overspray is great for working inside houses and for shops without a spray booth. Low-pressure machines are easy to carry around, plug into any outlet, and require little maintenance.

Compressors on the other hand, are large, heavy, and often require 220 volt power. They require periodic tank draining and oil changes. The smaller air hose going to the spray gun makes them a little less clumsy to use.

Cost Smaller, high quality low-pressure systems will retail from $500.00 to $700.00, though you can sometimes bargain the price down. A good-quality spray system from Sears, with a 1 & 1/2 HP compressor, will run $525.00 (less if on sale) and industrial quality systems are $700.00 and up. The costs for spraying alone are thus about the same.

So is low-pressure spray finishing for you? If you are a professional woodworker, a compressor is an essential tool, so the low-pressure units are probably superfluous. Just buy a good gun and, if overspray is a problem, just spend your money on good ventilation. A professional finisher may find the low-pressure unit is a useful addition to a compressor, for the field work, higher speed, and less material costs. But if you are an amateur woodworker, who wants to spray fine furniture finishes, and also paint your house, lawn furniture, car, and other painting, but doesn’t need the pneumatic tools, the low-pressure system may be just the ticket. It is simpler, much more convenient, portable, and the reduced overspray is a godsend. They are good machines, and great fun to use.

Where To Get Them:

Apollo Sprayers, Inc., 11577 Slater Ave., Unit H Fountain Valley, CA 92708, 714-546-6217

Capspray
Control Air products, 14635 Audrey, Rosemount, MN 55068, 612-423-5544
Local Distributor: Lathrop Paint, Minneapolis, among others.

Croix Air Products, 520 Airport Rd., So. St. Paul, MN 55075, 612-455-1213
Local Distributor: Durkin Sales, St. Louis Park, MN, 612-920-5630
President's Notes

The Next Time you see Bruce Kieffer be sure and tell him what a great job he is doing on the newsletter. The newsletter has been timely and because of that our advertisers will be able to take better advantage of the great number of local woodworkers that it reaches. It will be published quarterly, and that predictability will help us all.

When you purchase services and supplies from our advertisers be sure and tell them that you saw their ad in the newsletter. They will be glad to know that their ads are working. Our advertisers help support us and we must make it worth it to them. Be sure and say thanks!

Again a reminder to begin your entry for the Northern Woods Show. If you are like me you must start now in order to be finished in time to enter the show. Sometimes I think that starting is the hardest part. Also remember that there will be a prize for "Best Piece by a First Time Entrant".

You may have noticed that we now have just two levels of membership. $25.00 Lay members and $100.00 Professional members. For two years we have wrestled with the membership structure and have decided on the two categories. For this to make sense we must make it worthwhile for the professional members. We are attempting to put together a separate show for professional members only in an environment of professional buyers. This show would be without cost to our Professional members.

Joe Gosnell, Guild President

Are you a Woodturner?

The Minnesota Woodturners' Association (MWA) is an organization of artists and craftspeople whose goal is to provide educational opportunities for themselves as well as educate the public about wood objects turned on a lathe. The Association held its first meeting on January 26, 1987 at The Woodworkers' Store; a good turnout was welcomed by the organizer, Mary Redig.

The Minnesota Woodturners' Association is pleased to announce the upcoming workshop to be presented by Master Woodturner, Liam O'Neill of Ireland. This event will be held June 5 - 6, 1987 at Fine Woodworking Company and will be accompanied by a show and sale at the Grand Avenue Frame & Gallery from June 1 - July 5, 1987.

For more information, please contact:

The Minnesota Woodturners' Association
P. O. Box 26065
Shoreview, MN 55126
Member Meetings

January
We had a large turnout at Bert Taylor's shop to here Mr. Al Renier, of the Mid-West Tool Collector's Association, Talk to us about antique tools. He displayed about a hundred tools for us: planes of many sorts, levels, braces, marking tools, and rules. They were marvelous. Some of my favorites were a tiny #2 iron smoothing plane, that seemed very handy, and a fancy level with vials in three axes, an inclinometer, and retractable peep sights that turned it into a transit! The craftmanship and intrinsic beauty of some of these tools was enormous: brass and polish applewood, boxwood perfectly inlaid with complex joints, massive smooth castings. Al enlightened us with stories about tools, their users and collectors, and finished up the evening by identifying tools that members brought in. Thanks, Al, for a great meeting!

Al Renier can be reached at PO Box 1323, Minnetonka, MN 55345.

February
About twenty of us met of Saturday workshop on finishing, given at Dakota County AVTI. It was done by their finishing instructor, Jerry Ter Hawk. Here are some tidbits:
• use an epoxy glue with a filler for difficult repairs; its strong and fills gaps.
• "micromesh" polishing papers available to 12,000 grit can used to repair glass finishes.

(continued on page #4)
• when using aniline dyes, flood the wood and let it absorb as much as it can, but be your sanding is uniform.
• with seven basic shades of glazing stain, you can match any commercial shade (with practice!).
• use a lubricant with steel wool when rubbing down a finish to avoid scratches.
• Jerry likes the Croix low-pressure machines for spraying lacquer.

An excellent, informative meeting. Thanks, Jerry!
Jerry Ter Hawk can be reached at 423-8362.

**Board Meetings**

**January**
We discussed plans for the party, and emphasized need for additional services for our full members. More discussion of a full-members only show for designers.

**February**
Planned meetings for Spring quarter. We also finalized the arrangements for the Winter party, which in fact turned out to be a great social event. Thanks to Bob Kinghorn for hosting the party.

**March**
We drafted a letter to Touhy Furniture in preparation for a tour of their manufacturing plant. Unfortunately this tour has been canceled due to liability insurance concerns. More plans about "Northern Woods 5" and more possible meeting topics were discussed.

---

Mr. Al Renier talking to guild members about an antique brace at our January guild meeting.

Guild members enjoying one of this season's major social events; the Winter Party at Bob & Kathy Kinghorn's home.
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The Expectation Gap and You.

by Michael B. Sokol, Attorney at Law

Customers! You can't live with them, and you can't live without them. For example, have you ever completed a job for a customer only to find that their expectations were different from yours? Besides a seller failing to deliver promised goods or services, complaints related to different expectations of the seller from the buyer are probably the greatest source of business claims or lawsuits. I refer to this as the expectation gap. What you, as a seller, say, do and write, as well as what the buyer can reasonably expect from you, may result in greater legal responsibility for the seller than you've ever thought possible!

This article discusses what are known as EXPRESS WARRANTIES and IMPLIED WARRANTIES. I'm not just talking about those funny little tags or notices attached to that new t.v. set or stereo, or even the brochure you got with your new car. Craftsmen are also subject to the laws of warranty. Simply stated, express warranties are statements or conduct of the seller which are reasonably believable by the buyer as it relates to the seller's goods or services. Implied warranties, by contrast, are created by law and concern the "merchantability", "fitness for a particular purpose" or "fitness for ordinary purpose" of the seller's goods.

Express warranties may be spoken, written or result from conduct of the seller. For example, I told the editor of this issue I thought this article would be so good that there will definitely be demand for the one-million reprints he should make up in advance! Fortunately, he didn't believe me. But, did I make an express warranty? No! What I did is often referred to as puffing. Statements, written or oral, which are puffing, shop talk, or expressions of value and personal opinion should not be reasonably considered reliable. Therefore, while not a good business practice in terms of public relations, such statements are not part of the bargain even if a sale results.

The dealer who sells me my new boat tells me it is ready for the water when it is delivered. I put it in the water and it sinks to the bottom of the lake. The dealer made a statement that was specific and reasonably believable related to the good he sold me, and he created an express warranty which is part of the bargain. The dealer didn't even have to use the words "warrant" or "guarantee" to create the express warranty. However, if the buyer cannot show that he relied on the warranty statements or conduct of the seller in deciding to make the purchase, then the statement or conduct is not important enough to become a part of the bargain.

Samples, models, drawings or other tangible representations of a good to be sold which are used to induce the buyer to buy are part of the bargain. This representation creates an express warranty that all of the goods will conform to it. The representation becomes a symbol of the expected goods. Similarly, descriptions of the goods which are made a part of the bargain create an express warranty. Descriptions include technical specifications, blueprints and standardized symbols which the seller provides the buyer before the decision to buy is made.

Implied warranties refer to the seller's duty to provide goods that meet certain minimum standards. Unlike express warranties which result from the statements or conduct of the seller, implied warranties result from law. The implied warranty of "merchantability" means that the goods must be of the quality that is generally acceptable for that type of good. The quality standard may vary from area to area, but the trade area in which the seller normally sells will control. Merchantability warranties do not generally apply to services because of their personal and intangible nature.

The implied warranty of "fitness for a particular purpose" is different from the implied warranty of "fitness for ordinary purposes." While both are implied warranties, "fitness for a particular purpose" requires knowledge by the seller that the buyer intends to use the goods for a particular purpose and is relying upon the seller's skill and judgment to supply suitable goods. For example, I ask you to build a coffee table to place 5 feet in front of my fireplace. You finish it with stain that blisters or peels due to the heat from my fireplace. You have probably breached the implied warranty of "fitness for a particular purpose." If what I want can't be done, or you can't do it, tell me so!

The implied warranty of "fitness for ordinary purposes" is more general and refers to (continued next page.)
the failure of the good to meet the purpose or function for which the good is ordinarily designed, or that the goods are unreasonably unsafe. An example would be if you sold me a chair and it broke when I sat on it. However, the burden would be on me to show the good was unfit or unreasonably unsafe. What if I weigh 300 pounds? If you know this, and you know the chair is for me, then you may have breached the implied warranty of "fitness for a particular purpose."

There are limitations to warranties. First, if no express or implied warranties are made or intended to be made, a written contract stating a disclaimer of any express or implied warranties should be signed and dated by the buyer and seller. The contract language should be clear, obvious and uncontradicted by other language in the contract. Implied warranties may be further disclaimed by language in the contract such as "as is" or "with all faults."

Besides disclaimers, another limitation on warranties are the statutes of limitations that apply to warranty claims. Generally, the applicable statute starts to run, or expire, from the point in time at which the warranty was breached and it became known or should have become known to the buyer or his successor. The statute of limitations in Minnesota is generally four years from the date of sale or date when the breach of warranty should have been known. This is a matter of proof by the party making the claim. Fraud with regards to the warranty may stop the statute of limitations from running and permit claims for breach of warranty beyond four years.

Caveat Emptor! That's Greek for "Let the Buyer Beware." While that was the law of the past, current laws offer protection to buyers even when the seller may not realize it. Seller's words and actions alone are not enough. The best defense is a good offense. Take the time to prepare and use business forms, such as proposals, which state what it is you are willing to do for the price indicated. Include standard language on your forms to limit express or implied warranties in such a way that is clear and obvious to your customers. Talk openly about any limitations in your proposal and be a good listener so that the expectation gap won't strike you.

The author is an attorney with Michael B. Sokol & Associates, with offices in Minneapolis and Mendota Heights, Minnesota. His firm practices in multiple areas of litigation. Questions or comments may be directed to the author at 1800 Foshay Tower, Minneapolis, Minnesota 55402, (612) 333-8333.

Tips

Applying Contact Cement

by Bruce Kieffer

Applying contact cement can be a difficult task. It can be made easier by using a 3" disposable roller with a plastic handle. The type I use is a "Sure Line" brand. Put a drop of oil on both ends of the plastic roller arm so that the roller head turns smoothly. This also helps to repel any contact cement should happen to seep down into the roller head.

Pour the contact cement into a 1" deep teflon baking pan. Then tip the pan at an angle and use it like a paint roller tray. Apply thin coats, one coat on non-porous surfaces, and two coats on porous surfaces. When finished applying the contact cement pour most of the excess from the pan back into the can, and let that which remains in the pan dry. Once it dries it can be pulled out of the pan. If need be, pour a small amount of acetone into the pan to help release the thin coat of contact cement.

To clean the plastic parts of the roller, pour about 1/2" of contact solvent into a coffee can and put the parts into the coffee can overnight. In the morning remove the plastic parts and wipe off any excess contact cement that remains. The plastic parts will have swollen slightly, but if you leave them out to dry for a few hours, they will return to their original size.

If you have any tips, jigs, or techniques that you could share with the rest of us, please send them to: Minnesota Woodworkers Guild, P.O. Box 8372, Mpls., MN 55408
When Elias Hook took a walk in the forest on the west side of his town of Concord that winter of 1823, carrying as axe and saw, he knew just where the right oak was. This was a large tract of second growth timber, in his father's time a field not long abandoned by the Folwells, who left the stones of Massachusetts for the broad plains of Ohio.

Elias felled the oak, bucked it into short lengths, and dragged it home on a sledge over frozen ground. He rived it with a froe, and with his drawknife shaped a piece long and narrow, round in back and flat in front, a small mound of shavings growing around the horse, and carved along its face a fine beaded molding with a scratch stock.

Bending the green oak was easy. Tying the ends together to form a hoop, Elias put this windsor chair bow next to three others slowly drying up among the rafters of his cluttered shed. He didn't pay much attention to the small, tight knot in the middle of the bow's loop.

Last week that Windsor stood on my workbench, much worn but still elegant; a survivor, deeply weathered and showing every sign of a boisterous youth on the farm and neglect of old age. Hook's trust in that knot was undone; the compact broken just as the bow was broken across the grain, right where a spindle stood proud above the sagging back. Fix it, says my customer. You've come to the right place, says I to the chair.

The turning in the legs resembled the bamboo style of a fancy Sheraton rather than the bold William and Mary look of an earlier era of Windsors. Its pine seat was deeply scooped out and bulged in outline with a generous curve. This was a wonderful chair, now just another wreck.

My shop is generally full of antiques in this state, every one an individual with a long story that's not always easy to follow. Sometimes I have to listen a long time, so to speak, before my work of restoration can begin.

My craft is an old one: the fellow who made a Windsor chair was probably the first to fix one. But it has certainly not been practiced with equal skill, for not only was this Windsor's bow broken right in half, but both ends passing through the seat and tightly wedged from below were snapped off at the point they entered the seat. In an attempt, I suppose, to make those seat-to-bow joints rigid in order that this venerable chair would not squeak when you lolled back in it, someone had drilled pins through the side of the seat into the wedged end. Tight then, but broken soon after. His good intentions had gone bad.

That's the kind of workmanship that makes you laugh or cry. You wish you could strangle that amateur for so misjudging wood and the dynamics of a chair. But, it makes my living. And it makes me stop to think, am I looking in the mirror?

Windsor chairs have a long and proud history in this country. There is something uniquely American about their best qualities: an intimate knowledge of the properties of the different kinds of wood that make up one chair, an ingenious use of parts locked together whose overall strength lies in the tension between them; a simple answer, readily repeated in mass production or by the lone jack-of-all-trades, to the democratic demand for more chairs for everybody; and a simple, quiet beauty and grace in form. The wheelwright, the yeoman farmer, the merchant: all had their part in the evolution of the Windsor. Holding one now you feel the touch of their hands.

But this chair has handled once too often. In the next issue of this newsletter, I'd like to write more about how to go about fixing the particularly nasty breaks on this chair, and from there move to a general philosophy of restoration work. I stumbled into this line of work quite by accident, but now antiques are in my blood, more or less. I know all of you meet some in your shop sooner or later, and the more we share an understanding of their language, the finer the heritage of old craftsmanship we will pass on. If you have any questions about repairing, restoring or reproducing antiques, please contact me through the newsletter and I'd be glad to help you out.
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Solid Wood Edge-Banding

Here is a quick and reliable way to apply thin solid wood edging to veneered plywood or particleboard. Cut your edging 1/16" to 1/8" wider than the veneered stock is thick, glue it on, and use your table saw to trim the overhang.

6" - 8" wide scape, as long as your fence

Carbide blade (60T or 80T)

1/4" 

Adjust the fence so it is exactly flush with the outside of the blade, and pass your edge-banded stock through the saw on edge. Both overhang and excess glue are removed, and only a light sanding is required. The overhang on the ends may also be removed in the same way.

Submitted by:
Ken Collier

If you have any tips, jigs, or techniques that you could share with the rest of us, please send them to: Minnesota Woodworkers Guild, P.O. Box 8372, Mpls., MN 55408
Starting with this issue of the newsletter we will be introducing new Guild members. Look for this column in upcoming issues.

**Berry Conway**  
695 Cottage Ave. East, St. Paul, MN 55106  
776-5509  
Berry is a printer by trade who enjoys woodworking in his off hours. Berry joined the guild after visiting our auditorium show.

**Joe Kaeder**  
417 South Holcombe, Stillwater, MN 55082  
439-2512  
Joe is employed in a woodworking related field, and is an avid hobbyist. He works in the millwork department of Minnesota Wood Specialties. He prefers making unique pieces, and does quite a bit of faceplate turning. Joe was encouraged to join the guild by fellow member Jon Frost.

**Harry Kirchner**  
K & K Furniture Restoration  
26 2nd Street N. W., Osseo, MN 55369  
425-6660  
Harry runs a furniture restoration company that specializes in antique repairs. He also builds furniture in his spare time.

**Ken Karpe**  
5025 Winsdale St., Golden Valley, MN 55422  
529-0493  
Ken is a hobbyist who enjoys making furniture for his home. When he isn't in his own shop he may be busy helping others set theirs up. His profession is industrial engineering sales, and he has worked on dust collection and phase converter projects in the past. Ken found out about the guild by picking up a newsletter at Youngblood Lumber.

**Russel Riley**  
1617 15th Ave. S., St. Cloud, MN 56301  
612-251-0477  
Russ is a junior high school physical sciences teacher in St. Cloud. He joined the Guild after visiting our booth at the Auditorium show this past fall. Russ is looking forward to the education and idea exchange that the Guild offers.

**Jeff Schauer**  
7610 Penn Ave. S. #128, Richfield, MN 55423  
866-0005  
Jeff is an architectural draftsman by trade. He is just starting out the process of building up his own home shop. One of the major reasons he joined the guild was the education that the seminars and fellow members offer.

**William Vornwald**  
10043 Columbus Ave. S., Mpls., MN 55420  
881-5797  
While Bill is new to the Guild, he has done marketing studies for a fellow member in the past. Professionally he is a marketing consultant for Control Data's International Group. He is specializing in marketing to Third World countries. He is looking forward to the education that the guild provides, and maybe we can tap into some of his marketing knowledge.

---

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Want Ads

Want Ads (40 word maximum) are free to members and $5.00 per ad to non-members. To place a want ad, phone or write; Elaine Carney, 948 Orchard Lane, Roseville, MN 55113, 483-5647.

For Sale:
20" Yates-American bandsaw with three phase convertor, $1400.00. Delta 10" tilting arbor table saw, $700.00. Call Ted at 925-5294.

For Sale:
24" Burlington drum sander with three phase convertor, $1600.00. Stroke sander, 8' capacity, 6" belt, $700.00. Call Bert at 724-3000.

For Sale:
24" x 36" wooden drafting table with table pad, 18" double fluorescent swing arm type work lamp, T-square and triangles, $100.00 for all. Call Bruce at 698-5033.

For Sale:
1973 Toyota Corona station wagon, $400.00 or best offer. Contact Bert Taylor at 724-3000.

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Letters

Cleaning Up That Glue.

In the "Quick Tips" column it was recommended that excess glue be wiped off with a wet rag. This is not a good practice for the following reasons: (a) the additional moisture will dilute the glue and, thus, weaken the joint and (b) the wood will swell along the glue line which will shrink after machining and leave a sunken joint, if not conditioned properly.

It is better to use the correct amount of adhesive and remove the small amount of "squeeze out" with a chisel after it has begun to set or when dry.

Jim Bjornerud, Professor
Materials & Processes Department
University of Wisconsin-Stout

I Paid for My Lumber With Sweat!

Last year I had the opportunity to cut down a 29" diameter walnut tree to make way for a home in Richfield. I paid the contractor $200.00 for the tree (sight unseen!).

It was a marvelous tree, though it was tons of work to clean up, in January at 5°, and even more work to haul the bugger up to North Branch. There I had it sawn into lumber by Paul Lindberg (464-3132), who has a Wood-Miser Bandsaw mill. It took all day to cut, and I paid him $76.00 (plus a tip!). He's a super guy, and he got as much pleasure out of the walnut as I did.

The lumber has been air-drying for seven months in my garage: 600 board feet of good-looking stuff. I plan to have it kiln dried this March.

Was it worth it? Well, I'm a hobbyist, and I don't think my wife would go for it if I spent $2000.00 for the tree (sight unseen!).

Jeremy Gubbins
757-5408

Northern White Pine

by Ken Collier

Botanical Name: Pinus strobus
Habitat: Northeastern and North Central U.S. and eastern Canada

To many of early settlers, America was the land of freedom and opportunity, but to colonial woodworkers it was also the land of White Pine. Easily sawn, planed, dried, and painted, white pine became the premier wood of our young country. It was used for everything from rough carpentry and boat building to fine interior trim and furniture. So intensely was white pine harvested that our present stands are only about 2% of those that greeted the settlers.

Northern white pine is a cream-colored wood with tan heartwood that is often tinged with red. It darkens considerably with age, acquiring a warm brown color that gives old wood the name "pumpkin pine". It works easily with both machines and hand tools, though the tools must be very sharp to give a smooth finish.

When buying pine for furniture of interior use, be careful of the grade you use. Clear grades will usually be dried to 12% MC or less, but No. 1 and No. 2 common lumber is often only dried to 16-20%, for use in construction. Furniture-grade common lumber will be dry enough for interior use. In addition, sometimes common lumber is available in an appearance grade, where knots are solid and red. This can be used for a "knotty pine" appearance. White pine is also available as veneer and plywood. For many uses, you can substitute the more readily available Ponderosa Pine, but again, be careful that the knotty grades are sufficiently dry.

White pine is an excellent wood to paint, but is difficult to give a clear finish. Without stain, it will be rather vivid yellow when finished, and will take several years to darken. It must be thoroughly sealed with shellac or lacquer sealer before staining to give an even penetration and prevent knots from bleeding sap. The grain is mild enough in pine that stains often obscure it. Sometimes the best results can be obtained with tinted topcoats, either shellac or lacquer with an aniline dye added, or even an old-fashioned varnish stain. Many woodworkers, Thomas Moser, for example, substitute cherry in traditional pieces that were originally built of pine, to give a warmth and richness that takes pine many years of aging to acquire.
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Wasted Days

and

Wasted Nights!

by Bruce Kieffer

The one thing I hate the most is driving to a potential customer's home to bid a job and then not getting the job. What a waste of time! If I am going to waste time I can conjure up many totally useless activities to do. One, for sure, is to grab my fishing pole and go wet a line.

As you may recall, I have set up estimating fees that I charge prospective customers for the service of going to their home to estimate, as I described in my article titled "House Calls" in issue #2 of "Northern Woods". Never the less I can still spend, or possibly waste, a considerable amount of time driving around. My intention of charging for an at home estimate is to get the customer to come to my shop and discuss their work with me, instead of me having to go to their home.

In my ten years of being in business I have realized that 99% of the time it is price that people want to know first. We have all had those calls where someone says, "I need a coffee table, how much will it cost?". Well if you can answer that stupid question, you will have to say something just as stupid, like; "between $10.00 and $10,000.00", and accomplish nothing but sound arrogant. What kind of coffee table is it? Is it two concrete blocks and a scrape piece of particleboard, or is it solid Rosewood, and what is the size and design? You need to get enough information to make an intelligent estimation of price. All of this can be accomplished over the telephone, by mail, or by having the customer come to your shop to discuss it in more detail. There is no need to waste your time driving to see them.

When a new customer calls me to question the feasibility of a job, or the possible cost of a job, I ask them to set up an appointment to come in and discuss it with me. I do not immediately say "I charge for at home estimates", this would turn off the potential customer. Instead I suggest that they take some polaroid pictures, (everyone has a polaroid camera, or knows someone who does), jot down some dimensions, and bring them in so I can get a good idea of what they want. Then when they do come in I can discuss it with them and determine an estimated price. Once they are comfortable with the estimated price I will go to their home, free of charge, to look at the environment and get the final details for drawings and a contract. Here is when I will get my design deposit, as I have

(continued on next page)
described in my article titled "Designing for Dollars" in issue #3 of "Northern Woods".

If a potential customer asks me to come to their home, then I tell them that I charge for this service. This forces them to make the choice between them driving to see me, or me driving to see them. If they choose to spend my time, then I get paid for it.

I do not profess to be a super salesperson, or even desire to be one, but if I don’t sell my product, then I don’t build it either. And if I don’t sell and get paid, then I don’t eat, and I like to eat. In fact I like to eat even more than I like to fish, maybe! One thing for sure is that since I started charging for at home estimates, and persuading customers to come to see me, I have wasted a lot less time driving from potential customer to potential customer. This leaves more time for me to pursue those activities that I find enjoyable and entertaining which are true "wastes of time".

This is the fourth article I have written for the newsletter regarding my approach to running my business. I would be very interested in hearing from some other shop owners as to their successes and failures in trying to solve the problems that we all as business people encounter everyday. Please write articles and send them to: Minnesota Woodworkers Guild, P. O. Box 8372, Mpls., MN 55408

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**Guild Member Todd Anderson Wins "Best of Show" Award at the First Annual Arts and Crafts Christmas Fair at UW Stout.**

A cash prize of $75.00 is awarded to Todd Anderson, center, of Shakopee, Minnesota, for his participation in the first annual Arts and Crafts Christmas Fair at UW Stout. Todd is a 1981 graduate of Stout with a degree in industrial education. Anderson designs and produces quality custom furniture in Shakopee. Dr. Jim Bensen, dean of the school of industry and technology, left, and Jim Bjornerud, director of the Center for Craftsmanship, right, present the award to Anderson. The Christmas Fair was sponsored by the Center for Craftsmanship at the university. It was held December 12 and 13 at the Memorial Student Center. The Christmas Fair featured 31 booths and a wide variety of high quality crafts, including ceramics, stained-glass, woodworking, fiber art, jewelry-making, drawing and painting. Artisans from Wisconsin and Minnesota participated in the juried event. Reprinted courtesy of Jim Bjornerud, Director Center for Craftsmanship, 1-29-87
Profile of A Minnesota Woodworker

Pete Boorum

by Ken Collier

When you walk into the living room of Pete and Pam Boorum's house, you see a room that is full to bursting with furniture that he has made. It's a warm, comfortable room, with his three or four cherry tables, lamps, display cases, an elaborate multi-drawer spice chest, an inlaid mahogany desk and table, bookcases, and chairs. Then you proceed to the dining room, den, bedrooms, and you see more and more and more! Dozens and dozens of pieces, and what makes Pete's work more remarkable is that it is not the result of a lifetime of professional woodworking. Pete works as head of manufacturing for Chicago Cutlery, and only began doing woodworking about nine years ago.

Pete likes solid wood. You can see it in his work, much of which is cherry, with sprinklings of birch, mahogany, white oak, and pine. You also see it when he talks about his material. Here's a massive piece of white oak originally intended for a ship's keel, piles of cherry and oak picked up cheaply from acquaintances in industry, and he has even made a little stool out of pallet lumber. Pete likes his wood to have a story behind it.

His furniture is mainly traditional American style: Colonial, Hepplewhite, and Chippendale, though Pete uses the originals only for inspiration, freely adapting details and design for his own uses. Pete's background is Northeastern, Boston and New Hampshire, and this is reflected in his tastes. But he has tried his hand at simple, Krenov-inspired pieces, and some contemporary computer furniture as well. All his pieces show Pete's eye for good proportions, interesting detail, and utility. He has used a tremendous variety of techniques, including relief carving, inlay, pegged mortise and tenon, lamination, spice chest, an inlaid mahogany desk and table, (two Moser chairs), and upholstery. And he has cut plenty of dovetails, I'll tell you that! The spice chest he exhibited in last year's Northern Woods Show has a diminutive dovetailed case, no bigger than a breadbox, filled tiny drawers, all dovetailed, too.

Pete's shop is in his basement, and well-lit and comfortable. He likes his Inca table-saw and jointer-planer, and has made a massive traditional workbench. In an alcove is his wife's shop, where she makes miniature scale furniture. Pete provides the lumber and display cases.

Pete is enthusiastic about the Guild, saying there is nothing like it on the East Coast. And we're glad he is a member, because he brings to us a vigorous and decisive approach to woodworking, tremendous energy and practical experience, and some good stories about his wood, to boot.

A special thanks to Ken Collier for all of the articles he has written for this, and previous newsletters. Without his great writing talents we all would have much less to read.
What is the Guild?

The Minnesota Woodworkers Guild is an organization 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 and discuss their work, share their ideas and learn from each other. Meetings are held monthly and usually consist of 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 year we've had presentations on canoe building, woodturning, the history of woodworking and many other topics. At the beginning of October, the Guild sponsored The Fourth Annual Northern Woods Exhibit. This show ran for four days at Bandana Square in St. Paul and featured 30 plus woodworkers with over 75 pieces of furniture, sculpture and cabinetry, some of exceptional quality and style. $2,000.00 in prize money was awarded, and woodworkers from all over the state got a chance to meet and appreciate each other's work. All in all, 1986 was a very good year, 1987 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 business.

Discounts at some local suppliers.

Monthly Guild meetings.

Contacts for new materials, hardware and goods of production.

The opportunity to have your work juried for display in the annual Northern Woods Exhibit.

Discounts on educational workshops and seminars held in the area.

Problem-Solving network through association with other woodworkers.

Guild Logo for display in your studio.

Professional members have special marketing benefits. (Watch for the possible upcoming professionals only show.)

Becoming a Member

The Guild is interested in creating a wide base of woodworkers from all fields. You may be in business for yourself, working for a company, or doing woodworking in your spare time. If you are an artist or a hobbyist and you take woodworking seriously, we encourage you to become a member of the guild.

Meetings are open to members and non-members alike. If you would like further information on the Guild or would like to attend our next meeting, please feel free to call any of the following members: Joe Gosnell at 377-0478, Butch Stelmasik at 721-3480, or Bert Taylor at 724-3000. We'd be glad to fill you in on current and future events scheduled for the Guild. Please join us, you will be glad you did!

Guild membership is categorized in two levels, with the corresponding annual dues described below.

New Membership Coupon
Please sign me up as: (check one)

[ ] Lay member (Amateur) $25.00 per year
[ ] Professional member $100.00 per year

(Professional member dues may be paid quarterly)

Enclosed please find my $__________________.

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Return to: Minnesota Woodworkers Guild, P.O. Box 8372, Minneapolis, MN 55408

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### Guild Meetings

#### April

**April 21st, Tuesday, 7 pm**  
Location: Weir Woodworks, 212 3rd Ave. N. #313, Mpls. (downtown) 338-9026, Park on street or rear of building lower lot, Enter front of building.

Bob Kinghorn will demonstrate sharpening techniques, bring along any hand tools you would like to learn to sharpen better.

#### May

**May 16th, Saturday, 10 am**  
Location: Art Betterly Enterprises, 11160 Central Ave. N.E., Blaine, MN, 755-3425

Art Betterly will give us his world famous plastic laminate and router techniques demonstration. This is one that you should not miss, I have seen his demonstration twice, and it is very informative.

#### June

**June 16th, Tuesday, 7 pm**  
Location: Frost Cabinets, 500 North Robert #432, St. Paul (downtown in the Rossmor Bldg.) 224-3745

Dick Schilling from OSHA Consulting will discuss the potential hazards and effects of working with different chemicals which most of us are exposed to daily in our shops. He will also discuss other safety related topics.

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### Events

#### April

- **2nd - 23rd**, Contemporary Craft for the Home @ International Design Center & Crafts Council
- **4th**, 10 am, Wood Finishing Refinishing @ The Woodworkers Store, Mpls.
- **9th**, 7 pm, Woodturner's Association Meeting @ Hill Murray High School, 2625 Larpenteur Ave., Maplewood, MN
- **11th**, 8 am - 4 pm, George Frank Finishing Seminar, $45.00 @ Dakota County AVTI, 1300 E. 145th St., Rosemount, MN 55068, 423-8470
- **11th**, 10 am, Finish Repair & Touch-up @ The Woodworkers Store, Mpls.
- **14th**, 6 pm, Wood Finishing Class (8 weeks) - $65.00 @ Dakota County AVTI, 1300 E. 145th St., Rosemount, MN 55068, 423-8470
- **23rd**, 7 pm - 9 pm, Home Shop Basics - Clamping, Gluing, Shop Set Up, $10.00 @ Shopsmith Training Center, 408 West 65th St., Richfield, MN, 866-3526
- **25th**, 10 am, Woodworking Jigs & Fixtures @ The Woodworkers Store, Mpls.
- **28th & 29th**, 4 pm - 9 pm, Derickson's Builderama @ Regency Plaza, 41 North 10th Street, Mpls., MN
- **30th**, 7 pm - 9 pm, Special Techniques for Drawer Construction, $10.00 @ Shopsmith Training Center, 048 West 65th St., Richfield, MN, 866-3526

#### May

- **12th**, 7 pm, Woodturner's Association Meeting @ Loche Park, 6911 University N.E., Fridley, MN

#### June

- **6th - 20th**, 9 am to 5 pm, Wood Carving & Furniture Making Workshop @ Wood Carvers Supply, Mpls.

#### October

- **7th - 11th**, Woodworkers Guild "Northern Woods Show" at Bandana Square in St. Paul, write to the Guild for more information.

Individuals, Businesses, and Organizations may announce pertinent dates of events related to woodworking in this calendar. A maximum of three dates per listing will be allowed and all listings are subject to space availability. If you need more space than this allows, please consider purchasing a display ad. Send all listings to Elaine Carney, 948 Orchard Lane, Roseville, MN 55113, 483-5647
by Ken Collier

The last few issues of Fine Woodworking magazine have had several articles about woodworkers who use computers in their business. Well, right here within our guild we have a little group of dedicated computer woodworkers. As a recent convert, let me describe what the computer seems to be able to do, and not do, for us. First of all I should point out that like several other guild members, I own a Macintosh by Apple Computer, and I know little about IBM and similar machines.

What can the computer do for you? I have come up with six different applications that are especially pertinent.

Drafting Most of us make scale drawings for large or complex pieces we are making. Computer-assisted drafting software (CAD) makes this a much easier and more flexible process. For instance, Bruce Kieffer uses his Macintosh to make working drawings for entertainment centers. He has done enough of these now that many of the components of a new piece are already stored in memory, so that making a new drawing is simply a matter of combining other drawings and modifying them slightly. One of the features I like in the drafting software I use is the ability to draw a piece of furniture to scale, and then print out full-size drawings for curved parts that require a template.

Accounting If you do your own accounting, the computer will relieve you of much of the drudgery and will increase your accuracy. You still need to type in all your income and expense data, but once that is done, it is merely a push of a button to add up accounts, make a trial balance, or print out a profit and loss statement. There is software available that will help with payroll, and with tax preparation.

Spreadsheets These workhorse programs of business are not particularly useful to most of us. I use one to keep depreciation schedules on equipment.

Word Processing I write letters to customers, write articles for magazines, and write for this newsletter, all on the Macintosh. You can also make up contracts, customized order forms, invoices, brochures, information sheets, etc. Many programs allow you make up form letters with individualized greetings. Quality of typeface can vary considerably, but you can achieve near-typeset quality. This newsletter, for example, is composed and printed by computer.

Data Management Especially if you make smaller items and have a volume of orders, the computer can keep track of as much information as you want. Keep track of material costs for a given item, inventory, lists of customers, pricing, etc.

Sheet Stock Layout There are several programs on the market that help cabinet shops plan sheet stock use for minimum waste. I have not seen any work, but as far as I know, they are useful and popular. They are available only for IBM compatible machines.

OK, you say, the computer sounds handy, but is it worth the money? You can buy a Macintosh with printer and accessories for $2000-$2500. That would also buy some nice machinery. Especially considering that almost everything on the list above you can do perfectly well without the computer, perhaps just slower. But consider this, if you spend $2500 on a computer that last for ten years, your costs are only about $20 a month, disregarding the tax advantages. It doesn't take much savings of time for that machine to pay for itself. And if you have work to do in several of the categories above, I can guarantee you will be using the computer every day. But one of the biggest benefits is that it is fun; the computer may not make every job get done instantly, but if it turns a chore into a pleasant activity, isn't that worth it?

There may be a guild meeting in the near future devoted to a demonstration of the applications listed above, but in the meanwhile, if you are interested in finding out more, call me, Ken Collier (544-2463), Bert Taylor (724-3000), or Bruce Kieffer (698-5033).
I have been a member of the guild since its inception and I have seen many changes, from members coming and going, to organizational changes. And over these past seven years I have seen the guild grow and become much stronger. For me I find the friendships, the network of information, and the association with my peers to be invaluable, and I am glad to be a member. I hope you feel the same. This is not to say that there isn't room for improvement. The board of directors is currently discussing many new proposals to improve the structure of the guild and to define the basic premise of the guild. Any newly adopted resolutions will be announced in future newsletters.

A few items that you should note:
"Northern Woods" show is coming sooner than you may think. The date is October 7th, so if you haven't started your show pieces yet, I suggest you do so very soon.

On Saturday August 22nd, from 10am to 12pm, the guild is having a tool swap to be held at Joe Gosnell's home, 1711 Knox Ave. S., Mpls., 377-0478. Put together your tools, wood, or anything else you want to sell and bring along a small table to set them on. Be ready to wheel and deal, and have some fun. I have bought and sold a lot of great stuff at tool swaps such as this.

Bruce Kieffer, "Northern Woods" Co-Editor

Brad Daggy
Interviewed and written by Craig Jentz
Welcome to our new guild members.

Brad Daggy
262 North Star Lane, Circle Pines, MN 55014
780-9085
Brad is a sales representative for Northwest Transport. His interest in woodworking goes back to shop classes in school. He decided to join the guild after visiting the St. Anthony and Auditorium shows.

Kenneth Johnson
985 Draper Ave. West, Roseville, MN 55113
48908224
Ken worked for Rockwell as a newspaper press service technician until his retirement last winter. With his new found free time he plans on trying his hand at wood turning.

Wayne Oltmann
10617 Verdin St. NW, Coon Rapids, MN 55433
427-6089
Wayne is a hobbyist who enjoys building Shaker style furniture. By day he is a Control Data technician where he works on high speed disk drives for Cray and Cyber super computers. I wonder if he could make my planer run faster?

John Sumner
5921 View Lane, Edina, MN 55436
We would like to welcome John back to the guild. He was one of the founding members in 1981, and served as the first treasurer. John is a patent attorney by profession.
**Member Meetings**

**March**

About 2 dozen of us met at historic Fort Snelling to get a tour of the carpenter, wheelwright, and blacksmith shops. Paul Cusick, the Fort carpenter, showed us the project he was working on, a Red River ox-cart, and explained some of the intricacies of wooden wheel-making. Dave Olin, their blacksmith, demonstrated forge-welding by making up some links of chain. Both of them told us interesting anecdotes about the Fort's history, and we saw some marvelous old tools. Certainly it was the handsomest setting we've had for a meeting in a while, and a good time was had by all. Thanks, guys!

**April**

About 20 of us met at Annette Weir's shop in the warehouse district of Minneapolis for a demonstration of sharpening techniques by Bob Kinghorn. Bob talked about the benefits of white grinding wheels, how he does freehand grinding of chisels and plane blades, the care and use of waterstones, stropping, honing microbevels, using a buffing wheel, and sharpening drill bits. He explained how any twist bit can be turned into a bradpoint bit by simple hand-held grinding, and a good way to sharpen twist bits (see Techniques column). He discussed special techniques for carving tools, Japanese chisels, and turning tools. I'm sure everyone there came away with a few tips to improve their sharpening - I know I did!

**May**

About 20 of us met at Art Betterley's shop in Blaine for a demonstration of techniques in applying plastic laminate. Betterley designs, produces, and sells tools for laminate work, and he gave a most informative presentation. He showed us four or five different devices for cutting laminate, a tool for handling large sheets without cracking them, and a variety of his router devices. One of them is used for producing perfect seams: the pieces of laminate are overlapped and the router rides against the edge of one piece, trimming the other sheet to fit perfectly. Another router device made at Betterley's will cut grooves in the laminate, allowing it to be miter-folded for an invisible 90 degree joint. They also produce a heater and clamp for bending laminate around a curve, and several router attachments for working with Corian and similar materials. We are very lucky to have had a chance to see Art Betterley's demonstration, since he is very good and much in demand, and I'm sure everyone there got plenty of good ideas on how to improve their laminate work. Thanks, Art! (see Techniques for more information)

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**Board Meetings**

**April**

We met at Bob Kinghorn's house for lasagna dinner (Mmmmm...) Craig Jentz and Todd Anderson will be involved with audio-visual presentation at the '87 Northern Woods, and Ken Collier volunteered to organize our booth in the woodworking show at the convention center in October. The guild will be running a tool and wood sale for members to sell some of their surplus stuff. It is tentatively scheduled for Aug. 22 at Joe Gosnell's house. Three tentative demonstrations for next quarter were discussed: Bruce Kieffer on pedestals for tables, Joe Gosnell on kitchen cabinet doors, and Craig Jentz on bent lamination. We discussed a repair and restoration meeting. Bert Taylor and Bruce Kieffer are arranging the show poster.

**May**

We met at Ken Collier's house for a meal of crayfish jambalaya. Meetings for the summer quarter were decided on. Joe Gosnell is continuing to work on a professional members' show at Int'l Market Square. The financial status of the guild was discussed, particularly the effects of having only one level of membership, and of lowering the production costs of the newsletter. Plans were made for a summer tool and wood sale. We discussed the statement of purpose for the Guild, which will be put in final form at the June board meeting. Interested members are welcome to attend.

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**Tool and Wood Swap!**

Come to the Guild-sponsored tool and wood swap! You can just come to buy, or you can sell some of those tools you no longer need, the extra hinges you'll never find a use for, the scraps of rosewood you set aside ten years ago because you couldn't bear to throw them out, or any other items of interest to woodworkers. The sale will be advertised throughout the Twin Cities, and should get a big turnout. It will be held at Joe Gosnell's house, 1711 Knox Ave., Minneapolis, on August 20, from 10am until Noon. If you are going to sell, BRING YOUR OWN TABLE!! See you there!
Want Ads (40 word maximum) are free to members and $5.00 per ad to non-members. To place a want ad, phone or write; Elaine Carney, 948 Orchard Lane, Roseville, MN 55113, 483-5647.

For Sale:
Delta 10" tilting arbor table saw, $700.00. Call Ted at 925-5294.

For Sale:
24" Burlington drum sander with three phase convertor, $1600.00. Stroke sander, 8' capacity, 6" belt, $700.00. Call Bert at 724-3000.

For Sale:
24" x 36" wooden drafting table with table pad, 18" double fluorescent swing arm type work lamp, T-square and triangles, $75.00 for all. Call Bruce at 698-5033.

For Sale:
1984 Chevy Citation, 4 door hatchback, 32M, front wheel drive, air conditioning, automatic, PS & PB, tilt steering wheel, stereo AM/FM radio, $5000.00. Call 698-5033 days or 699-0023 evenings.

For Sale:
BUBINGA (African Rosewood) 5/4 Quartersawn in 27" lengths, select $3.50 bf. Or, will consider trades for other exotic hardwoods. Call Dean Slindle, 613 S. 8th St., La Crosse, WI 54601 (608)782-5845 evenings.

For Sale:
3" x 24" Makita Belt Sander with bag, $50.00. Call Elaine @ 483-5647.

Photos taken at our March meeting, a tour of historic Fort Snelling's woodworking shops. The tour was led by Paul Cusick, the Fort's Carpenter, and Dave Olin, the Fort's Blacksmith.
Woodworkers and Workers' Compensation Claims.

by Michael B. Sokol, Attorney at Law

Workers' Compensation in Minnesota is a creation of the Legislature. In 1913, the first "Workmen's Compensation" law was enacted. It wasn't until 1975 that the Legislature got around to substituting "Workers' Compensation" for "Workmen's Compensation" to address the fact that a large portion of the workforce was female. Since then, the law has changed significantly on at least four occasions, and is poised to change drastically once again in 1987.

The reason for the creation and constant change of this law has to do with the historical conflict between labor and industry. Simply put, the pendulum swings in favor of one side or the other depending upon the political climate. Under these circumstances it is difficult to develop a clear understanding of the Workers' Compensation Law since an answer to a question will quite literally depend upon the date of reference. Nonetheless, I will endeavor to explain the basics and how it applies to your business.

In Minnesota, the Workers' Compensation system is regulated by the State of Minnesota Department of Labor and Industry. Individual insurance companies and the State, for state employees, provide the minimum requirements of benefits required for employees who suffer work-related injuries or illnesses. In the case of private insurance companies this is done in return for premium payments which vary with the type of business to be insured and its experience with claims. Large companies may be self-insured which requires formal filing with the state. Small companies, who would otherwise be unattractive because of the small amounts of premium generated for an insurer, are often assigned by the State of Minnesota Assigned Risk Plan which requires insurers to take business which the Plan has referred under law.

Employees are entitled to know about their right to Workers' Compensation benefits. Minnesota Law requires that a Notice of Rights in a form approved by the commissioner of labor & industry be posted in a conspicuous place at each place of employment. This notice is often furnished by the workers' compensation insurance company and will generally suffice. Employers are also prohibited from obstructing an employee seeking workers' compensation benefits, or discharging or threatening to discharge an employee who makes such a claim. Such actions can result in a separate claim for damages including costs, reasonable attorneys' fees, and punitive damages up to three times of the workers' compensation benefit to which the employee becomes entitled. These damages for obstruction are in addition to the basic benefits to which the employee is entitled.

Who is an employee? First, you do not have to furnish workers' compensation coverage on yourself as a businessperson if you elect not to do so. Otherwise, the lawmakers stated rather simply that an employee is any person who performs services for another for hire. Allowing for specific exceptions as stated in the law, such as farmers and their families who exchange work with other farmers in the same community, it is a simple concept.

The courts have served to further define the employment relationship by establishing certain criteria that can be looked at to determine if an employment relationship exists. The factors most often looked at by the courts are 1) The alleged employer's right to control the means and manner of performance, 2) The mode of payment, 3) the furnishing of material or tools, 4) The control of the premises where the work is done, and 5) The right to discharge/fire. No single factor standing alone will suffice to determine the existence of an employment relationship. Merely calling somebody an independent contractor or supplier will not put the question to rest for a determined claimant or his attorney.

Assuming that you are an employer and you comply with the law in Minnesota which requires that you furnish workers' compensation insurance to your employees, what must you do if there is a work-related injury or illness. A form supplied by the workers' compensation insurance company titled First Report of Injury must be completed and sent to the commissioner of labor & industry within 48 hours of a work-related death or serious injury, or within 15 days after an employee has lost three or more days from work as a result of the work-related injury. Typically, from this point the claim will be administered by your workers' compensation insurance company and their representatives. You will have a duty to cooperate in order to receive this assistance.

Workers' Compensation benefits fall into specific categories. Fortunately, you don't have to worry about which benefits your employee may be entitled to since these decisions are made by your insurance company. The categories are 1) wage (continued next page.)
loss, 2) permanent disability, 3) medical expenses, 4) rehabilitation or retraining, and 5) dependency benefits. The dollar amount of the actual benefits to which the employee is entitled depends upon the actual date of injury or onset of illness. Therefore, it is extremely important to document the date, time and nature of injury or illness claimed by the employee.

Wage loss benefits are based upon the gross date of injury or onset of the illness earnings, and are determined by taking two-thirds of the actual weekly wage, or a 26 week average. If this figure results in a dollar amount higher than the maximum, currently $360.00 per week, and adjusted each year on October 1, then the employee receives the maximum.

Permanent disability, for injuries or illness since January 1, 1984, is based upon the whole body concept rather than a particular body member, and the amount of compensation depends upon the extent of disability rated by a doctor or chiropractor, and whether the employee returns to the employment of the injury or illness employer or is retrained and working within 90 days after reaching maximum medical improvement (MMI).

Medical expenses are paid without deductible according to a fee schedule enacted by law, and the employee does not have personal liability for any amounts not covered by the schedule if the claim is determined to be work-related.

Rehabilitation and retraining is now at the heart of the workers' compensation system and is designed to return the employee to suitable employment within his medical restrictions earning an income as close as possible to his date of injury or illness wage. Because of this emphasis and the additional expenses associated with having to retrain an employee for other employment, one effective method of controlling workers' compensation costs is for the injury or illness employer to make a genuine effort to re-employ an injured or ill worker, where possible.

Dependency benefits are furnished to the surviving spouse and certain dependents when the work-related injury or illness results in death to the employee. These benefits are typically in the form of wage loss and retraining of the surviving spouse to decrease the need for support payments in place of actual earnings.

In summary, workers' compensation coverage is required by Minnesota Law for any business with non-family member employees. Awareness of the legal obligations by the employer can go a long way to reducing the costs of this type of insurance. Efforts made at emphasizing "safety first" in the workplace, and a genuine effort to return injured employees to work, where possible, will also produce positive results. Injured or ill employees may benefit from the assistance of a knowledgeable and skilled attorney to assist in the collection of benefits due because of the complexity of the system.

NOTE: The author is an attorney in private practice. He can be reached at Sokol Law Firm, 1800 Foshay Tower, 821 Marquette Avenue, Minneapolis, MN 55402. The phone number is (612) 333-8333.
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hinges with three independent
adjustments for perfect hanging
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Install this handy ironing
board within a drawer. Folds
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Great for homes with
little space.

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3025 Lyndale Avenue South, 822-3338

23 species of hobby
craft woods. Alder, Red
Eml, Cherry, Butternut, Wormy
Chestnut, Birdseye Maple, Red Oak,
Brown Ash, Basswood, Walnut,
White Oak, Birch, Poplar, Philippine
Mahogany, Rosewood, Padouk
Zebrano, Honduras Mahogany,
Mexican Bocote, English Brown Oak,
Maple, English Yew, Aromatic Red
Cedar. (Subject to availability).

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allow quick assembly and
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hinges with three independent
adjustments for perfect hanging
of cabinet doors.

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board within a drawer. Folds
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little space.

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Mexican Bocote, English Brown Oak,
Maple, English Yew, Aromatic Red
Cedar. (Subject to availability).

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and 4'x4' sizes, in 1/4'',
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I-94 & Marlin St. Exit 488-2525
Quick Tips

If you cut much plastic laminate on the table-saw, you can save yourself the inconvenience of clamping a board against the fence to keep the laminate from sliding under it by building this fixture. Take a strip of hardboard 1 1/2” wider than your fence and a couple inches longer. Cut a square out of the middle of it so that it will fit over the fence and rest on the saw table. The laminate rides up over the hardboard as it is pushed against the fence.

Submitted by: The Fine Woodworking Co.

When trimming plastic laminate you have several options for carbide trimming bits to use. I have found that the solid carbide bits with self pilots work the best. Use the flush bit when trimming laminate against particle board, and use the 7° bevel bit when trimming laminate against laminate. You can adjust the height of the 7° bevel bit so accurately that virtually no filing is necessary. One of the drawbacks of using this 7° bevel bit has always been the marring of the piece of laminate that the pilot rides against. Most woodworkers solve this problem by lubricating the edge the pilot rides on with petroleum jelly. This is still not perfect. The method I use is to cover the edge with 3/4” masking tape and then lubricate the tape. Not only is there no marring but almost all of the lubricant comes off when you remove the masking tape.

Submitted by: Bruce Kieffer

1987
"Northern Woods Show" set for Bandana Square.

That's right, it's already confirmed our fifth annual Northern Woods Show is scheduled to be held at Bandana Square from Oct. 7th to Oct. 11th. 1987 will bring the return of the use of the entire main atrium so our show will have more continuity. Prize monies and award categories will essentially remain the same. Deadline for entries is September 1st, 1987. Now if you think there is not enough prize money to be won, just ask Jim Olson, he won a total of $800.00! Now that's not bad for a first time Northern Woods exhibitor! If you want entry information write the Minnesota Woodworkers Guild, P. O. Box 8372, Mpls., MN 55408. Start working on your show pieces now and let's show everybody how talented our woodworkers are in 1987.

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Dear Tool Buyer:

It has been brought to our attention that many of our former customers and friends believe, or have been given reason to believe, that since we are no longer at 1397 Selby Avenue we are no longer in business. We have never been out of business. We simply moved to a new and larger store at 1000 University Avenue. We are on the second floor above GT Parts. We have a showroom, also a large warehouse and shop area. We still sell all of the top quality brands of power tools and machines at our very low prices. We can give you better prices and service than at our old store.

Call us at our old number (612-644-9622 or outside of Minnesota 1-800-328-8152) for information on tools and accessories. We would like to hear from you and have you as customers and friends. We think there are several reasons why you should buy from us. Some are listed below:

1. We sell only brand name industrial rated tools. We neither sell nor take orders for tools of any brand which we believe will not fill our customers requirements.

2. We sell parts, accessories and service for Hitachi, Ryobi, Makita, Jepson, Shinko, Kango and others. We don't have all parts for all tools but we have more than most dealers and we will order parts for you.

3. We have very low prices and high quality items.

4. If you know the model number or description of the item you need we can send it out UPS or by Parcel Delivery. You don't have to come in to get the item you need.

5. Parcel Delivery can be from 1 hour service or same day service delivery depending upon your needs. You don't have to waste your time shopping or driving. Check with us on cost of 1 hour, 3 hour, or 1 day Parcel Delivery service.

6. We can ship open account to customers who provide us with good credit references. We honor Visa, Master Card, personal or business checks. We ship UPS-COD. UPS is allowed to accept checks from our customers. It is necessary in some cases to charge for delivery.

7. Our prices are as low overall as any competitor in this industry. In most cases we can beat the competition. If you can buy better somewhere else, tell us, we will beat them if we can.

8. We give cash discounts, cash discounts are also apply to checks. We give extra discounts on multiple tool orders and large volume orders.

9. We want and need you as a customer. We hope to hear from you in the near future.

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The First Presbyterian Church of Red Wing, MN has done some restoration work over the past few months to return the building to its late eighteen hundreds style. Included is a new pipe organ by Holtikamp.

The organ is a very simple, plain design which suggests a Gothic style. The chair is located near to the organ and they use chairs rather than benches. Our problem is to find the right chair.

Our building committee, which I am part of, has not been able to agree upon chairs shown in catalogs or commercial sources. Would there be any one in your guild who would be interested in discussing a suitable design for our chairs and also the possibility of making them?

We would appreciate hearing from anyone in response to this inquiry.

Louis Ode
528 Hill Street
Red Wing, MN 55066

Minnesota Directory Lists 1700 Wood Product Manufactures.

The Minnesota Department of Natural Resources and the University of Minnesota recently announced the the Minnesota Forest Products Directory-1986 is now available.

Over 1700 primary and secondary wood products manufacturers and distributors in Minnesota are listed, including their products, services and wood materials purchased. Color-coded, alphabetical and product indexes make it easy to find information in this latest edition. This bi-annual Directory makes an ideal reference for sales and purchasing staff.

Orders for the Minnesota Forest Products Directory-1986 should be sent to: Minnesota Extension Service, Distribution Center, 3 Coffey Hall, University of Minnesota, 1420 Eckles Avenue, St. Paul, MN 55108. Request item number CD-BU-1390 and enclose $7.50 per copy. Checks should be payable to the University of Minnesota. (see the partial sawmill directory listed on page #13 of this newsletter)

Tom Milton
Area Extension Agent
Forest Products
(218)327-4490

American Chestnut

Common Names: Chestnut, Sweet Chestnut
Botanical Name: Castanea dentata
Distribution: Eastern U.S., especially in the Appalachian states.

Do you want to make something out of the wood of an extinct species of tree? The chestnut isn’t quite extinct, but almost so, because of a fungus blight that kills the adult trees, much like Dutch Elm disease does to elms. Luckily, chestnut heartwood has exceptional resistance to rot (it's often use for fenceposts!), so trees that died decades ago are still being harvested. But though they haven't rotted, they often are riddled with the traces of boring insects, giving the wood a distinctive “wormy” appearance.

Chestnut is a moderately dark, greyish-brown colored wood, with very coarse grain. It has large open pores, making it somewhat resemble oak. Typically the wormy appearance is considered an asset, and the lumber is graded accordingly. Chestnut works easily with both hand and power tools, and was a favorite of pre-20th century furniture-makers. The wood is moderately soft, not particularly strong, and rather brittle, but will take a fine finish. It takes stain very well. Several local yards carry wormy grades of chestnut, though it is more expensive than walnut. Non-wormy green lumber is unavailable, but it is sometimes possible to purchase lumber from recycled buildings that is not wormy. Again, it is expensive. However, the wormy texture gives chestnut a unique look, and when an antique flavor is wanted, it’s just the ticket.

Health Insurance

Are you a small business owner looking for reasonably priced health insurance for you and your family? You may want to look into joining the National Association for the Self-Employed, an organization of over 300,000 that provides, among other benefits, group rates on health insurance for its members. The rates are very competitive and coverage is excellent. Call 1-800-527-5504 and ask for Mark Breawington, the MN representative.

Ken Collier
## Twin Cities Sawmill Directory

Last year the Department of Natural Resources prepared a publication called the Minnesota Forest Products Directory, which lists many suppliers and consumers of wood products. Of special interest to Guild members is the listing of sawmills by county, with information on the capabilities and size of each mill. We have reprinted below the information on sawmills from counties in the Twin Cities Area. If you wish more information, or to borrow a copy of the directory call Ken Collier at 544-2463 or order a copy from:

MN Extension Service Distribution Center
3 Cofy Hall
1420 Eckles Ave.
St. Paul, MN 55108.
Cost is $7.50

| COUNTY | CITY/ADDRESS | TYPE | CAPACITY |_species
<table>
<thead>
<tr>
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<tbody>
<tr>
<td>ANOKA COUNTY</td>
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<tr>
<td>Carl Collins</td>
<td>330 Laurel Rd., Wyoming, MN 55092</td>
<td>Band Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Alfred Pletz</td>
<td>10906 Loyalton Ave. NE, Anoka, MN 55304</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>George Mills</td>
<td>600 10th St. Forest Lake, MN 55025</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Lester Thompson</td>
<td>938 Archwood Blvd. St. Francis, MN 55070</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
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<tr>
<td>Wally Bostrom</td>
<td>R. R. Box 128, Cologne, MN 55322</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
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<tr>
<td>Harold Sande</td>
<td>9870 13th St., Cologne, MN 55322</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
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<td>DEKOTA COUNTY</td>
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<tr>
<td>Hans Abrahamson</td>
<td>1700 Bellows St. Paul, MN 55118</td>
<td>Band Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Dakon County Sawmill</td>
<td>3554 S. State St., Hastings, MN 55033</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Mike Kornaki</td>
<td>13075 Hillery Blvd., Hastings, MN 55033</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>George Ooms Jr.</td>
<td>1370 Cliff Rd., Eagan, MN 55123</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Norman Schaaf</td>
<td>13431 Half Ave., Hastings, MN 55033</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>HENNEPIN COUNTY</td>
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<tr>
<td>Lee Gilbert</td>
<td>7200 Hwy 7, Eden, MN 55367</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Don Teney</td>
<td>11337 76th Ave., Maple Grove, MN 55369</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>SCOTT COUNTY</td>
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<tr>
<td>Gerry Legg</td>
<td>515 S. Market St. Belle Plaine, MN 56011</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
<tr>
<td>Jordan Sawmill</td>
<td>215 Sawmill Rd., Jordan, MN 55352</td>
<td>Circle Saw</td>
<td>0-100 MBF</td>
<td>Custom Sawing</td>
</tr>
</tbody>
</table>

### Anoka County

- Carl Collins, 330 Laurel Rd., Wyoming, MN 55092 - Band Saw, 0-100 MBF, Red Oak, Mixed Hardwoods
- Alfred Pletz, 10906 Loyalton Ave. NE, Anoka, MN 55304 - Circle Saw, 0-100 MBF, Mixed Hardwoods
- George Mills, 600 10th St. Forest Lake, MN 55025 - Circle Saw, 0-100 MBF, Red Oak
- Lester Thompson, 938 Archwood Blvd. St. Francis, MN 55070 - Circle Saw, 0-100 MBF, Mixed Hardwoods

### Dekota County

- Hans Abrahamson, 1700 Bellows St. Paul, MN 55118 - Band Saw, 0-100 MBF, Custom Sawing
- Dakon County Sawmill, 3554 S. State St., Hastings, MN 55033 - Circle Saw, 0-100 MBF, Custom Sawing
- Mike Kornaki, 13075 Hillery Blvd., Hastings, MN 55033 - Circle Saw, 0-100 MBF, Custom Sawing
- George Ooms Jr., 1370 Cliff Rd., Eagan, MN 55123 - Circle Saw, 0-100 MBF, Custom Sawing
- Norman Schaaf, 13431 Half Ave., Hastings, MN 55033 - Circle Saw, 0-100 MBF, Custom Sawing

### Hennepin County

- Lee Gilbert, 7200 Hwy 7, Eden, MN 55367 - Circle Saw, 0-100 MBF, Custom Sawing
- Don Teney, 11337 76th Ave., Maple Grove, MN 55369 - Circle Saw, 0-100 MBF, Custom Sawing

### Scott County

- Gerry Legg, 515 S. Market St. Belle Plaine, MN 56011 - Circle Saw, 0-100 MBF, Custom Sawing
- Jordan Sawmill, 215 Sawmill Rd., Jordan, MN 55352 - Circle Saw, 0-100 MBF, Custom Sawing

### Washington County

- Ed Jaenisch, 2250 Millway Rd., Newport, MN 55055 - Circle Saw, 0-100 MBF, Custom Sawing
- Russ Jaenisch, 17400 Hennas Ave. N, Hugo, MN 55038 - Circle Saw, 0-100 MBF, Custom Sawing
- Eugene Miller, 14620 N. Manning Trail Stillwater, MN 55082 - Circle Saw, 0-100 MBF, Custom Sawing
- John Schmitzel, 14263 10th St. Stillwater, MN 55082 - Circle Saw, 0-100 MBF, Custom Sawing

### Wright County

- Henry Anderson, Rt. 3 Box 268 Delano, MN 55328 - Circle Saw, 0-100 MBF, Custom Sawing
- John Dixon, Rt. 3 Buffalo, MN 55313 - Circle Saw, 0-100 MBF, Custom Sawing
- Dixon Schmidt, Rt. 1 Box 250 Buffalo, MN 55313 - Circle Saw, 0-100 MBF, Custom Sawing
- Glenn Schmidt, Rt. 1 Box 345 Buffalo, MN 55313 - Circle Saw, 0-100 MBF, Custom Sawing

### Additional Information

- You can find a list of sawmills by county in the Minnesota Forest Products Directory. The directory includes information on the capabilities and size of each mill. You can order a copy from the MN Extension Service Distribution Center by calling Ken Collier at 544-2463 or borrowing a copy.
Todd Anderson
Todd Anderson Woodworking
537 E. Fourth Ave.
Shakopee, MN 55379

by Ken Collier

Todd Anderson is a talented young craftsman struggling to earn a living building custom furniture. After graduating from the University of Wisconsin at Stout, he got a job teaching high school industrial arts. But like so many young teachers, Todd was laid off, and he decided that it would be a perfect opportunity to return to his home town of Shakopee and go into business as a furniture-maker. So he set up a shop in a building on his parents' farm, and soon he was off and running.

Todd's business is built around solid-wood furniture for residential clients and small craft items like bowls and jewelry chests. He likes to build in solid wood and especially likes to combine contrasting colored woods in a single piece. A jewelry box that he makes in small production batches, for instance, has a lid of four different species, and an oak entertainment center I saw in his home had walnut inserts, splines, and pulls. For the past year or so he has been experimenting with creating layered texture on panels: using a router and templates he makes a series of shallow curved steps that cut across the front of the panel like lines on a topographic map or contour-plowed fields. He has also used the lathe to shape and layer panels for frame and panel doors. Todd enjoys turning, and sells bowls on a steady basis at local shows and fairs, using wood from the family woodpile.

After two years in business, Todd has found that he needs to pay serious attention to selling his services and wares. Being known around town as a furniture-maker is no longer enough. He has been taking classes in management and marketing, and this summer is taking a big plunge by setting up a booth at the Renaissance Festival. He plans to have two suites of furniture on display there, a living room set featuring a contemporary modular entertainment center, and a home office set with traditional-styled desk and filing cabinets. He is hopeful that the festival will allow him to reach a large number of people and also allow him to refine his designs for maximum appeal. To say nothing of bringing in a ton of business!

One of first things he will do if he gets a rush of business after the festival, he says, is to replace one or two of his machines. Todd started out in business on a shoestring, and has done commendable work using old, light-duty machines. He has been able to replace his first small jointer with a large heavy-duty machine, and the table-saw and lathe are next in line. Sound familiar? Todd is clearly very good at doing professional-quality work in difficult surroundings, and has not let the lack of a fully-equipped shop hold him back.

One has to admire the spirit of determination and exploration that lie behind Todd Anderson's woodworking business. There is no established market for custom residential furniture in the Twin Cities area, so Todd has to forge a niche for himself not only by making furniture, but finding out how to make it efficiently and how, by making an appealing enough style of furniture, to create a market where one did not exist before. We all wish him luck.
What is the Guild?

The Minnesota Woodworkers Guild is an organization 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 and discuss their work, share their ideas and learn from each other. Meetings are held monthly and usually consist of 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 year we've had presentations on canoe building, woodturning, the history of woodworking and many other topics. At the beginning of October, the Guild sponsored The Fourth Annual Northern Woods Exhibit. This show ran for four days at Bandana Square in St. Paul and featured 30 plus woodworkers with over 75 pieces of furniture, sculpture and cabinetry, some of exceptional quality and style. $2,000.00 in prize money was awarded, and woodworkers from all over the state got a chance to meet and appreciate each other's work. All in all, 1986 was a very good year, 1987 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 business. Discounts at some local suppliers. Monthly Guild meetings. Contacts for new materials, hardware and goods of production. The opportunity to have your work juried for display in the annual Northern Woods Exhibit. Discounts on educational workshops and seminars held in the area. Problem-Solving network through association with other woodworkers. Guild Logo for display in your studio. Professional members have special marketing benefits. (Watch for the possible upcoming professionals only show.)

Becoming a Member

The Guild is interested in creating a wide base of woodworkers from all fields. You may be in business for yourself, working for a company, or doing woodworking in your spare time. If you are an artist or a hobbyist and you take woodworking seriously, we encourage you to become a member of the guild. Meetings are open to members and non-members alike. If you would like further information on the Guild or would like to attend our next meeting, please feel free to call any of the following members: Joe Gosnell at 377-0478, Butch Stelmasik at 721-3480, or Bert Taylor at 724-3000. We'd be glad to fill you in on current and future events scheduled for the Guild. Please join us, you will be glad you did! Guild membership is categorized in two levels, with the corresponding annual dues described below.

New Membership Coupon

Please sign me up as a: (check one)

- Lay member (Amateur) $25.00 per year
- Professional member $100.00 per year
  (Professional member dues may be paid quarterly)

Enclosed please find my $_________.00
Name________________________________________________________
Business Name (If any)
Address____________________________________________________________________
City__________________________State________
Zip code_____________________
Phone_____________________
Return to: Minnesota Woodworkers Guild, P. O. Box 8372, Minneapolis, MN 55408

Change of Address

If you have recently moved, or your mailing label needs corrections, please complete this form and return it with your old mailing label to: Minnesota Woodworkers Guild, P. O. Box 8372, Minneapolis, MN 55408
Name________________________________________________________
Business Name (If any)
Address____________________________________________________________________
City__________________________State________
Zip code_____________________
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**MINNESOTA WOODWORKERS GUILD**  
Post Office Box 8372  
Minneapolis, Minnesota 55408

**FIRST CLASS MAIL**

### Guild Meetings

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<td>Joe Gosnell will show us how he made his intricate and highly detailed Taos doors basically using a router.</td>
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### Events

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<td>14th, Advanced Dry Kiln Operators' Seminar, Kaufert Lab., U of M St. Paul Campus, $40.00. Contact Harlan Petersen, 612-624-3407.</td>
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<td>15th, Controlling Moisture in the Storage and Manufacture of Wood Parts and Products, Kaufert Lab., U of M St. Paul Campus, $40.00. Contact Harlan Petersen, 612-624-3407.</td>
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<td>30th, 7 pm - 9 pm, Special Techniques for Drawer Construction, $10.00 @ Shopsmith Training Center, 408 West 65th St., Richfield, MN, 866-3526</td>
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<td>Location: Fine Woodworking Co., 3010 22nd Ave., Mpls. (take Lake St. to 22nd Ave., go South 1/4 block) 721-3480.</td>
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<td>Craig Jentz will demonstrate the bent lamination technique he is using on his chairs that he will exhibit at the fifth annual &quot;Northern Woods&quot; show.</td>
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<td>Tool &amp; Wood Swap. (see details on page #3)</td>
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<td>Location: Joe Gosnell's, 1711 Knox Ave. South, Mpls. (take 94 to Lyndale go south to Franklin, go west to Knox Ave., go north to 1711)</td>
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<td>Location: Waves of Grain Woodworking, 3700 East 34th Street, Mpls. (take East Lake Street to 37th Ave. and go south 4 blocks) 724-3000.</td>
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<td>Pre &quot;Northern Woods&quot; show meeting. Exhibitors and other interested members will get together to discuss all pertinent matters related to the upcoming show. All exhibitors should plan on attending.</td>
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### Look for the Woodworkers' Store to resume their workshops at the end of the summer.

Individuals, Businesses, and Organizations may announce pertinent dates of events related to woodworking in this calendar. A maximum of three dates per listing will be allowed and all listings are subject to space availability. If you need more space than this allows, please consider purchasing a display ad. Send all listings to Elaine Carney, 948 Orchard Lane, Roseville, MN 55113, 483-5647
Professional Woodworking at Home

By Ken Collier

Have you ever considered what it would be like to run a woodworking business out of your home? Maybe you are an amateur who does good enough work to sell, or maybe you are a professional who would like more freedom in your work. Maybe you want a side-line business, or maybe a full-time shop with employees. I work out of my home, and have interviewed a number of other woodworkers who do, and I can immediately point out to you some of the difficulties, and maybe some of the pleasures.

First of all, most home shops are physically far from ideal for heavy use: too small, not enough power, no wide doors, or other problems. (Not that commercial space doesn't have its troubles, too.) You will mess up your home, you will use up space that could otherwise be used for living, and if you have children, you will have to be very cautious about tools. You say you can live with all that? There are more difficult problems. If you set up your shop in a residential neighborhood, your livelihood depends on your relationship with your neighbors. You should approach your city government for permission to operate a commercial shop in your home, and your neighbors must approve of it. Chances are good that they will not appreciate noise at odd hours, dust in the air, fumes from finish, or heaps of scrap. If you are considerate, you will probably just have to be a good housekeeper and take it easy on contact cement and lacquer.

Dealing with waste is another problem. Garbage collectors are not paid to pick up the extra trash that a business generates, and like your neighbors, if they complain, you can have trouble. Make them your friends by cutting up your scrap into small pieces, bagging your dust and shavings, and keeping your barrels light. As with your neighbors, you must deal with a situation which has some insecurity by using diplomacy and respect.

The single biggest problem with having your woodworking business at home is insurance. You will find it prohibitively expensive to insure your shop against fire, damage, or theft. You may find it more expensive to insure your home, and your insurance company is sure to want you to limit your use of flammables. Often all you can do is to spend some of that money you would have spent on insurance on the best safeguards available, and work as safely as you can.

Does this sound daunting and pessimistic? Perhaps, but I love working at home, and I believe it has some wonderful advantages. First and most obviously there is the financial savings from not paying for rent, heat, insurance, commuting, and upkeep on a commercial space. For a fledgling or side-line business this may be all important. But for a professional who is used to working in a commercial shop, the economy of working at home can make it possible to take on types of work that are only marginally profitable in our marketplace and still make a decent living: craft pieces, woodturning, carving, finely made solid-wood furniture, wooden toys, or musical instruments. It relieves a great deal of the pressure of business.

But the greatest benefits of having a professional woodworking business at home are the intangibles. Woodworking becomes a way of life, rather than a trade or business. Your family becomes a part of it. Your children grow up in it. For some, there is a feeling of self-sufficiency and a solid, traditional way of life. For others, there is the chance to have the quiet, comfort, and beauty of your home while at work. Flexibility of hours can let you spend more time with family and friends. And others enjoy the feeling that "it may be small, but its mine". And for everyone, there is satisfaction of having a unique combination of home, work, and family.

Guild Membership Dues
Are Now $25.00 For Everyone

As of October 1st the Guild will eliminate its two membership level structure and no longer make the distinction between amateur (lay) or professional (full) membership. After many months of well heated debate the Board of Directors took a major step forward to assure the future of the Guild. The Board feels that this change will free the Guild from having to provide services for two distinct types of members. Now the Guild may focus all efforts on the main purpose of the Guild, that of enhancing the field of woodworking. Now more than ever it's the right time to join the Guild.
President
Joe Gosnell

Vice President
Bob Kinghorn

Treasurer
Steve Arnold

Members at Large
Ken Collier
Jon Frost
Craig Jentz

Newsletter Editors
Bruce Kieffer & Ken Collier

"Northern Woods" is published quarterly and is free of charge to members. Non-members may subscribe to the newsletter for a small fee.

Subscriptions: One Year (4 issues) $10.00

Advertising rates:

1/8 page (3 5/8'' x 2 1/4'') ........................................ $25.00
1/4 page (3 5/8'' x 4 3/4'') ...................................... $40.00
1/2 page long (3 5/8'' x 9 3/4'') ................................. $70.00
1/2 page wide (7 1/2'' x 4 3/4'') .................................. $70.00
Full page (7 1/2'' x 9 3/4'') .......................................... $125.00

If you are interested in contributing or advertising in "Northern Woods", send your information and materials to:

Minnesota Woodworkers Guild
P. O. Box 8372
Minneapolis, Minnesota 55408

Deadline for submission of materials is the 1st of the month prior to the 1st of each Quarter.
Next issue deadline is December 1st.

Want Ads

Want Ads (40 word maximum) are free to members and $5.00 per ad to non-members. To place a want ad, phone or write; Elaine Carney, 948 Orchard Lane, Roseville, MN 55113, 483-5647.

For Sale:
Delta 10" tilting arbor table saw, $700.00. Call Ted at 925-5294.

For Sale:
24" Burlington drum sander with three phase convertor, $1600.00. Stroke sander, 8' capacity, 6" belt, $700.00. Call Bert at 724-3000.

For Sale:
Speedair airline mist oiler, $5.00. Call Bruce at 698-5033.

For Sale:
Sears Craftsman 8" Table Saw. Cast iron table and base, 1/2 hp motor, w/meter gauge, fence, and guard. Quality older machine. No plastic parts. $95.00 call Mike at 721-8911.

For Sale:

Note to our Advertisers

Although the Guild is no longer actively soliciting ads for the newsletter, we still encourage you to purchase ads. For more information about advertising call Bruce Kieffer at 698-5033.

My term in office is drawing to a close, so I thought this would be a good chance for a summing-up; sort of a State of the Guild Address. Those of you who have been with us for a number of years have seen the guild gradually evolve from its beginnings as a marketing organization for professionals. One member of the board, Dick Jones, was concerned that the guild did not have a clear enough sense of purpose, and he convinced us to get a 'mission statement' down on paper. We on the board of directors have spent many hours considering this statement, and have developed one that we hope will guide the guild in the future and give it a sense of continuity and purpose. Here it is.

"The mission of the Minnesota Woodworkers Guild is to provide a social organization for woodworkers, to educate our members in techniques, design, and business, and to be an advocate for high quality woodworking."

We believe that this statement reflects the reality of the guild, and with it we can continue to grow and prosper. As a reflection of this mission statement, we have decided to eliminate the distinction between amateur and professional members. Starting in October of 1987, all dues will be the same, $25. Because of increased membership we can afford to do this with no loss in services to members.

This has been a happy year for me as president, and I am satisfied that most of my goals have been accomplished. We have grown larger, we are financially secure, the newsletter has evolved into a stable, relevant, and timely publication, we have forged healthy ties with Bandana Square, kept up the quality of our "Northern Woods Exhibit", and had an assortment of excellent meetings. Next year I hope to remain on the board of directors, and I encourage any members who want to keep the guild going strong to run for office on the board (see calendar for election date). See you at the show!

Joe Gosnall
Member Meetings

June

About two dozen of us met at John Frost’s shop in St. Paul for a discussion about shop hazards led by Richard Schilling, the Training Officer for Minnesota OSHA. He discussed the functions of OSHA and the complaint process. Shops with fewer than 10 employees have little to worry about the regulations themselves, but since the regulations were developed by safety experts in woodworking, it is good for all of us to take care to follow them.

One of the important ones concerns uncovered belts driving machinery: cover ‘em up! No special equipment is necessary to store or handle less than 25 gallons of typical chemicals used in woodworking (though your insurance or fire people may have something to say about this). Get a spray booth if at all possible if you spray lacquer. Magnetic switches are a good idea on tools that could be hazardous if they were to restart suddenly after a power failure. Make sure motors are well grounded, and keep blade guards on. Sounds simple, huh? Look around your shop and I bet you’ll find something you could fix today. Remember, safety first.

July

There were more than two dozen of us who came to Bruce Kieffer’s shop to watch Joe Gosnell build a cabinet door. His design is more decorative than most, with a raised panel with arched top and molded edges, and a distinctive soft look that sets it apart from the standard shaper-made doors. And as a bonus, it is made almost entirely with the router. In a nutshell, Joe used a 3 hp router, large-diameter straight bit and a template to route the panel to shape. A smaller template was used to route the edges, leaving a wide tongue. The arched rail was cut with a template, and stiles and rails were grooved with a slotting cutter to accommodate the panel. Stub tenons were cut on the rails using the router table. A molded edge was routed on the panel using a self-piloting bit and the door glued up. The inner edge of the frame was then molded with the router and the corners cleaned up with a chisel. To give you some idea of how fast this whole approach is, Joe started with glued up panel and ripped stock, and built the door completely in less than two hours. We were all impressed with his methods, and anyone who has seen Joe’s kitchen knows that the results are superb.

August

Craig Jentz gave an impressive demonstration of tapered lamination at the Fine Woodworking Co. shop. There were about 20 members present, including Annette Weir and her new baby. Congratulations, Annette! Craig went step by step through the process he uses to make the 8-in. wide laminated leg/back assembly on his cherry dining chairs. 12/4 cherry is first resawn on the bandsaw, then surfaced with the thickness planer. Taking slices from alternate sides of the plank keeps the moisture stresses down. The final lamination is tapered in thickness, so Craig tapers the inner laminate on a sloping auxiliary bed in the planer. This prevents a glue-line from showing on the surface of the finished piece. Forms were built of particleboard, with saw kerfs to allow limited flexing. The finished laminations make for a light, graceful, chair, that is impressively strong. (Maybe you’ll see them at this year’s Northern Woods!)

Board Meetings

June

We met at Bruce Kieffer’s shop after a dinner at Baker’s Square. Joe Gosnell has completed negotiations with Int’l Market Square for a professional show to be held in 1988. The future of the newsletter was discussed: excessive labor required to solicit ads and lay them out means that the newsletter will now accept only unsolicited, camera-ready ads. The budget is now adequate for publishing without ads. Starting on Oct. 1, 1987, there will be only one level of membership in the guild. All fees will be the same. (see President’s Notes). Suggestions for posters were offered.

July

We met at Bob Kinghorn’s house; “It was a great dinner”, said Joe Gosnell. We planned a letter that will call for entrants to the show, made a list of possible jurors for the show, and began the selection process, and decided on the fall schedule of meetings. Categories for the show will remain the same. Tentative layout for poster was agreed on and artwork delegated.

August

We met at Joe Gosnell’s house for Chinese takeout. The meeting subjects for the remainder of the year were determined, and the mechanics of the tool and wood sale was discussed. We talked about how to encourage members to run for office on the Board, and decided to invite interested people to board meetings.
Interviewed and written by Craig Jentz

Homer Anderson
5002 Wingard Place, Mpls., MN 55429, (612)561-5002
Homer is a retired professional woodworker. Prior to retirement he had worked 43 years at Electric Machinery Manufacturing Co., where he was in charge of the cabinet, cabinetry, and pattern making shops. Homer now has the luxury of working on furniture in his home shop. We welcome Homer and his years of knowledge into the Guild.

Thomas Kirby
2307 Buffalo Street, White Bear Lake, MN 55110, (612)429-7506
Tom is a technical sales representative for a foundry. His main reason for joining the Guild is to have a place to get questions answered. He feels demonstrations and hands-on experience are more valuable than articles in magazines. Tom became interested in the Guild after seeing last year’s Northern Woods and Auditorium shows.

Herb Friesen, Conestoga Wood
Rt. 2, Box 231, Mt. Lake, MN 56159, (507)427-2440
Herb started his shop as a part time business a few years ago. Conestoga currently employees eight people and sells their line through retail furniture store. Herb’s shop specializes in production runs of fine quality solid oak furniture and antique reproductions. We’re looking forward to seeing some of Herb’s work at Northern Woods. P.S. If you’re like me and don’t know where Mt. Lake is, it is between Mankato and Worthington.

We’d like to extend a welcome to all new and prospective members. The best way to find out what we’re about is to attend a meeting. Feel free to drop in on a meeting; it will be both a good educational and social evening.
Back in the middle ages, and even at the start of the industrial revolution, there was not much concern as to how a business was owned and what the consequences were of different forms of ownership. Usually a person would just do his thing and sell his goods without thinking twice about another way of doing things. Of course, this did not provide much work for accountants or attorneys, so things ultimately had to change. Over the years each country or state has developed its own laws which set forth the forms of business ownership. Basically, there are three forms of business ownership. The simplest is the sole proprietor. Next is the partnership. Third, is the corporation. Each form of ownership has its advantages and disadvantages.

A sole proprietor is the most familiar and uncomplicated form of ownership. Here an individual decides to start a business selling goods or services. The individual is personally responsible for debts and income. The business is a direct extension of the individual’s finances and is not separated for tax purposes, licensing, debts, liability, etc. With regards to liability, the individual can be held personally responsible for any liability claims brought in connection with the goods or services the business sells, leases or rents to others.

A partnership consists of two or more people who form a joint enterprise. It may be subject to an agreement limiting each party's ownership interest. For example, two partners may decide to be 50% partners, meaning they share equally in the assets, income and liabilities, or they may decide to have less than an equal division. This often depends upon the equality of the relationship such as amount invested, years of experience, business reputation, etc.

The partnership agreement should state the ownership interest, responsibilities, and an agreed method for dissolving the partnership. The agreement may also be important for tax purposes since it may be the basis for determining each partner’s share of income and expense. Partners usually have their attorney prepare a buy-sell agreement to limit complications often present in a break-up. Partners are personally liable for claims brought in connection with the goods or services the business sells, leases or rents to others.

The third form of business ownership is the corporation. A corporation is a separate entity, a legal fiction, created by law to do business. Because it is separate in being from those who give it birth (incorporators), there are specific legal requirements which require formal record keeping. One person can form a corporation, but whether one or one-hundred are involved, documents such as Articles of Incorporation (the “birth certificate”) and Bylaws (the “rules”) must be observed. Procedures must be observed such as election of officers, board members, regular meetings of the board and officers, as well as separate accounting records for the business.

The owners of the corporation are known as shareholders. Directors are elected by the shareholders to direct the corporation along the rules established in the bylaws. Officers are elected by the directors to control the day to day operations of the business.

Accounting for a corporation can be simplified by election to be a Sub-chapter S corporation. This reference to a section of the internal revenue code allows smaller corporations to be treated for tax purposes as individuals. Income and expense of the “S” corporation are reported on the tax return of the individual shareholder rather than filing a separate corporate tax return. While this may sound appealing, the disadvantages of an “S” corporation are the limited number of shareholders permitted and restrictions on transferring shares of stock to non-family members.

Corporations may also be subject to other legal requirements which create additional expense for a business such as licensing fees, registration with the state, legal and accounting costs, etc. However, as long as the formalities of the corporation are observed and the corporation is not a sham merely used to defraud or injure, individual shareholders are able to limit personal liability in connection with the goods or services the business sells, leases or rents to others. This factor combined with the ability of the corporation to exist beyond the life of the incorporators, are the two major bonuses of a corporation.

This simple discussion of the three forms of business ownership is by no means exhaustive. The considerations of each type of business need to be reviewed by the owners together with their attorney and accountant in order to get the right fit.
A Windsor chair sat near my workbench, old, worn, and broken. It had three major breaks in its hoop, the bent piece that passed up from one back corner to the other in a graceful arch. It was broken across the grain at the very top, at its weakest point, where a wedged spindle passed through. It was also broken at the points where the hoop entered the seat (see drawing).

When the hoop broke off at the seat, it was repaired with a dowel. Later, a screw was driven through the wedged end of the hoop from the side of the seat. These repairs could not last. The very first non-fix put this chair on a slippery slope towards either the junk pile or a good shop.

Breaks like these call on the fine art of splicing. The best splice is a long joint along a slight slope to the run the grain, planed absolutely flat. Sometimes a hook or a jog is put into splices near the end so that they exit at right angles to the piece, and so make a less visible joint where the splice runs out. But since a plane cannot be run along its entire length this is a difficult joint to make, and so is either very time consuming or not done to the degree of precision that this joint needs. Deciding which way to run a splice is not at all arbitrary. You need to consider first the angle at which you can best rough it out by hand or with the handsaw; second, whether normal use would compress the new joint (best) or put it in tension; and third, which way produces the least visible joint.

The new piece must be carefully selected for color, pattern, and strength, cut oversize, (it is fit to the old wood, not the other way around), and must have its grain oriented the same direction as the piece it will join.

The overriding factor in splicing the two bottom breaks in this hoop was strength. Cut one way, pressure against the chair’s back by sitting in it would pull the splice apart. Put the right way, the new pieces support the back, giving it something to lean against. The top is a bit trickier. Since this is a thin hoop, I selected some second-growth oak with few open pores; lots of fast-growing spring wood guarantees that the piece will be as strong as possible. Fitting all these splices while retaining the original lean and outline of the hoop is not easy, but with patience and sharp tools a piece of junk will be usable again. These old pieces of wood, skillfully joined generations ago, will live on as a chair.

These three snaps were all related. The Windsor style is a tried and trusty one, but the proportions in any style can be stretched too far, and sturdiness sacrificed for beauty of line. Although made of riven oak, this Windsor’s hoop was spokeshaved a bit too thin at the top, where a spindle passed right through it. Once broken there, and later inexpertly mended, there was even more stress on the hoop where it entered the chair seat.

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Davlins Provides
Woodworkers With a Unique Opportunity.

Davlins is a retail outlet located in Saint Anthony Main since 1984. They are the woodworker’s ally, displaying and selling top quality and unique woodworking pieces. In the last year alone Davlins sold over $26,000 of consignment pieces. Minnesota Woodworkers Guild members that have displayed and sold there include Henry Linder, Wes Glewwe, Dean Wilson, Mary Redig, and John Berglund.

Davlins trains their sales staff to have complete knowledge about the woodworker and the woodworker’s piece, or pieces, they have on display. They accomplish this by having a meeting where all persons involved get together and discuss all pertinent information regarding the sale of the consigned work. They are always striving to educate the public as to the benefits of fine woodworking, and they also provide a referral service for all woodworkers they work with.

Davlins is presently seeking new woodworkers and their work to be displayed on consignment at their store. If you are interested you should contact Dave or Michael at 378-1036.

Free Catalog

Bring in this ad to receive our 114 page catalog. Wood Parts, Hardwoods, Veneers, Specialty Hardware, Knock Down Fittings, Finishing Supplies, Kits, Tools, Books, Plans and more.

Call about our upcoming speakers & seminars

Monday - Friday 9:00 - 6:00
Saturday 9:00 - 4:00

3025 Lyndale Avenue South, 822-3338
The fifth annual Northern Woods Show will be held at Bandana Square from Oct. 7th to Oct.11th. 1987 will bring the return of the use of the entire main atrium so our show will have more continuity. Prize monies and award categories will essentially remain the same. This exhibit will display the state of the art of woodworking that our state has to offer. Please tell your family, friends, and any other people you feel may appreciate seeing the high quality our woodworkers have achieved. Admission to view the exhibit is free.
**Techniques**

**Dust Collector Attachment**

I have a common type of dust collector, with a blower and motor on top of a 55-gal. drum. The problem was that the drum filled up with planer shavings quickly, and the collector was clumsy to remove for dumping. So I had a welding shop attach two 90° fittings to a drum lid to make a second collector drum. Placing the inflow at the edge and the outflow in the middle produces a cyclonic effect that makes the shavings settle.

![Diagram of removable lid 55-gal. drum](image)

**Pattern Routing**

You can make a very effective router bit for use with templates as follows. Get a spiral-cut 1 1/8-in. dia. end mill from a machinist's supply house. It should be four or six flute, up-cutting, cobalt-steel, with a 2-in. depth of cut and 3/4-in. shank. Have the shank ground down to 1/2-in. (plus or minus .001) to fit a large router, and push a sealed 1 1/8-in. O.D. bearing down the shaft. This bearing will follow the template. This bit is not for roughing out, but the combination of high-speed steel and spiral cut gives an extremely smooth finish. The bearing allows you to use exact-size templates, rather than the slightly undersized templates needed with router-base template guides. This makes normal pattern routing more convenient, makes curved joinery easier, and makes it simple to use the router to make clean, accurate cross-cuts (for instance, long, angled cuts across plywood). Total cost for the bit is about $90.

*Submitted by: Ken Collier*

**Quick Tips**

Many self-serve gas stations dispense disposable paper funnels for motor oil, that are very handy for pouring finishes and thinners.

*Submitted by: Ken Collier*

**Sassafras**

By Herb Challberg, Jones Lumber Corp.

**Common Name** ---- Sassafras  
**Botanical Name** ---- *Sassafras albidum*  
**Habitat** ------------------- Eastern United States south of Iowa and Wisconsin

Sassafras has been used for centuries by the furniture and millwork industries, but since it is primarily a southern wood, northern woodworkers may not be familiar with it. Often furniture made with sassafras has been stained in finishing and described as being made of ash, oak, or "native hardwoods".

Generally the grain and pores are similar to ash, oak, or hackberry. Color, however, is usually a golden or greenish hue sometimes described as a medium to dark grayish brown. It has a spicy odor when freshly cut, shaped, or sanded. Because it is soft and easily worked, it is a good choice for curved panels. Like butternut it has an interesting grain pattern but it will blend into pieces using ash or oak better than butternut. It is somewhat stringy and cuts tend to follow the grain pattern as with the woods sassafras resembles. Woodworkers should be warned that some people react to breathing the dust and good dust collection and a particle mask are recommended.

Sassafras trees have had a variety of uses. The roots have been used as an ingredient of sassafras tea. Oils have been extracted from roots and stems for the flavoring of root beers. Often the saplings are considered weeds and cut off as waste. Sassafras is not considered a highly valuable commercial species, but some sassafras does make it into the lumber industry. The most common availability is in 4/4 #1 common and better RWL lumber. More rarely it is found in larger thicknesses and higher grades, but seldom in veneered panels.

**Wood Specs**

**Tool No.**  
45460  
45462  
45464  
45466  

**Cutting Dia.**  
1/2"  
5/8"  
3/4"  
1"  

**Cutting Lgh.**  
3/4"  
3/4"  
3/4"  
1"  

**Shank Dia.**  
1/4"  
1/4"  
1/4"  
3/8"  

**Sale Price**  
$17.60  
$19.20  
$20.00  
$23.20

These bits are considerably more expensive from the California firm cited in the aforementioned article.

*Submitted by: Denis Nagen & Butch Stelmasik, Fine Woodworking Co.*

---

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*Submitted by: Denis Nagen & Butch Stelmasik, Fine Woodworking Co.*
Mary Thouin is certainly one of our top Minnesota turners. In 1986 she won the sculpture award at the Northern Woods show, and she recently won a scholarship from the American Association of Woodturners, one of only ten such awards given nationally. I talked with Mary recently, on one of her rare trips to the Twin Cities from her home in northern Minnesota. She was here for the first show of the Minnesota Woodturners Association, where she is showing some of her work, and for a master class given by woodturner Liam O’Neil.

Mary discovered woodturning during a college crafts class about a dozen years ago, and has been in love with turning ever since. She bought a used Myford lathe at an auction, practiced her craft whenever she could, and for the past three years has been turning professionally. She averages about 20 hours a week in the shop, making bowls almost exclusively.

Getting wood isn’t too much of a problem for Mary; she and her husband live in the forest, 25 miles from the nearest town, and they heat their house with wood. When Mary first started turning professionally, she spent one entire winter (a long time up there!) collecting wood and preparing it for turning. Now she has a steady supply of partially dry material. She has lots of birch, ash, and maple, with occasional elm, walnut, and other species. She is an avid burl collector—“tree pearls”, she calls them.

After finding wood, Mary likes to seal the end grain with “Green Wood Sealer”, (available from Woodcraft Supply, among other sources.) She says it’s much better than any sort of paint. Sometimes she turns the wood green, but generally she lets it get partially dry in log form. She rough-turns the bowl so that the walls are about 1 inch thick, and coats the whole thing with paste wax. She then lets it complete its drying before she does the final turning.

Mary is a slow, careful, turner, and she has yet to build up the volume of bowls to show at craft fairs or to have pieces out on consignment. She shows a couple of times a year at art shows and at Northern Woods, and she is about to have a one-woman show in Hibbing. She sells her work at her own pace, just as she turns. She is eager to learn more about turning, and to loosen herself up by trying new techniques and approaches. That’s why she takes advantage of every opportunity to take classes from more experienced turners. She has attended workshops by Dale Nish and Russ Hurt, and plans to spend her scholarship money on an intensive turning class at the Arrowmont Crafts School.

Her style is a one she is still developing. She has learned that each piece of wood has its own character, and that she must design each bowl with that in mind. Many of her bowls have delicate decoration in the form of beads and coves. She says that decoration is something that comes naturally after you have mastered the mechanics of turning bowl shapes, but that many of the more highly figured woods are better left as simple shapes. She is being careful with her craft, avoiding the pressure to invent some trick that will give her visibility, while developing her style from within. Surely this is the best way for a truly devoted woodturner.
We are a group of professional and amateur woodworkers, bound together by three goals: to educate ourselves and the public about woodworking, to meet new friends and talk about woodworking, and to advocate high standards in our craft.

Our monthly meetings have taught us about varied subjects, such as; spraying lacquer, building canoes, liability insurance, making European kitchen cabinets, collecting antique planes, and designing chairs for industry. Occasionally we sponsor master classes by nationally known experts, and every year we have one or two guild social events. Meetings are a chance to socialize, pick up tips from other members, or maybe just discuss projects you’re working on currently. Each fall we sponsor an exhibition called “Northern Woods” that displays the best woodworking that our area has to offer. It is our way of demonstrating excellence in woodworking design, techniques, and materials to the public, and our peers. A quarterly newsletter with articles of particular interest to Minnesota woodworkers, plus news of meetings and events, is sent to all members.

We welcome membership by all woodworkers, regardless of what they build, their level of skill, style of work, their profession. Our goal is to encourage the highest standards in woodworking, while allowing each of our members to grow at their own pace, from whatever level of skill and accomplishment they begin with. Simply put, we want each of our members to become the best woodworker they are capable of, and to enjoy telling their Guild friends about it along the way.

How to Join

You are welcome to attend a meeting if you want to get to know us, or you can call Joe Gosnell (377-0478) or Bob Kinghorn (474-9588) for more information about the Guild. To become a member, fill out the attached form and mail it to us, or just bring it to a meeting. Annual dues are $25. Please join; you’ll be glad you did!

New Membership Coupon

Annual membership dues are $25.00
Make checks payable to: Minnesota Woodworkers Guild.

Change of Address

If you have recently moved, or your mailing label needs corrections, please complete this form and return it with your old mailing label.

Return To:
Minnesota Woodworkers Guild
P.O. Box 8372
Minneapolis, MN 55408
October

October 20th, Tuesday, 7 pm
Location: Waves of Grain Woodworking, 3700 East 34th Street, Mpls. (take East Lake Street to 37th Ave. and go south 4 blocks) 724-3000.
A group discussion on different types of mechanical dust collectors, their installation, and special applications. Election of officers for 1988. If you are interested in being on the board of directors for next year you need to attend and let your intentions be known.

November

November 17th, Tuesday, 7 pm
Location: The Woodworkers’ Store, 3025 Lyndale Ave. South, Mpls. (1 block south of Lyndale and Lake Street) 822-3338.
Router Techniques Demonstration. Four Guild members will demonstrate mortises, edge jointing, dovetails, and much more. There will also be a comparative shopping discussion of the different brands of routers. Please bring your own eye and ear protection.

December

As it has been in the past, there is no formal Guild meeting in December. Instead we will have our famous “Winter Solstice Party”. An invitation telling when and where will be sent to all guild members.

Events

October

16th - 18th, Minneapolis Woodworking Show at the Minneapolis Auditorium.
24th, Bandsaw Tenon Joints & Stock Preparation at The Woodworkers’ Store, 3025 Lyndale Ave. S., Mpls., 822-3338.
31st, 9am - 12 noon, 1pm - 5pm, Woodturning Seminar at the Wood Carving School, 3056 Excelsior Blvd., Mpls., 927-7491. $35.00.
31st, Chair Caning at The Woodworkers’ Store, 3025 Lyndale Ave. S., Mpls., 822-3338.

November

7th & 21st, Router Techniques at The Woodworkers’ Store, 3025 Lyndale Ave. S., Mpls., 822-3338.
14th, Dovetails on the Bandsaw at The Woodworkers’ Store, 3025 Lyndale Ave. S., Mpls., 822-3338.
28th, Bandsaw Boxes at The Woodworkers’ Store, 3025 Lyndale Ave. S., Mpls., 822-3338.

December

5th, Woodturning Workshop at The Woodworkers’ Store, 3025 Lyndale Ave. S., Mpls., 822-3338.

Individuals, Businesses, and Organizations may announce pertinent dates of events related to woodworking in this calendar. A maximum of three dates per listing will be allowed and all listings are subject to space availability. If you need more space than this allows, please consider purchasing a display ad. Send all listings to Elaine Carney, 948 Orchard Lane, Roseville, MN 55113, 483-5647
Another Successful Show!

by Ken Collier

Our fourth annual Northern Woods show in October was the smoothest running show yet. Held at Bandana Square for the second year, many of the bugs from previous years were worked out. And even though the number of pieces was less than last year, the overall quality was exceptional.

One of the real successes was in judging. We had three excellent judges: Mitch Kohanik, a cabinetmaking instructor at Dakota County AVTI, Bill Puig, a curator of decorative arts at the Minneapolis Institute of Art, and Milo Thompson, an architect who lists among his designs the Lake Harriet bandshell. There were few, if any complaints about the judging, and entrants found the evaluation sheets returned by the judges to be interesting and informative. Again many thanks to the three judges for a fine job. Here were the awards:

Honorable Mention:
Armoire by Henry Linder
Clock by Jon Frost
Chair by Bruce Kieffer
Chest by Tom Caspar

Novice Award:
Harvest Table by Tim Johnson

Sculpture Award:
Bowl by Mary Thouin

Best Traditional Piece:
Harpsichord by James May

Craftsmanship Award:
Desk by Butch Stelmasik

Design Award:
Jewelry Cabinet by Butch Stelmasik

People's Choice Award:
Desk by Butch Stelmasik

Peer Award:
Guitar by James Olson

Best in Show:
Guitar by James Olson

The physical layout of the show was well planned, thanks to the work of Butch Stelmasik. The upstairs was unfortunately not available to us, but it will be in 1987. One of the weaknesses of the show was the lack of signs. We need a volunteer to start work on the poster and signs for 1987 now! Call Joe Gosnell if you are interested.

We are also looking for volunteers to enhance the educational side of the show for next year. Ideas have included: making a slide show, doing demonstrations, having displays on jointery and finishing, and making a videotape to run during the show. Volunteer now so there is plenty of time.

The 1987 Northern Woods Show promises to be the best yet. So get going now and have your pieces ready!

87 Northern Woods Show Set For Bandana Square

That's right, it's already confirmed, our fifth annual Northern Woods Show is scheduled to be held at Bandana Square from Oct. 7th to Oct.11th. 1987 will bring the return of the use of the entire main atrium so our show will have more continuity. Prize monies and award categories will essentially remain the same. Deadline for entries is September 1st, 1987. Now if you think there is not enough prize money to be won, just ask Jim Olson, he won a total of $800.00! Now that's not bad for a first time Northern Woods exhibitor! If you want entry information write the Minnesota Woodworkers Guild, P. O. Box 8372, Mpls., MN 55408. Start working on your show pieces now and let's show everybody how talented our Minnesota woodworkers are in 1987.
President
Joe Gosnell

Vice President
Bob Kinghorn

Treasurer
Steve Arnold

Members at Large
Ken Collier
Jon Frost
Craig Jentz
Dick Jones

Newsletter Editors
Bruce Kieffer
Bert Taylor

"Northern Woods" is published quarterly and is provided free of charge to our members. Nonmembers may subscribe to the newsletter for a small fee.

Subscriptions:
One Year (4 issues) $10.00

Advertising:
Business card (3 1/2" x 2") $30.00
1/6 page (2 1/2" x 4 7/8") $30.00
1/4 page (3 3/4" x 4 7/8") $40.00
1/3 page (5" x 4 7/8") $50.00
1/3 page (2 1/2" x 9 3/4") $50.00
1/2 page (7 1/2" x 4 7/8") $70.00
2/3 page (5" x 9 3/4") $90.00
Full page (7 1/2" x 9 3/4") $125.00

Want Ads are free to Guild members
Nonmembers pay $5.00 per ad

If you are interested in contributing to or advertising in "Northern Woods", send your information and materials to:
Minnesota Woodworkers Guild
P. O. Box 8372
Minneapolis, Minnesota 55408

Deadline:
for submission of materials is the 1st of the month prior to the 1st of each Quarter

Recently we have expanded the newsletter staff to help expedite and refine our publication. The guild's board of directors has made a strong commitment to this effort. The newsletter will now be published quarterly and maintain a more uniform layout.

The staff is as follows:

EDITORS - Bruce Kieffer and Bert Taylor
CONTRIBUTING REPORTERS - Ken Collier and Bob Kinghorn
ADVERTISING - Joe Gosnell, Butch Stalmasik and Bruce Kieffer
ART - Henry Linder
CALENDAR EVENTS & WANT ADS - Elaine Carney
PHOTOGRAPHY - Bob Kinghorn
KEYLINE - Bruce Kieffer and Bert Taylor
PRINTER - Joe Gosnell
CIRCULATION - Mary Redig and Steve Arnold

Deadline and distribution dates will be adhered to strictly. This is our first priority, so please make sure that all newsletter information is in by deadline dates. Advertisers can be assured that advertised dates will be current, and no information will be published that has expired.

Deadline and distribution dates are as follows:

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Anyone interested in working on the newsletter or writing articles should contact one of the editors. Two areas where we need more help are advertising and articles. There are too many current and potential advertisers for three people to handle properly, so please think about volunteering to help with this. In regards to article writing, we would like to expand the number of quarterly columns, tips, jigs, techniques, profiles, notes, and add new ones. We would also like to get more information type articles from the general membership.

We hope to keep the newsletter interesting and informative. If you have any comments or suggestions please let us know.

Bert Taylor and Bruce Kieffer
Member Meetings

November
In one of our largest meetings yet, about 40 of us met at the Woodworkers Store for some tips on woodturning by Tim Hartzell. Tim is formerly a carpenter at historic Fort Snelling and has studied turning with Peter Child. Now he runs a professional woodturning service. He talked about spindle turning exclusively. Here are some of his recommendations:
1. Use British, "long and strong" tools.
2. Cut, not scrape, always downhill.
3. Instead of cutting square stock to an octagonal shape before turning, just mount it and use a large roughing gouge, it's faster.
4. Keep your grinder next to the lathe and touch up your tools frequently, only the skew requires honing.

Watching Tim turn was very informative, and his antidotes made it a most entertaining meeting.
(See photographs on page #9)

Board Meetings

November
Subjects for January, February, March meetings were discussed. The $50.00 level of membership was eliminated. Members presently at that level will be considered paid up for two years at the $25.00 level or be allowed to upgrade to the $100.00 level. The major agenda for 1987 was discussed, providing more services for professional members, especially a show for the design trade.

December
Meeting subjects were finalized. Dick Jones' proposal for making clear the goals and philosophy of the guild was discussed and will be brought up again. The deadline for entering the 1987 Northern Woods Exhibit was set for September 1st.
Accurate Table Saw Mitering

On some table saws it is difficult to set the blade angle accurately, when using just the markings on the saw. This helps: select a scrap that has parallel edges and is wide. Cut one end square. Set the miter gauge to the angle desired and cut a triangular piece off the end. Use this to set the blade angle.

Submitted by:
The Fine Woodworking Co.

Quick Tips

When using contact cement to apply plastic laminates use acetone to remove any excess cement that has gotten on the decorative surface of the laminate. Instead of reducing the contact cement, like contact cement solvent will, the acetone makes the contact cement ball up and wipe away. Acetone will not damage the surface of the laminate. Acetone is available at most paint stores.

When assembling wood parts with wood glue keep a bucket of hot water, a rag, and a toothbrush close by, so you can wash off any excess glue that oozes out of a joint. This is much easier than trying to clean off dried glue.

If you have any tips to share please send them to the Guild’s P. O. Box.

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Want Ads are free to members and $5.00 per ad to non-members. To place a want ad contact Elaine Carney at 483-5647.

For Sale:
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Completely equipped woodshop for rent on edge of downtown St. Paul in a restored victorian building which is listed on the National Historic Register, Price Negotiable. Contact Jim Oakes at 776-3169 or 426-2221.

For Sale:
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For Sale:
73 Toyota Corona Station wagon $400.00 or best offer. Contact Bert Taylor 724-3000.

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How much is too much?
by Bruce Kieffer

Well, I can answer that question. I don't know! I was perplexed with this question recently after giving a client a near heart attack after quoting a price. So, what is the answer? I decided that one way to find out was to go on a field trip to different furniture stores and see what they charge for their wares. Even though I knew what I would find I forced myself to go anyway. And to my surprise it was worse than I could ever imagine. There were all of these mid-quality pieces at prices that made my prices look like bargain basement sale items. Tables for $5,000.00, chairs for $650.00, coffee tables for $2,000.00, and last, but not least, wall units costing $2,800.00 for a thirtysix-inch section. That means that nine feet cost $8,400.00. It just so happens that the customer I nearly hospitalized wanted a nine foot custom wall unit because they couldn't find one the way they wanted it. Well I calculated the price for what they wanted and quoted them a price of $4,600.00. That is almost half of what the average mid-quality ones cost at the furniture stores. If they only knew what a deal they were getting they would have said, "Well, that sounds fair enough. We would like you to make two." I know that I build a better product. So what is it that flat lined my customer? Obviously, it is ignorance on their part as well as mine. The next time I cause a cardiac arrest I will be better prepared and use this field trip to help enforce the value of my product and it's price.

Wood Specs

Butternut
By Herb Challberg, Jones Lumber Corp.

Common Names:
Butternut, White Walnut, Oilnut
Botanical Name: Juglans Cinerea
Habitat: North Central and North Eastern United States

Although closely related to Black Walnut, the physical properties of Butternut are much different and in some ways almost opposite. Butternut is a favorite of many carvers and turners. Its soft, even texture makes it easy to work with hand tools. Machining is also easy, although the wood has a tendency to fuzz, and it has been used for a variety of millwork, including furniture, cabinets, and wall panelling. Butternut has about the same hardness as Yellow Poplar or Willow, only slightly more the Basswood or Aspen. (Black Walnut is about twice as hard as Butternut.) When made into millwork, its low resistance to denting and wear should be taken into consideration.

Butternut is attractive in the opinion of most woodworkers. It ranges in color from a white sapwood to a ginger brown or tan. It has a pleasing grain, setting it apart from many of the other even-textured woods, like Basswood and Sugar Pine, which are almost grainless.

Because Butternut is soft, the trees are often found broken off, hollow, and insect-infested. The resulting harvest produces a higher percentage of no. 2 common and no. 1 common lumber and less FAS/SEL lumber and A grade veneer. Availability in the Twin Cities is good. Both plywood panels and FAS/SEL lumber are available. For those who can use the lower grades, there is plenty of lumber available in a variety of thickness, at reasonable prices.
Mary Redig demonstrating her chisel sharpening jig at our November Guild meeting.

Tim Hartzell demonstrating lathe turning techniques at our November Guild meeting.
Profile of
A Minnesota Woodworker

Butch Stelmasik
by Ken Collier

The closest anyone has come to sweeping the awards at our Northern Woods show happened this fall when Butch walked away with three of the top awards: best design, best craftsmanship, and people's choice. Not bad for a guy who started woodworking as a basement hobbyist, and who is basically self-taught!

Butch studied art in college, and had been monkeying around with wood in his basement for a few years, when he met Denis Nagan. Denis was also an enthusiastic amateur, and together they decided to open up a professional woodworking shop. That was almost ten years ago, and today The Fine Woodworking Company is a thriving concern, with one employee and a large building in south Minneapolis. Most of their work is custom millwork and commercial cabinets. They handle many unusual jobs that would be difficult or expensive for larger and more specialized cabinet and millwork shops.

Butch is quick to credit Denis, his partner, for much of his knowledge of woodworking. "He was light-years ahead of me in skills", when they started out in business, and what he didn't learn from Denis, they learned on their own, from books, and from other woodworkers. Butch's forte, however is design.

"The age of simple, slab-sided furniture is gone", he says, and his own work is clearly concerned with decoration, curves, and richness of details. The prize-winning sideboard from the 1985 Northern Woods show, for example, has daring legs of laminated birdseye Maple, a top of curly Cherry, and decorative inlay in the bookmatched doors. Butch likes to use organic curves in his designs, and credits Art Deco and the Greene brothers as influencing his ideas. Though many modern designers are experimenting with daring color and historical or architectural details, Butch prefers the warmth of natural wood, and abstract curves and shapes. Rather than revolting against classic modern design, Butch's design approach has evolved from it, retaining the use of wood and simple lines, but adding richness in the wood, boldness of conception, and a wealth of carving, inlay, and other details. The results are a wonderful combination of visual interest, and liveability.

One of the intriguing things about Butch is how practical he is about furniture designing. Take, for example, the desk which won him three awards at this fall's show. Each carcase has sides of Cherry with carved, shallow arches. These are carved by machine, with a router and pneumatic sander. The drawers are false-front overlay-type, with metal guides, the same basic structure Butch and Denis use in their commercial cabinets. The carcase is frameless and uses drywall screws in jointery, a proven commercial method. Butch is a modern, machine woodworker, experienced in 4 x 8 sheets. Rather than bucking this, he takes advantage of it, letting machines take the drudgery out of detailing, (thus allowing more of it), and using the simplicity of construction in man-made materials to free himself up for the outside of the piece, which, after all, is the side we end up looking at.
What is the Guild?

The Minnesota Woodworkers Guild is an organization comprised of professional and amateur woodworkers in Minnesota. The Guild was founded in 1979, and currently has approximately 80 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.

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 bi-monthly to your home or business.
- Discounts at area lumber yards, hardware stores and many other suppliers.
- Monthly Guild meetings.
- Contacts for new materials, hardware and goods of production.
- The opportunity to have your work juried for display in the annual Northern Woods Exhibit.
- Discounts on educational workshops and seminars held in the area.
- Contact with other woodworkers.
- Opportunities to promote your work to prospective buyers through contact with professional organizations such as The American Society of Interior Designers, The American Architect's Association and others.

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, working for a company, 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 of the guild.

Guild membership is categorized in two levels, described below, along with the corresponding annual dues. Full member dues may be paid in quarterly installments.

- 1) Associate member (Amateur) $25.00 per year
- 2) Full member (Professional & Business) $100.00 per year

(full member dues may be paid quarterly)

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Calender

Woodworkers Store

January
17 (Sat.) - 10 a.m. - Tables, Design & Construction Techniques
24 (Sat.) - 10 a.m. - Veneering I
26 (Mon.) - 1 p.m. - Marquetry Society Meeting (free)
31 (Sat.) - 7:30 PM - Woodturning Meeting (free)

February
7 (Sat.) - 10 a.m. - Hand Tool Joinery
14 (Sat.) - 10 a.m. - Sharpening
21 (Sat.) - 10 a.m. - Making Bandsawn Boxes
28 (Sat.) - 10 a.m. - Marquetry Workshop

March
7 (Sat.) - 10 a.m. - Bandsaw, Dovetails & Jigs
14 (Sat.) - 10 a.m. - Router Techniques
20 (Fri.) - 7 p.m. - Bandsaw Techniques
21 (Sat.) - 10 a.m. - Bandsaw Techniques

April
4 (Sat.) - 10 a.m. - Wood Finishing and Refinishing
11 (Sat.) - 10 a.m. - Finish Repair & Touch-up
25 (Sat.) - 10 a.m. - Woodworking Jigs & Fixtures

Guild Meetings

January 20th, Tuesday, 7 p.m.
Location: Waves of Grain, 3700 E. 34th St., Mpls., 724-3000

Al Renier from the Midwest Tool Collectors Association will talk about antique woodworking tools. He has one of the finest tool collections in Minnesota, and will be bringing to the meeting a large number of beautiful, exotic, unusual, and rare tools. Got any old tools yourself? Bring them along, he can tell you a lot about them.

February 21st, Sat., 10 a.m. - 12 p.m.
Location: Dakota County Area Vocational Technical Institute, 1300 E. 145th St.(CR 42), Rosemont, MN. Take Cedar to CR 42 & go east.

Jerry Ter Hawk, Spray Finishing Techniques. Mr. Ter Hawk will demonstrate clear wood finishing and answer any questions you have about finishing.

March 17th, Tuesday, 7 p.m.
Location: Fort Snelling

We will be given a tour of the woodworking shops at historic Fort Snelling. It will be lead by Paul Cusick, their resident carpenter, who will explain their tool collection, and the methods and duties of an 1827 frontier carpenter.

Announcement

The Minnesota Woodturners Association

Anyone interested in discussing their favorite hobby or occupation with other woodturners, getting questions answered or learning a new sharpening tip, please come to an organizational meeting on Monday, January 26, 1987, 7:30 p.m. at The Woodworkers Store, 3025 Lyndale Ave., Minneapolis, in the basement meeting room.

Look for further information on a woodturning workshop in June by Liam O'Neill from Ireland, in future newsletters.