Plate Joinery

by Annette Weir

I have recently made one of the most cost efficient purchases of my seven years as a woodworker. A few months ago I finally broke down and bought a Virutex 0-81 plate joiner.

As is true of most woodworkers, no matter how much I try to make a living building solid wood pieces, my bread and butter comes from commercial work and casework built from manufactured sheet stock. Until now, I have joined my panels with dados, screws, splines, dowels or simple butt joints; each of which has proven unsatisfactory either because of the time involved, dubious accuracy or the possibility of weakened stock. The use of plate joinery has virtually eliminated all of those problems.

A plate joiner is a hand held power tool with a 4 inch diameter carbide tipped saw blade which plunge cuts a 4 mm kerf to a preset depth. You then insert glue and a special spline or "biscuit" made of compressed beech with the grain running at a slight angle to the joint. The slot is slightly oversized in depth and length to allow for glue squeeze out and some lateral movement for alignment of the pieces to be joined. Moisture in the glue is absorbed by the compressed biscuit which expands to create a very strong joint.

Plate joinery is excellent for joining any sort of sheet stock into almost any configuration: edge to edge, edge to face, and edge to end miters of any angle. I find it especially saves time when assembling double faced ply board or pre-laminated stock where a glue bond is not possible without using dados, and where screws cannot be used because the outside surfaces are exposed. It’s also great for alignment of solid wood edging on laminated surfaces. Although joining stock is where the plate joiner really shines, there are also many applications for solid wood construction as long as you follow solid wood “rules”.

The tool itself couldn’t be simpler or safer to use. The blade is totally enclosed within the machine until you plunge it into the work. The tricky part can be in keeping track of which side of your workpiece you register the machine. Because the slot is oversized you don’t have to be precise in marking out. Simply hold the pieces together in their finished position and make a pencil line across the joint on which to register the centerline markings on the machine fence. The confusion comes in when you are marking out and joining several panels. Be careful to register the machine from adjoining points. The best way to do an edge to face joint, as in a fixed shelf, is to align the shelf on the side in its proper position and pivot the shelf down onto the side keeping the critical edge, usually the top of the shelf, in its finished position. You may then machine your slots using the workpieces themselves to position the machine.

All of the machines sound as if they are in dire need of new bearings but that is due to the bevel gears used to turn the blade, therefore; hearing protection is definitely advised. The exception to the noise problem is the Porter Cable which is belt driven. As far as which tool to choose you should first determine just how much you will be using it. The high priced tools, of course, are built with more precision and should last longer. The prices vary from $675.00 for the Lamello Top to $270.00 for the Porter Cable (these are list prices but you can find distributors selling at substantial discounts.). A good comparison guide can be found in April '88' issue of Workbench magazine. All will easily join 45° and 90° joints but for any other angle all but the Lamello Top, with it’s adjustable angle fence, require the attachment of a shop-made auxiliary fence. Another consideration might be the feel of the tool during operation. In the past, plate joinery was only available to the manufacturing industry. Because of the low cost of these new machines, it is now economically practical for small shops. Even the serious amateur will find one of the less expensive tools to be a worthwhile investment since it is possible to build strong casework without being experienced with traditional woodworking techniques.

Although nothing can replace the beauty and satisfaction of traditional joinery, plate joiners have become an economic necessity for professional woodworkers. I should have bought a plate joiner long ago - now I’m kicking myself because I didn’t! So, if you’re interested in a time saving money marker, I suggest you take a serious look at these tools.
What is the Minnesota Woodworkers Guild?

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 Bruce Kieffer (698-5033) or Ken Collier (544-2463) 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!
Many exciting things are happening in the Guild!

Our sixth annual "Northern Woods" exhibit is scheduled for October 6th-9th, 1988. This year's show will be held again at Bandana Square in Energy Park in St. Paul. This year the entry fee has been reduced from $50 to $20. Now is the time to start planning what you will exhibit in the show. This year's show promises to be the best one yet.

The board of directors has started the ball rolling to schedule a big name speaker (woodworking related) to give a lecture, and possible workshop, sometime near the end of this year. Letters have been sent to a long list of prospective speakers to elicit their services. If this lecture does come to pass, it will be very similar to the lecture and workshop the guild sponsored in 1984 with Sam Malof.

If you have not yet returned your survey, please do so now. The board of directors needs your help improve the guild. Your input is very important. Some of the surveys are back and the board of directors has analyzed the answers and suggestions. Most respondents felt the exhibition fee for our show was too expensive, so in response the board has reduced the fee to $20 this year. There were also a lot of good suggestions for future meeting topics and field trips, and some members asked to reinstate Saturday meetings. Starting this quarter at least one meeting per quarter will be held on a Saturday. In fact this quarter we will have two meetings on Saturdays. Check the Guild Calendar on the back page of this newsletter for meeting dates, times and topics. Elaine Carney has taken the task of scheduling all future meetings, if you have any suggestions for meeting topics or possible field trips please contact her.

The board of directors and the Guild will soon say goodbye to two of our most valuable members, Jean & Craig Jentz. The Jentz's will be moving so Craig can complete his master's degree in information systems management. It is possible that they will return to live here sometime in the future. Most recently they hosted our Winter Party, which just so happens to have been our best attended event ever. Craig has been a great asset to the Guild. He has volunteered to help with more than his fair share of the work, and when Craig assumes a responsibility he follows through without any prodding or reminders from anyone. The best of luck to you, Jean and Craig, in your future. Thanks for all of your help, we will miss you both.

Craig's resigning as a member at large of the board of directors leaves the board short a member. The board of directors can be a very rewarding opportunity, just ask any board member. If you would like to be on the board please inform me of your intentions.

After the great winter party at Sweeny's Restaurant there has now been some talk about a summer Guild sponsored party. If there is any member who would like to host a summer party please let me know.

Bruce Kieffer
December
As always due to the already congested holiday season there was no December meeting. Instead we held our annual 'Holiday Party'. This year we had the party at Sweeney's Saloon & Champagnerie. It was a great success and all of the forty five members that attended had a great time eating, drinking, and socializing.

Submitted by: Bruce Kieffer

January
About a dozen people faced blizzard conditions to show up in St. Paul at Kieffer Custom Furniture, Inc. for a meeting on 'Perspective Drawing', Gary Aulik of A's Contracting was our speaker. Since beginning his business he has used perspective drawings as a selling point. He says a customer takes one look at these three dimensional drawings and is so taken with clarity of the concepts that they immediately hire him to do the job. Gary's perspective drawings usually have one or two vanishing points. He illustrated one-point perspective drawing for us. If for instance you were drawing a set of kitchen cabinets, you would draw the back wall to scale. A point is then place at eye level (five and one half feet up), this point, known as the vanishing point, is marked off horizontally in the center of the back wall, and vertically measured from the floor up. Then a line is drawn from each corner outwards, lining the ruler up on the corner point and the vanishing point. Any cabinets on the back wall are drawn to scale. As you begin drawing the cabinets on the side walls you will find your scale rule can't be used. These measurements could be figured logrihmically, but Gary suggests just eyeing it. Gary also showed how two-point perspective drawings were drawn. Two-point perspective drawing is best used when drawing a single piece of furniture.

All the members that braved the elements and attended this meeting were impressed with Gary's abilities. His perspective drawings of projected constructions look the same as the photographs of the completed work.

Gary's company specializes in the unique and the unusual. He never tells a customer that something can't be done, instead he figures out a way to do it. Imagine a hexagon shaped shower, with a built in hidden cabinet that warms your shampoo and towels. And towel bars that are actually heating coils. We all very impressed by Gary's talents and understand why he has become so successful. Best of luck to Gary and his company in the future. We hope he will come again and give the guild another lecture and demonstration on advanced perspective drawing techniques.

Submitted by: Elaine Carney

February
Two dozen guild members met at Ackennan's Furniture Service in Burnsville for a demonstration on furniture refinishing and repair. Todd Anderson, one of the managers gave us a tour of the shop. They have a large spray booth, and do mostly lacquer work. Although every piece requires a different finish, they often use a pigmented stain to accentuate the grain, followed by a sealer coat to hold it down. Then an aniline dye is sprayed on, to give the wood a clear, even color. Distressing may be applied with black spray lacquer, or glazing may be used to give a three dimensional quality to the finish. Finally several coats of clear lacquer are applied.

The highlight of the evening for me was the demonstration of a quick repair. Todd grabbed a hammer and began pounding on the corner of a small mahogany-colored table. Splinters, and raw wood gaped at us. Quickly he mixed a little auto-body compound and spread it over the wound, casually building the shape up. In a few minutes the compound was dry enough to sand to approximate shape. He rubbed colored wax sticks over it to smooth the surface, then began spraying light brown lacquer. It looked terrible! But miracle of miracles, after putting a couple darker shades on top, the color became deeper and began to match the stained wood alongside. He deftly added some grain marks with a black grease pencil, sprayed a mist of black lacquer for 'flyspecks', and ended up with clear lacquer. Voila, an almost invisible repair, in about 15 minutes. Very impressive.

Special thanks to Ackennan's for an excellent meeting!

Submitted by: Ken Collier
New Member Introductions

Interviewed and written by Craig Jentz

We've had so many new members join this past quarter that there isn't enough room to introduce them all in this issue of the newsletter. The following new members will be introduced in the next issue: Doug Lee, Dan Halverson, Ken Johnson, Aldon Enstad, H. B. Roholt, Tim Bradley, Tom DeYounge, George Seifert, Richard Bahn, Jeff Herring.

Forrest Stuempges
Rt. 1 Box 351, Osceola, WI 55112, (715) 755-3792
Forrest’s background is in metal working as an owner and manager of a paper converting company in east central Wisconsin. Recently he has had a new home framed for him in Osceola. He is doing all the finish carpentry himself, including the cabinet construction. The desire for old style wide trim has lead him to plane and mold the trim from rough sawn stock.

Kenneth Burke
1412 West County Road E, St. Paul, MN 55112, (612) 631-3350
Ken is a programmer analyst at Control Data. In his spare time he enjoys building furniture, and especially likes lathe work.

Thomas Rose
16925 13th Avenue North, Plymouth, MN 55447, (612) 473-4816
Tom is a mechanical engineer for Onan Company, and is presently involved in business development analysis. Tom enjoys fine woodworking and carving. He found out about the guild through fellow members.

Robb Lee
2246 Mapleview, Mapleview, MN 55109, (612) 777-4482
Robb will soon be retiring, and thus have more time to spend at woodworking and carving. Besides belonging to the Guild he is a member of the Viking Chapter of the National Woodcarver's Association.

James Sharp
Fleetwood Builders, 3717 West Franklin Avenue, Minneapolis, MN 55416, (612) 920-6027
Jim is a professional finish carpenter who specializes in building custom bars for restaurants. Jim joined through long time Guild activist Bert Taylor.

David Jacobson
D. L. Jacobson Designs, Box 393, Leroy, MN 55951, (507) 324-5081
Dave runs a shop in south eastern Minnesota that makes fireplace mantels for a Rochester firm, as well as fine custom furniture. Dave also has an interest in antiques.

Dennis Bohling
Danac Woodworking, 253 East 4th Street, St. Paul, MN 55101, (612) 929-3418
Dennis is a professional woodworker who rejoined the Guild after a few years absence. Dennis specializes in fine furniture, as well as cabinet and remodel work. Its good to see that our lower membership dues will bring back some of the professionals.

Len Siegler
2636 Ulysses Street, N. E., Minneapolis, MN 55418, (612) 788-2040
Len is a switchman for the railroad. He joined the Guild after picking up a newsletter from Youngblood Lumber, which by the way gives a 20% discount to any Guild member. Len normally works Tuesday nights, but hopefully he can attend some of our upcoming Saturday meetings.

Bob Jenkins
829 Fifth Street, S. W., Rochester, MN 55902, (507) 281-4475
Bob is a doctor at the Mayo Clinic who builds scale ship models in his spare time. These models are extremely intricate, and require thousands of ours to construct. An example of the detail required is that the planks are hand pegged to the ribs. Hopefully we can get Bob to give us a demonstration of his model building and the tools he uses to build them. Bob is also looking for sources of supply for the exotic woods he uses in his models.

Paul Miller
1519 Ward Lake Drive, Andover, MN 55304, (612) 434-7432
Paul is a printer by trade who found out about the Guild by visiting some of the earlier Northern Woods shows. We welcome Paul and all of the new members to the Guild, and hope to see you at the meetings.
Sue Who?

by Michael B. Sokol, Attorney at Law
821 Marquette Avenue, Suite 1800
Minneapolis, MN 55402, (612) 333-8333

The most common question I am asked as a lawyer is “Can I sue?” The second most often asked question is, “Can they sue me?” The simple answer to both questions is, YES! But, the question that really needs to be asked is whether the person suing will likely be successful with the suit. Sometimes the answer to that question is obvious, but oftentimes there is doubt even for the lawyers involved.

Understanding the legal system should not require you to attend three years of law school. In fact, if I were to tell you the basics for understanding “the law” it would be to apply common sense. It seems that some laws may not be based upon common sense, but you may find historically that there is a reason why something that sounds foolish now was made into law at an earlier date. The reason may be purely political. Politicians play a big role in the election and appointment of legislators who make the laws, and judges who enforce the laws.

In order for a lawsuit to be viable it must be based upon a “wrong”. The wrong required is some financial or personal injury action often referred to as “damages.” But damages are not enough! A meteor may fall through your house, but who is responsible for your damages? The responsible party is the one to which “liability” attaches. The meteor situation is referred to as an “act of God.” Those situations that do not result from an act of God can be pursued against a responsible party. The main considerations are that the other party is more responsible than yourself or those under your control (contributory negligence), and that the other party is solvent or has insurance coverage for the wrong claimed. This is extremely important since many times a party who was wronged, the plaintiff, gets his day in court only to find that the party doing the wrong, the defendant, is insolvent and that the resulting decision of the court (judgement) is worthless! The plaintiff has the “burden of proof” as to who was responsible and the damages suffered.

Once a determination is made as to whether there is sufficient damages and liability to pursue a claim, the next step is to determine in which court you should proceed. There is more than one level of court! Small claims, typically those for money damages or return of property valued under $2,500.00, are brought in conciliation court. These are administered by the county court system and the clerk of that court can be extremely helpful in telling you what are the requirements in their county. Keep in mind that in order to obtain “jurisdiction”, or the power of the court over the defendant you will have to start the conciliation court action in the county where the defendant has his business, or if an individual is being sued, where the defendant resides.

The benefits of the small claims court is that you do not have to have a lawyer, the cost of starting a claim is nominal, and the claim will normally be heard within weeks. The negatives include the fact that some preparation of the claim is required to make certain you have sufficient “evidence” to prove your claim, the other party may not show, and a resulting judgement may not be collected upon if the defendant can avoid collection or is insolvent.

Claims involving more than the limits set by the conciliation court or involving parties from different states may be in the jurisdiction of the municipal or district courts of the state, and the federal district courts. These claims are often complex if for no other reason than the rules of the court with regards to procedure and evidence must be followed. While judges will often overlook minor infractions of the rules in the interest of justice, larger infractions and objections made by the other party or his attorney may prove fatal to the claim. The complexities suggest that at this level if the claim is worth pursuing, it probably should be done with the benefit of a lawyer. However, there is no legal requirement that a party have a lawyer in any court as long as his civil rights are not at stake and he is competent.

Appeals arise when one or more parties are unhappy with the result obtained at the trial level. An appeal must be taken within the time limit set by the rules for each court, otherwise the right to appeal will be forever lost. Keep in mind that it is not enough for a party to appeal merely because he is unhappy with the result obtained. At a minimum, there must be an error of fact or law relied upon by the judge in order to obtain an appeal, except from conciliation court. Also, proof of fraud (misrepresentation) may also be a basis for an appeal or possibly reopening of a matter if it can be shown to be relevant to the decision. Serious fraud may result in other proceedings, typically criminal, being brought against a party who commits fraud as part of a court proceeding.

In summary, the right to sue or be sued is the basis of our legal system. It is the method established to redress grievances that the parties have been unable to settle between themselves. The right also prescribes obligations. Suits must establish damages and liability in order to be successful. Consideration must also be given as to whether the responsible party is solvent or has insurance coverage in the event of a finding a liability and damages. Remember, the plaintiff bringing the claim has the burden of proving liability, damages and that he is in the right court. The more at stake, the more likely a lawyer should be consulted and possibly retained.
A Crack in the Night

by Tom Caspar

Have you ever heard something go snap! in the middle of the night? It might be just an icicle falling or a radiator cooling. But it could also be the sound of a small disaster in wood, as a client of mine discovered one recent winter morning. Years ago, when I was still pushing a broom around an old-fashioned cabinet shop and peering over the shoulders of two master cabinetmakers in order to learn the mysteries of their craft, I was suddenly promoted. Both retired and I had to jump into the same jobs they seem to do so effortlessly. This was a small shop with old machinery, so quite a bit of work was done by hand. Skill and judgement compensated for what the machines couldn’t do.

One of my first jobs was to make a pedestal table with a round top six and a half feet across! My jointer was only 6" wide and 32" long, the planer, 12" wide. A roller stand had never been heard of, and the belt sander was never allowed to touch a glued up top. This was a trail by fire.

Now one winter morning six years later the table stared back at me with a sixteen inch long crack in it. It was an ugly one along a glue line: open a good one-eighth inch at the end and, most importantly, with both sides at least one sixteenth of an inch uneven. The top couldn’t be refinished, and no batten could be used to hold this warped top even. This was a trail by fire.

How do cracks happen? Every repair job should start with a question like that for the fix to be right. As a novice woodworker I had only vague notions of how cabinet work ages and of the stresses it must be designed to withstand. Scores of antiques later, I’ve developed an intuitive feel for how a piece seasons and how its integrity is affected by use and abuse. Each crack has a personality that you can come to friendly terms with.

The nastiest types are those caused by restraints on wood’s seasonal movement as it expands and contracts and eventually shrinks. A solid carved panel that is glued all around inside a frame will eventually crack, as will a solid drawer bottom glued to the front and nailed to the back, or a solid top held flat across its grain by glued-on battens. No repair will hold over the years unless the restraint is first removed, which is not always possible. This wasn’t the problem with my table, for the battens were screwed on through oversized holes and were well away from the cracked edge.

Cracks result from the sudden release of opposing forces in a board. A plain board may have all sorts of tension within it that is potential energy waiting to be set free, as you’ve surely seen when ripping a straight plank into two curved and twisted pieces. A great deal of pressure is applied to boards when they are glued up. Over time they must withstand many forces that tend to pull them apart, including some that may be unwittingly introduced by a hurried or inexperienced woodworker in gluing up.

A long joint is not easy to make on small machines, and this cracked joint may not have been “sprung” properly when I made it. The ideal glue joint should be dead square and hollowed out from end to end. When the two boards are placed tight up against each other a small gap will be visible between them in the middle. One clamp set there should easily squeeze the hollows together so that the far ends of the boards are pressed tight against each other, and no gap is visible anywhere along the length of the joint. Water moves faster out the end of a board than from its faces, and so you would expect the ends to shrink more than the center over time. (How often do you see the ends of rough lumber cracked?) By springing a joint you’re making the board’s ends slightly wider than their middles, counteracting this uneven drying as well as making glue-up easier. Perhaps this is where I stumbled.

Every board has a character of its own, and moves differently than its neighbors. Look at an old top in which a straight grained board is placed next to one with a quirky grain—especially that caused by knots or branches—and you’ll invariably see the line of old finish turned whitish by unequal movement about the probably uneven joint. It’s ripe to crack. Glued up lumber should be carefully selected and matched. Was I so careful so long ago?

I left this large table top sitting in my shop for a few days before deciding how to fix it. Obviously a great deal of tension had been dramatically released that winter morning to produce this disfigured mess. How do I return this to a stable, flat top with no sign of repair? I’ll write about repairing cracks in the next issue. Until then, may your furniture never wake you up in the middle of the night.
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Minnesota Woodworkers Guild
P. O. Box 8372, Minneapolis, MN 55408
When I saw my first router I had to wonder about the necessity of the tool. I now own five routers and believe I could use two more. I use a router on almost every job I do.

Spline routing is a very simple way to align and glue separate pieces of wood together. The process is quick and easy, it involves cutting a slot in each of the two pieces of wood to be joined. Then machine one piece of wood to fill the groove created when the two slotted pieces are put together. When butt joining, or edge to face joining, I cut the slot with a 1/4" carbide slotting cutter on a 1/4" arbor assembly. This combination cuts slightly deeper than 1/4" so that when the two slots are put together a 1/4" x 1/2" groove is created, with a small amount of glue relief. (Diagram 1.)

There are a few things to keep in mind when doing spline routing with a slotting cutter. Set the depth of the slotting cutter so it will cut the slot somewhere near the middle of the edge to be glued. The depth setting is not critical as long as you cut both slots from the same side. In other words, if you plan to butt join two pieces of wood together you'll need to cut the slot with the router base resting on the face side of both pieces. As for the spline, it's best to plane it so it fits snugly in the slot, but not so tight that it's difficult to remove. Leave room for some glue relief in the bottoms of the slots. Glue the pieces, as shown in diagram 2, assemble and clamp them together. The faces of the wood will be flush to each other, and you will have a stronger joint then if you had just butt glued the pieces together.

With a few modifications this technique can also be use for spline routing mitered joints. Instead of a slotting cutter, insert a two flute 1/4" straight bit. Use high speed steel for solid wood, and carbide tipped for composition boards. Adjust the height of the bit so it stands 1/4" + 1/32" above the base. The extra 1/32" is for glue relief. Attach a 90° fence to the base of your router, and adjust it so the router bit will cut near the inside edge on the glue side of your miter joint. Place the two mitered pieces face to face and align them so they create a 90° angle, then clamp them together. Make sure that the points of the miters are flush with each other. Now cut one side with router base riding on the glue side of the side being cut and the fence riding on the glue side of the other piece. (Diagram 3.) Glue this joint as described above and clamp it as you would any other miter joint.
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For Sale:
Three european style metal bench screws for making workbenches. Call Ken @ 544-2463.

For Sale:
Spindle sander, stationary floor model. Uses State spindles, 3 spindles included. 1 - 4", 1 - 2", 1 - 3/4". Call for more information. $500. Call Bruce @ 698-5033.

For Sale:
Circa 1960 15" Sears Jig Saw with 1/4 hp motor. $50. Call Pete @ 559-0979.

For Sale:
Inca 10" Bandsaw with motor, wiring, stand, and accessories, $500. Freud Biscuit Joiner, never used, $150. Contact Dean Slindee @ (608) 782-5845 evenings.

For Sale:
Leitz adjustable grooving cutter for shaper. Adjustable from 5/32" to 5/16" with a 1 & 1/4" bore. Excellent condition, $175. Call Jeremy @ 757-5408.

Wanted:
Several pieces of boxwood, Australian or South American, for scale model shipbuilding. Contact Bob Jenkins, Rochester, MN (507) 281-4475.

Quick Tips

Over the years I have built my fair share of tables that are plastic laminated panels framed with some species of solid wood. This is where the plastic laminate and the solid wood are flush to each other. It’s hard enough to glue them flush, let alone make a perfect glue joint. I have found that it’s better to concentrate on keeping the pieces flush while clamping, and then deal with the possible small gaps in the glue line after the glue has set up. Having to flush the solid wood with the laminate after the glue is set could make even the best of us look for a new vocation. It’s much simpler to fill these little gaps.

The obvious way to fill the gaps is to grab a can of wood putty and start troweling the putty on with a putty knife. This is going to leave you with a big mess that you will have to sand off of the solid wood without touching the plastic laminate. I have done it this way, it’s like your worst nightmare.

Recently I have found an easier way to fill these gaps. You still need that can of putty along with a can of putty solvent. Then, in a separate container, thin the putty to a heavy cream consistency. Now you apply this thinned putty with a rag, just like it were paste wood filler. Wipe it on leaving no build up. If you happen to see some extra putty that was accidentally left on either the solid wood or the plastic laminate, you can take a rag, wet it with putty solvent, and wipe the excess off. All of your clean up should be done this way thereby eliminating the need to remove any putty with sandpaper.

This method of filling gaps in the glue line also works great with any solid wood or plywood mitered joint. Although when I fill these gaps I leave a small build up and then sand it once it’s dry.

Submitted by Bruce Kieffer

The editors would like to encourage everyone to send in a tip or technique for the newsletter. Please share the knowledge you have. You may feel that what you know is obvious, but that’s just not true. Everyone has different skills and can always learn more. Please write, you’ll be glad you did!
The ellipse is a common shape for table tops, from 18th century butler's tables to contemporary conference tables. Besides being a visually interesting shape, it eliminates projecting corners, which can be dangerous on coffee tables or children's furniture. To larger tables it gives some of the democratic feeling of a round table, without an immense expanse of wasted space in the middle.

There are several ways to lay out the shape, but first let's look at the geometry. An ellipse has three measurements of interest: length, width, and the position of the two foci. If you know the length and width that you want, you can figure out the distance of each focus from the center of the ellipse, using the formula given.

The classic way to lay out the ellipse is as follows: take a wire that's as long as you want the ellipse to be, and attach one end at each focus. Put your pencil in the loop, pull it taut, and slide it along to mark the ellipse. There are two other ways, one using a trammel and the other using two circles, which are good for marking exact points on the ellipse, but these methods do not give you a smooth curve.

If you are working in solid wood, you can just lay out the ellipse and start cutting. In man-made materials, however, you must consider how to treat the edge. You have several options. Veneering or laying plastic laminate on the edge is straightforward. Putting a solid edging is more difficult. One approach is to lay out your ellipse, and then mark a polygon inside it. Cut your sheet stock to the shape of the polygon, then 'brick-lay' solid wood to fit, using splines for alignment.

This method is often used on commercial pieces, but for one-of-a-kind pieces it requires a great deal of tedious hand fitting and complicated clamping. Furthermore, it is visually less satisfactory and difficult to achieve really good joints.

A better method is to use a router and the same technique that is used for inlay: a template guide and bushing with the thickness of the router bit. Basically the procedure is to cut an elliptical template, then cut the sheet stock to an ellipse using the template guide and bushing. Brick-lay a ring of solid wood to go around the top, in two pieces, using splines for alignment. Using the template guide without the bushing, cut the inner surface of the solid-wood ring to an ellipse. The two sections of the solid-wood edging should now fit precisely around top. Finally, cut the outer edge of the solid wood ring to an ellipse.

For dining tables especially, you may want to consider not using a true ellipse. The ends of an ellipse are too 'pointed' for many people's tastes, and do not hold a place setting well. By smoothing the ends you get a more practical shape. This must be done freehand.
by Tom Caspar

Here's how to remove those pesky nails that seem to hold together every wobbly chair. Look hard for them before pounding your chair apart: a tell-tale round spot of putty or wax in a leg near a loose stretcher probably has a nail underneath it. Dig out the filler with an awl. There are three ways to get the nail out, each with different drawbacks.

1) Pound the nail through: Use a drift punch to force it out the other side or at least past the tenon or pin. This may be impossible in an old maple or oak chair, as the wood is so hard. If the nail went in bent, your punch won't follow. You'll be stuck, and a deeply buried nail will be even harder to get out. If you force the nail through, it might raise splinters as it comes out, but they can be invisibly glued back. This method leaves the least visible damage, but is also the riskiest.

2) Pull the nail right out with a special tool: you'll need a "Vise-Grip" style needlenose pliers. Grind down the business ends until they look like two small chisels. Set the tool open so that it spans the nail head. Pound on the pliers, thereby punching a pair of clean holes on either side of the nail. Remove the tool and adjust the jaws tight together, push it back into the holes, squeeze, and yank. This is best for a nail that has not been countersunk too deep, but you'll have an irregular shaped cavity to fill afterwards.

3) Drill it out: If a joint is really loose but the nail deeply set, don't give up; you don't have to chew the leg up to get it out. You'll need a quarter inch drill bit with a hole down the middle of it. Believe it or not, you can buy one from Do-All on Franklin Avenue. It's a bit machinists use for reaming out smaller holes. Remove the solid pilot, then grind a bevel on the square end of the bit and you're set. Tackle the nail by carefully carving a small well around the nail head and slightly below it. Use an inexpensive half round small carving gouge- you're bound to ding it up on the nail. The reason for doing this is to make a starting hole for your drill bit. Which would otherwise wander all over the place. Chuck the bit and fit it carefully over the nail, putting the nail head into the bit's hole. Use a variable speed drill and give it a short burst, remove the bit, and see how you're doing. These bits are tempered so hard that they'll easily cut through the soft metal of a nail, and you want to go straight down the line of the nail, whatever angle it's set at. More importantly, you'll want a clean, round, quarter-inch hole started, and this takes some practice. Try it on some nails set in scrap. Go down about 3/8" or so, and pull some nails out by yanking with a ground-down needlenose pliers that will fit the hole. When you later fill this hole with a dowel and it will look like a pegged tenon joint.

When repairing loose joints, be sure to remove all nails. This will insure any future repairs, by you or a future generation, will hold no unpleasant surprises.

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Zebrwood

Common Names: ----Zebra Wood, Zebrano, Zingana Botanical Name: ----Microberlinia brazzavillensis Habitat: ---------------African Cameroon; Gaboon, West Africa

The name zebrwood is given to several species of wood featuring alternating light and dark zebra-like stripes. Most commonly it applies to the wood of the tree Zebrano, or African zebrwood, which is produced by two species of the Leguminosae family: Microberlinia brazzavillensis and M. bisulcata. The name is sometimes given to any number of trees of the Centrolobium family, which grow in South America. It may also be applied to members of the family Goncalo alves, from Central and South America and often marketed in the United States as kingwood or tigerwood.

African zebrwood, which is harvested in the Cameroon and Gabon of West Africa, has exceptionally pronounced fine stripes. The heartwood is a pale to golden yellow with stripes ranging from brown and dark brown to black. It is classified as medium hard, being harder than hard maple or white oak and softer than pecan or hickory. While generally easy to work with machines and hand tools, it may be difficult to finish because of its wavy, interlocked, dual-direction grain. A belt sander is often the tool of choice for smoothing before final sanding. The wood has good overall strength, and is noted for its shock resistance. Zebrwood can be glued if done carefully, and may be filled before finishing if necessary.

Because of its susceptibility to twist during drying, zebrwood is usually quartersawn to keep distortion to a minimum. This also produces the regular and parallel striped pattern that most users seek. Plain sliced zebrwood produces such a wild pattern that it is generally considered unappealing. When cut wet, the wood gives off foul odor, but this disappears once the wood is dried. Because of its striking appearance and cost, use of zebrwood on a larger scale is rare. However, it is often sliced into veneer and used for paneling, marquetry, inlay bandings and small cabinetwork. As a solid, it is excellent for small turned items. Because of its extreme toughness it has commercial potential for items like skis and tool handles.

Compared to many exotic woods, zebrwood is not badly priced. However, the difficulty of cutting and transporting the large trees from remote areas adds to the cost, as does the more expensive and wasteful quartersawing. Youngblood Lumber in Minneapolis regularly stocks zebrwood for retail purchase. Boards are surfaced to 3/4" thick and straight-line ripped on one edge. Widths range from 5-8". Current cost is $8.80/board foot.
Woodworking sure attracts the romantic types, doesn't it? Everyone has this image of warm and beautiful hand tools, the magic of the wood, the quiet calm of working at the bench. But working woodworkers usually know a different life: the screaming of routers, hours of sweating inside a dust mask and goggles, the bland economy of fiberboard, and the hassles of bookkeeping, taxes, and insurance. It's the people who can master that reality of woodworking who make it as professionals. Bruce Kieffer has succeeded as a professional woodworker not only because he is an excellent craftsman, but because he has the practical grasp over the realities of running a business.

Bruce has been a professional woodworker for 10 years, and a member of the Guild since it was formed 8 years ago. As you all know, he is our Guild president this year. Although he wasn't brought up with woodworking, there was always a shop in his parents' house, and he used it to build the kind of things youngsters always build - soapbox racers, electronic gizmos, and the like. The only difference was that Bruce was serious about them: his childhood projects won trophies and state fair ribbons. He began woodworking after he graduated from college, while he was employed by a company that made plastic prototypes for toys and games. One of the company's fringe benefits was the use of the shop after hours, and Bruce took advantage of that to make furniture for his apartment. Soon after that he was setting himself up in business as a furniture builder. He started small, renting space and equipment from an established St. Paul woodworker. Gradually he built up a clientele, and seven years ago moved to his present location on the Ford Parkway.

Bruce does a wide variety of woodworking, and counts the challenge of learning how to do a new kind of work one of his main satisfactions. I often drop into visit Bruce, and I've seen projects as varied as circular upholstered benches, a concrete pedestal table, wall units, and electric prayer lights.

He doesn't like to do kitchen work, but just about anything else is fair game: residential and commercial furniture, repair work, solid wood, veneer, and plastic laminate. One area he has particular experience in is veneering, as witnessed by his prize-winning bird's-eye maple dressing table in last fall's show. (Bruce's preferred veneering method is to use cauls and clamps, rather than a veneer press or hammer veneering.) His shop is trim and very tidy, with high ceilings and a separate office. He has the usual array of stationary power tools, including a magnificent huge old jointer. You won't find any rust marks on any of them, I can guarantee you that! He sometimes has a single employee, though he prefers to work alone.

Bruce is a self-taught woodworker, except that he gives a lot of credit to the guild for giving him a chance to learn from other woodworkers. In his turn, Bruce has given a great deal to the guild. He has given and hosted a number of meetings, been a board member for several years, and participated in every Northern Woods show. But his major accomplishment has been the production of this newsletter; since he took over it has come out on time every quarter, and is much more streamlined, efficient, and economical. Now that he is president, his major goals are to increase the membership base of the Guild and to improve the organization of the show. He believes that a Guild with twice the present number of members is entirely possible. He has also lead the movement for a single fee for all members, amateur and professional.

Bruce is widely respected among us for his keen business sense and firm, practical, no-nonsense style. He is one of our most knowledgeable members on subjects like insurance, accounting, incorporation, and dealing with customers. I'm sure many of us have felt that he has the skills to run a large business with dozens of employees. So why is he working alone, with screaming routers and the dust? Maybe there's still some romance to the life of a professional woodworker, after all.
April

16th, Saturday, 9 am
Location: Associated Wood Products, 9601 Humboldt Avenue South, Bloomington. 884-9694, Gary Gruett. (Take 35 W south to the 96th Ave. exit, go west to Humboldt, take a left to 9601.)
Large Shop Tour. Gary Gruett will take us through all aspects of the operation of a large wood manufacturing shop, from the design stage through to the finishing and shipping. Associated Wood Products is the Twin Cities major manufacturer of paneled doors. They supply most of the companies who wholesale these doors locally.

May

17th, Tuesday, 7 pm
Location: Amber Waves of Grain Woodwork, 3700 East 34th Street, Minneapolis. 724-3000. (Take East Lake Street to 37th Ave., go south 4 blocks to 34th Street.)
Hand Joinery. Our very own expert, Pete Boorum, will demonstrate the methods he uses to make his most beautiful joints. If you recall Pete's Jewelry Box, with its fine joinery, was one of the highlights at last year's Northern Woods Show.

June

18th, Saturday, 10 am
Location: Fine Woodworking Company, 3010, 22nd Avenue South, Minneapolis. 721-3480 (Take Lake Street to 22nd Ave. S. and go south 1/4 block.)
European Cabinet Construction. Guild member Butch Stemasik will demonstrate the techniques he uses to build frameless European styled cabinetry. Butch builds his cabinets using the same type of equipment that all of us use, and he doesn't measure in millimeters.

April

5th, Woodturners Association, demonstration by Michael Mode at 667 Harriet, Shoreview. Call Mary Redig at 483-3489 for information.
21st - 24th, Minnesota Forestry Fair, DNR Building at the State Fair Ground. Exhibits and demonstrations on logging, sawmills, and wood products. Free.
Sawdust Session every Thursday evening 6:30 pm - 8:00 pm at the Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844. Call for topics.
Fundamentals of Woodworking, three day workshops.
Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844. Call for dates and times.

May

10th, Woodturners Association meeting, Dust Collection, at the Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844. Call Mary Redig at 483-3489 for information.
16th - 20th, Beginning Woodcarving Class, Monday thru Friday 9-5. Woodcarvers Supply, 3056 Exelsior Blvd., Minneapolis, 927-7491.

June

14th, Woodturners Association's Wood Swap, southwest corner in Como Park, at the corner of Lexington Parkway and Como Avenue. Call Mary Redig at 483-3489 for information.

October

6th - 9th, Sixth Annual Guild Sponsored "Northern Woods Exhibit" at Bandana Square in Energy Park, St. Paul. Call Bruce Kieffer at 698-5033 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.
“What’s next?,” is what you would ask Wendell Castle, after wandering down the pathways Castle has taken the last twenty-five years. You can ask him yourself on Saturday, October 22, when Mr. Castle will be in town for a one-day lecture series at the Minneapolis College of Art and Design, sponsored by the Minnesota Woodworkers Guild and the College.

Wendell Castle is an artist, designer, educator, innovator, and perhaps most important, a fiercely independent spirit. Armed with an undergraduate degree in industrial design and a graduate degree in sculpture, he has pushed his explorations of design and materials into areas that have been frequently controversial and always on the edge. In fact, he has often created that edge. He has participated in more than 30 one-man shows and 130 group shows, he is represented in many national and international collections, he is frequently featured in periodicals and books, and is an active lecturer. He also teaches students at the college level, and runs his own furniture design school.

Castle’s work has been influenced mainly by organic forms and by his knowledge of the history of design. The organic forms of Gaudi, Brancusi, Arp, Moore, and Noguchi contributed to his early sculptural furniture. His stack-laminating techniques allowed him to explore natural forms, in direct opposition to much of the industrial and domestic style of the time. In the mid-seventies his organic forms changed dramatically as he started using more traditional joinery techniques. The furniture was anything but traditional. Hanging off the edge of a chair might be an umbrella, or a coat. Sitting on the top of an eighteenth century table might be a book and glasses, carved right out of the top.

Castle observes from the past, draws out intriguing elements, introduces current thoughts and creates pieces that synthesize the old with the new. Questing for perfection in craftsmanship, he pushes the use of familiar and unfamiliar materials to their limits.

This quest for perfection in craftsmanship caused Castle to focus on the work of Emile Ruhlmann, the French Art Deco furniture master. Ruhlmann built furniture fit for kings, and had wealthy patrons to support his craft. Castle took a gamble that well-heeled customers could still be found for pieces that took tremendous amounts of time, craftsmanship, and the most luxurious of materials. He built a series of Ruhlmann-inspired pieces, and they sold.

After this, he retained the refined cabinetry techniques, but added outlandishly scaled legs of highly contrasting form and color, and set himself in the center of a revolt against Post-modernism and the anything-goes style of Memphis.

In 1984 Castle started his most ambitious series to date. This group of thirteen clocks was based on the traditional upright case but with, of course, the Castle twist. He and his studio assistants spent eighteen months designing and constructing a wide variety of “timepieces”, from an angular George Jetson clock to a heavily carved ghostlike clock without any clock movement at all. This series, like the others before it, causes the viewer to see the extraordinary use of materials in a new light. It also raises, but doesn’t necessarily answer, the question, “What are we looking at? Are these clocks? Is this sculpture? What, What, What, ...?”

Castle’s latest work is a piano, commissioned by Steinway and Sons because it is their 500,000th one. It was unveiled recently at Carnegie Hall. The elegant, striped casework of East Indian ebony and dyed Swiss pear has trim of bubinga, brass, and Gaboon ebony with the signatures of over 900 musicians inlaid into the surface. This $500,000 concert grand will tour the world after its debut concert June 2.

A major retrospective of Castle’s work is currently being organized by the Detroit Institute of Arts. It will open in Detroit next year and then travel to the Delaware Art Museum, Virginia Museum of Fine Arts, University of Rochester Memorial Art Gallery, and to the Portland Oregon Art Museum.

You can see that “What’s next?” is always an interesting question for Wendell Castle. Join us on Saturday, October 22 for some answers.
What is the Minnesota Woodworkers Guild?

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 Bruce Kieffer (698-5033) or Ken Collier (544-2463) 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!
Many exciting events are coming up on the Guild's Calendar. The Guild is growing and constantly changing for the better. Take that extra step to get more involved in the Guild. The benefits you reap will be tenfold the effort you exert. Just give me a call and let me know you want to help and I will find an appropriate task for you. Remember this is an all volunteer group and every member should help in some respect.

Wendell Castle

The date is set! On October 22nd the Guild and Minneapolis College of Art and Design will cosponsor a pair of lectures given by Mr. Castle. If you don’t know much about Wendell Castle you can read the lead article of this newsletter written by Dean Wilson. You can also read the article in the July/August 1986 #59 issue of Fine Woodworking titled “Wendell Castle’s Clocks, Time is Money”. This is an excellent four page layout of his marvelous clocks.

Jon Frost is the chairman of the committee to organize these lectures. If you want to be involved with the organization call Jon at 224-3745.

Civic Center Woodworking Show

Formerly known as the “Convention Center Woodworking Show”. This is basically a public trade show where merchants sell their wares. Show dates are September 9th - 11th. This is the show where we exhibit the accomplishments and benefits of the Guild to the woodworking public and generate the majority of new Guild members.

This year Mike McLean (854-8404 evenings) and Wade Parker (690-3377) will be co-chair the organization of this show. The main goal this year is to jazz up the booth and attract more people. Mike and Wade have a lot of good ideas to reach this goal. You can help by taking a time block of time to staff the booth, and/or help with the construction of the booth.

Sixth Annual Northern Woods Exhibit

This show is the Guild’s major event of year. I can’t express too much the value of this exhibit to you as a member. Where else can you show your work to your peers and to the public for $20.00, and have the chance to win awards and $500.00. Exhibitors always have a great time showing and mingling with the public and other Guild members. If you let this opportunity pass you will have no one to blame but yourself.

Exhibit dates are October 6th - 9th at Bandana Square in St. Paul. Entry information is provided as an insert to this issue of the newsletter. Make sure you get your exhibitor’s fee in promptly so we can better plan the exhibit and so you will avoid paying a late fee.

I would like to commend those members who in the past have had the good sense to see this as a great opportunity. I hope you will show the same good sense and grasp the chance this year.

Bruce Kieffer
Meeting Notes

Written by Elaine Carney

March

Our March meeting was held at Jon Frost’s shop with about two dozen people in attendance. Bert Taylor demonstrated the uses of a plate joiner and showed us how quickly and efficiently two pieces of material could be joined together.

Bert brought a simple pre-built box to give an example of the kind of construction that could be done. He then proceeded to demonstrate how quickly he could duplicate the box using butt joinery. A quick pencil mark for alignment was made on both pieces to be joined. A center mark on the plate joiner was aligned with the pencil mark. It was then a simple process of turning the machine on, pushing the machine against the material so it plunges into it, placing glue into the slot produced, tapping a biscuit into the slot, and clamping until dry. Because the slot is slightly oversized, precision is not a must. Several brands of plate joiners were available so we could compare them. The brands available were the Lamello Top, Lamello Junior, Virutex, and a Porter Cable.

Members seemed to really enjoy the meeting as lively discussions were heard around the shop.

April

A great meeting was held at Associated Wood Products in Bloomington with our host the owner, Gary Gruett. A large group showed up for the tour. Associated is a large custom production shop and is the Twin Cities’ major manufacturer of paneled doors. It had its beginning in Gary’s garage, and now 12 years later he has 35 employees and 23,000 square feet of space. The company does a great deal of restoration and reproduction work as well as subassemblies for other businesses.

As we gathered for the tour, we met in the lobby where there were four beautiful displays. The first was a lovely paneled library area that you might find in one of the restoration projects they have done. Two displays were kitchens, and the fourth a very impressive reception area with curved bases and convex and concave doors.

The shop area would be every woodworker’s dream. Each machine has a specific function and can do several processes such as ripping, cutting to length, and sanding in one pass. A large drying rack sits in one corner. The materials edge is glued, and placed into large clamps on the drying rack. The whole rack can be loaded and heated air is blown over the rack as it is turned. For special moldings needed in restoration, blanks are ground to a specific profile and then inserted into the molding machine. Gary told us they have 200 different profiles which are cataloged and kept by the company. These are just a couple of the high production machines owned by Associates. Of course, such wonderful machines also have high price tags, but in a shop of this size, they still remain cost effective says Gary.

The shop also has a controlled heating and humidity system. During the winter months, 12 gallons of water per hour are evaporated for humidity control and the dust collection system is capable of recovering warm air that is pumped out with the dust.

We thank Gary very much for the interesting tour. It was one of the best meetings ever. Thanks also to Craig and Jean Jentz for the delicious bagels, coffee, and juice.

May

We had a great turn out for the May hand joinery meeting. About 30 people were in attendance. Steve Arnold lead this meeting because Pete Boorum had a business conflict. Steve demonstrated how to cut through, half blind, and full blind dovetails.

He began by showing us the through dovetail. The material used should be quite flat and the ends square before starting. Steve used stock previously prepared for drawer sides. He scored a baseline using a marking gauge with a knife point. This cuts the line rather than tearing across the grain. The baseline is equal to the thickness of the drawer front. Using a Bridge City dovetail square, he laid the tails out across the end of both drawer sides at the same time. The tails were spaced equally but not necessarily the same size. Steve used an Exacto knife for marking instead of a pencil for greater accuracy. Vertical lines were extended down to the baseline.

Steve was then ready to begin cutting. His tool of choice was a Dozuki Japanese saw because of its fine teeth, narrow saw kerf, and quick cutting action. He cut both drawer sides at the same time. Using a sharp chisel is very important for the next steps in making dovetails. Holding the chisel vertically, Steve tapped down into the baseline. Then rather than chiseling in from the grain end, chiseling was started about halfway between the end of the board and the baseline. Notches were chiseled out on both sides of the board and soon the waste was cleared away.

For the pins he took the drawer fronts and laid out a baseline equal to the thickness of the drawer sides. The drawer side tails were then used as a template for the pins. Steve placed the tails at right angles to the end grain and marked for the pins with an Exacto knife. Again, the chisel was tapped into the baseline and the waste was chiseled out as was done for the tails. Any excess wood was cleaned out on both tails and pins. The front and side were then tapped together to check for proper fit.

Half blind dovetails are done similarly. The tails are laid out in the same manner as the through dovetail except that the baseline is equal to half the thickness of the drawer front. The tail is cut and chiseled out the same as the through dovetail. The pins are laid out the same with the baseline equal to the thickness of the drawer side. When marking the pins, be sure to drop back half the thickness of the piece. When cutting the pin, the saw is tilted to avoid cutting beyond the half-way point of the end grain. Steve at this point used his router and free hand cleaned out some of the waste. With his chisels, he cleaned out the rest. The joint was now ready to be test fitted.

The full blind dovetail totally conceals the dovetails. From the outside, it looks like a miter joint. Of the three types, this is the most difficult joint to construct and has limited applications.

Thank you Steve for your excellent presentation.
New Member Introductions

Interviewed and written by Pete Boorum

L. Tim Bradley
Handmade Enterprises, 2627 Louisiana Ave. So., St. Louis Park, MN 55426 (612) 920-3368
Tim Bradley has a two person shop in St. Louis Park. He started out in his basement in 1984 and has been at his present location for three years. Tim builds custom cabinets and furniture out of both solid wood and laminates. He also does some photo-prop work. Before doing woodworking full-time, Tim was a printer who worked with wood as an avocation. Tim says that he doesn’t have time to make pieces to show yet, but that he sure enjoys looking at the Exhibit.

Aldon Enstad
1000 Summit Ave., St. Paul, MN 55105, (612) 459-4007
Aldon is an amateur woodworker with a basement shop and an interest in learning more fine points in woodworking from Guild members. As a semi-retired public account, Aldon has been busy with taxes through April, and expects to attend more meetings this spring and summer.

David Erler
David Erler Cabinets, 500 No. Robert St., #432, St. Paul, MN 55101, (612) 224-6596
David is a professional woodworker with a shop in the same building as Jon Frost. David has been in business for 12 years and joined the Guild to get the newsletter and to attend meetings. He would like to find some green oak and birch through the Guild so that he can build Windsor chairs in the Michael Dunbar tradition. If he gets some chairs done he may show them at Bandana Square this fall.

Richard Ahlstrom
1751 NW 7th St., New Brighton, MN 55112, (612) 633-7007
Rick is a long time pattern maker who works a Watkins shop in Lakeville. He joined the guild to find out what other crazy people are into woodworking. Rick went to his first meeting at Jon Frost’s shop to learn about plate joinery. He went out the next week and bought a unit. Good sales job Bert!

H.B. (Ding) Roholt, M.D.
1118 Birchmont Beach Rd. N.E., Bemidji, MN 56601, (218) 473-4816
Ding has been a casual woodworker for many years. He has converted one bay of his garage to a shop. Now that he has retired from his work in internal medicine, he has become interested in making burl top tables from pine and elm. Ding learned about the guild at the Auditorium Show and plans to make the long trek from Bemidji for a meeting occasionally.

George Seifert
George’s Custom Woodworks, 449 Suzanne Ave., Shoreview, MN 55126, (612) 481-1629
George Seifert makes period furniture on commission and for his own use. He categorizes himself as an impulse jig maker. George has shown at the 3M Club shows and hopes to exhibit at the Northern Woods Exhibit this year. When he is not filling up his house with furniture he works as a biomedical engineer at Medtronic.

Bill Eberle
5950 Otter View Trail, White Bear Lake, MN 55110, (612) 426-5578
Bill is just starting out in woodworking. He is currently in the process of converting an insulated garage into a shop. He is also working on his own kitchen cabinets and would like to make a house full of furniture in his new shop. Bill has already been to several meetings. He works as a pharmacist at St Paul-Ramsey Hospital.

Daniel P. Halvorsen
4156 42nd Ave. So., Minneapolis, MN 55406, (612) 724-9105
Although Dan has never done woodworking before, he would like to make and market one of kind office furniture. Over the last several years he has been working on ship models. Since he has done so little woodworking, he wants to learn lots from members. Daniel is a social worker in the mental health area.
Do I Need a Lawyer? The simple answer answer is NO! I will take this opportunity to explain my answer. Please keep in mind that as an attorney the comments I make come with that bias. However, by analogy, woodworkers can comment on the differences between their product and the mass produced goods I can pick up at a lower price at the discount stores. Wood is wood! Isn’t it? Well, law is law, too. But you need to understand it, or find someone who knows what to do with it for you.

If the proper and only question was one of need, then the answer is that there is no law which requires a person to have an attorney represent them. There are some situations, for example criminal cases, where the consequences are a loss of freedom, and a judge may insist that a person be represented by an attorney, even if the attorney is court-appointed. Another example where a court might intervene would be a situation where a person is unable to understand the nature of the proceedings and the court believes him to be incompetent.

In most cases it is not a question of need. Rather, it is really a question of whether the benefit outweighs the cost involved. In order to determine this you would best be served by spending some time thinking about the problem and whether it actually exists, or is about to occur. Some people spend a great deal of time worrying about things that “could” happen. It is often better to spend our time dealing with what is happening or is likely to happen. Otherwise, the possibilities are endless and no one person could possibly deal with them, let alone an attorney!

Once you have determined that is actually happening or is about to happen, then it is time to decide on a course of action. If the various potential outcomes are not that serious to you, then you probably don’t believe that the cost of legal advice will outweigh the benefit. But, wait a second! Do you really feel comfortable making that decision. What if this is the first time the situation you are concerned with has come up? Do you know anyone else who has had to deal with this problem before? Can you talk to some other people who understand your situation in order to get some perspective on the problem? Are you comfortable with the responses you get and still feel that this is something you can handle on your own? If so, then chances are either this is not a major problem with potential for serious consequences, or you are fooling yourself.

Let’s face it, if this were a routine type of matter with no serious threat to you, you probably wouldn’t have spent this much time thinking about it and talking with others! Give yourself a break and consult on those matters you believe to be serious with an attorney. I will explain shortly how to select an attorney, but I must first mention that you are the beneficiary of two recent developments. First, there are more attorneys practicing law now than at any other time in history. Second, since the latter part of the 1970’s attorneys have been permitted to advertise. The combined effect of these two developments is to make more attorneys available to you for consultation under terms so favorable that an initial consultation can be arranged often times without charge. You merely need to look at the yellow pages of the telephone directory or to call the lawyers referral service in your county to determine the name and phone number of an attorney to consult with on your particular problem. Call more than one attorney and get a feel for what is involved and what the attorney is willing to do on your behalf.

The selection of your attorney is extremely important. A free consultation may be worth what you pay for it! I would suggest that you interview the attorney to determine his credentials and experience with your type of problem. Also extremely important is personality. If you can’t see yourself getting along with the attorney because of personality differences, don’t hire him. Since you expect to work closely with your attorney and are expected to reveal confidences, it is extremely important that there is no conflict with the person expected to represent you. If personality is not a problem, but the experience is lacking, don’t necessarily refuse to consider the attorney, other things being equal. There are many young, intelligent, aggressive and hard-working attorneys who will endeavor to learn what they need to know to effectively represent you without charging for the additional time they might take to prepare. The attorney may feel that the experience gained working on your matter will allow him to market himself better to future clients, not to mention referrals from you if you are satisfied with his work. Clarify with your attorney that you will not be charged for his learning time, but be patient in allowing the attorney to spend the time needed to prepare.

There are basically two ways an attorney charges for his time. First, on an hourly fee basis. This means that you will be billed at a predetermined hourly rate for each hour or part of an hour that the attorney, or his staff, works on your matter. The fee arrangement should be in writing in the form of a retainer agreement in order to reduce the chance of misunderstanding later on. Hourly fees generally range from $35 per hour to $150 per hour or more. The major difference in the amount of fee charged is the amount of experience the attorney has in the area you are asking him to work on for you. Another important factor to an attorney in the determination of fees is the level of difficulty of the problem you are presenting. Keep in mind that items of cost are normally payable by you in addition to fee. Costs, or case expenses, are those items of actual out-of-pocket expense which are incurred by the attorney on your behalf for items such as photocopies, postage, long distance phone calls, court filing fees, witness fees, court reporter charges, etc. You should ask the attorney what he thinks the total costs are likely to be so that you can make an informed decision on whether it is worthwhile for you to proceed. It is common for an attorney to ask for prepayment of costs by requesting that you issue payment directly to him which he should place into his trust account for use only on your matter and only for costs.

The second method of charging fees by an attorney is referred to as contingent fee. The fee is contingent, or depends upon, the result obtained. This type of fee is most common in the handling of personal injury and related matters. The lawyer takes a percentage of the gross recovery, usually one-third, plus the reasonable and necessary case expenses. If there is no recovery, then no attorneys fee is charged, but you are still responsible for the case expense. There are some matters, such as divorce or criminal cases, where this type of fee arrangement is not permissible since the law will not encourage unethical conduct in order to achieve a favorable result for a client. A contingent fee arrangement should also be in writing and the responsibility of the client for costs discussed and predetermined. In matters where the arrangement is proper, it is referred to as the "poor man’s key to the courthouse" since even a person without the financial ability to hire an attorney to work on his case on an hourly basis is likely to be able to find a knowledgeable and experienced attorney to handle his matter without having to pay a fee for time on an ongoing basis.

I will summarize by telling you that your level of concern over a problem is generally an indicator as to whether you should seek legal advice. Because of the market situation, now more than ever, attorneys are accessible to you on favorable terms including many who offer free initial consultation. This may be a good way for you to interview several attorneys in order to decide if the matter is one that you should be concerned about and who can best represent you. Once you decide that you would like to be represented by an attorney, you should insist on a written fee arrangement including an understanding as to costs. By approaching the problem in this way the issue of being represented by an attorney is not one of need, but of desire.
Sixth Annual Northern Woods

Show Rules & Entry Form

Show Dates: October 6th - 9th, 1988

Location: Bandana Square, Energy Park, St. Paul
Minnesota Woodworkers Guild  
P. O. Box 8372  
Minneapolis, MN  55408

Dear Fellow Woodworker:

The Minnesota Woodworkers Guild and Bandana Square will sponsor the Sixth Annual Northern Woods Exhibit on October 6th through the 9th, 1988. Again, the show will be held at Bandana Square in St. Paul. The stated objective of the show is to display to each other and the public representative examples of our work. Guild members and prospective members are encouraged to exhibit their best pieces, and make special effort to come up with an entry this year.

The Guild board of Directors has made several changes in the Show format this year with the single goal of encouraging more members to participate. Although the board will continue to jury submissions to ensure a quality show, there will be no jury fee this year. To make exhibition even more attractive the show fee has been dropped to $20.00. All entrants must be Guild members or join the Guild for the nominal $25.00 dues. Needless to say, membership dues must be paid up in order to show.

Because we have dropped the Show entry fee drastically, we have also had to cut the number of cash prizes to one $500.00 best-in-show award. The other categories; Design Award, Craftsmanship Award, Best Traditional Piece Award, Object d’Art Award, Best Minor Piece Award, and Peer Award will be awarded certificates. The People Choice Award has been dropped by unanimous agreement of the Board.

The deadline for submission of slides for jurying is September 1, 1988. Slides are the preferred method of jurying. Prints, sketches or actual pieces may be substituted for slides with permission of a board member. A late fee of $25.00 will be imposed for applications received after September 1, 1988. Questions can be answered by Pete Boorum (559-0979) or any Board member.

To reiterate, the Board feels strongly that the secret to success and longevity of the Northern Woods Exhibit is participation by a large number of our 130 plus members. We are certain that most of you have pieces which are of show quality. If you have doubt, let the Board be the judge. Finally, you don’t need a new piece to show because previously built pieces are welcome.

I will be coordinating the entries, and hope to receive yours soon.

Best regards,

Pete Boorum

Show Entry Coordinator
NORTHERN WOODS EXHIBIT — RULES FOR ENTRY

1. Entries will be limited to objects made primarily of wood.

2. Each entrant may submit any number of pieces for exhibition.

3. Previously exhibited pieces are not eligible for prizes but will receive critiques from the judges.

4. Items requested at the time of entry:

   A) **Color Slides:** One or more slides of each piece or related grouping which may include detailed views. Slides should be identified with your name and the piece name. Slides will become the property of the Guild, they may be used to promote Guild functions and will become a permanent record in the Guild archives.

   B) **Piece Description:** A description of each piece which includes dimensions, type of wood and other materials, construction methods, and finish. Include a price if you wish to sell the object, or state not for sale.

   C) **Biographical Data:** This should not exceed 50 word about yourself (if the Board has this information from a previous show, you do not have to include it unless you wish to update the information).

   D) **Entry Fee:** A $20.00 entry fee must be remitted with the application by September 1, 1988. LATE SUBMISSIONS WILL BE CHARGED AN ADDITIONAL $25.00 LATE FEE. Fees are completely refundable if for some reason your piece is not accepted at the preview.

5. The Guild reserves the right to reject a piece if there are flaws which were not evident from the slides and the piece is deemed unacceptable for viewing by the Board of Directors.

6. Neither the Minnesota Woodworkers Guild, or Bandana Square will be liable in any way for security of the pieces while on display. Each exhibitor should provide his or her own insurance.

7. All exhibitors must cooperate with the producers of the show to make their exhibits attractive. Small pieces shall be displayed on pedestals of the artist’s design, painted or laminated in an off white color. Pedestals must be plain but should reflect appropriate craftsmanship. Pedestals should have levelers at the corners since the floor at Bandana Square is very uneven. Pedestals are encouraged for all exhibited pieces since this makes the work seem more attractive and the show look more professional. Advertising is limited to portfolios and business cards.

8. Sale of displayed items is encouraged although all pieces must remain on display for the duration of the show.

9. The preview decision of the Board of Directors and the competitive decision of the Judges is final.
Entry Form

ENTRANT’S NAME ____________________________________________

BUSINESS NAME ____________________________________________

ADDRESS ____________________________________________________

_______________________________________ ZIP ____________

PHONE NUMBER (H) __________________________ (W) ______________________

You must be a Guild member in good standing to enter the exhibit. Include $25.00 annual membership dues for new members, and any dues that are in arrears for current members.

Information as required in rule 4B, for each piece entered describe:

Biographical information as required in rule 4C:

I have read the rules of entry and agree to the terms and conditions as stated.

Signed __________________________ Date ___________________

Return this form with your $20 entry fee and any dues you may owe.
Beech

Common Names -- European Beech, American Beech
Botanical Names -- Fagus grandifolia (European) Fagus sylvatica (American)
Habitat ------------- Europe, eastern North America

Beech is a northern temperate hardwood found throughout Europe and in parts of the Balkans, Turkey and Iran (F. orientalis). In North America beech is native to the eastern third of the United States and the adjacent Canadian provinces. Although some differences exist between European and American beech, the appearance, technical properties and uses of both species are quite similar.

European beech is described as a white to pale-brown wood, which can become pinkish when steamed. American beech is noted for a thick (often 3"-5"), nearly white sapwood, with a heartwood that ranges from light brown to a darker reddish-brown. Both are typically straight-grained with a fine, uniform texture. Quartersawn beech exhibits a characteristic fleck that many users find appealing.

Beech is heavy, hard, strong, high in resistance to shock and easy to steam bend. For strength, weight, stiffness and specific gravity, American beech is virtually identical to commonly used yellow birch. Beech requires extra attention when drying as it tends to distort. Beech will move a considerable amount during changes in humidity, even when dry.

In Europe beech rivals oak as the leading hardwood, and is used moderately in the central and eastern United States and Japan. Because of its close, even grain, beech works easily with hand or machine tools and finishes well. Product uses include furniture (especially turned and bent members), wooden spoons, kitchen utensils, tool handles, shoe lasts and flooring. It is also used for cooperage, and has helped make Budweiser, with “exclusive Beechwood Aging,” a leader in the U.S. beer market. Although it can hold its own in the brewing industry, beech is a poor choice for outdoor use unless it is treated with a preservative.

Beech is available as lumber or veneer (rotary or quarter-sliced) and is considered inexpensive.

Submitted by Mike Moher
A door program offering fast service that you can depend on. Orders will enter production twice a week, Tuesday and Thursday. We will ship or deliver in 7-8 working days from day order enters production.

This service is available on the 400, 500, and 700 styles in red oak.

We also offer a Red Hot Rush program that can cut the time in half on the above service.

All other styles and species can be shipped or delivered in 10-11 working days.

CALL: (612) 378-2223
Sliver Me Timbers!

by Tom Caspar

A large pedestal table I made snapped apart overnight. The top was a circle of solid ash, about five feet in diameter, and was five years old. Now it had an eight inch crack along a glue joint, 1/8 inch wide at the top's edge, with one board warped down at least 1/16 inch. Often old table tops are cracked. Repairing this new top involved the kind of detective work antique restoration requires. I aged a bit when my own work came back to be fixed by the same tools and skills I use for the tables of cabinet makers generations past.

What caused the crack? Sometimes the seasonal movement of a top is improperly restrained, but this wasn't the problem. The lumber must have been dried correctly, or it would have cracked in a number of places. The joints were sprung in the right way when it was glued. The combination of a bad warp and crack gave the game away: the problem lay in the internal structure of that warped board. I had used the widest boards available when making this top, both for the sake of appearance, and to minimize the number of glue joints that had to be evened up. Wide boards, however, are generally sawed off center of the log. Every board warps into a cup shape to some degree, always away from the heart of the tree. Looking at the end grain of the warped board, I noticed that the annual growth rings formed very tight arcs, forcing that end to cup dramatically. That warp pinched the board to become more narrow, and a glue joint failed. This was one of the longest boards in the top (the other end showed much less strain in the rings), and probably seemed perfect at the time. What a mistake!

A proper repair had to eliminate the warp as well as fill the gap and avoid any need for refinishing. The only way to relieve the pressures in the board was to remove the cause: rout out from underneath the warped section a large piece that would span across the open glue joint and leave only a thin section of the top. The idea was to glue back a stable piece of ash that would bend back the thin section with some warp in it and also bind the cracked glue joint together. But the trick was how to hold the top perfectly even and flat before the final routing and gluing.

The answer lay in using an old-fashioned repair gimmick: the sliver. Slivers are long, thin pieces of wood wedge-shaped through the length of the grain. They've been used to fill cracks in wood since the first table was made. They're easy to make. Be choosy about selecting the 3/4 to 1 inch boards that you cut them from: you'll need very straight grain in order to pare the sliver down with a chisel without splintering ahead of the cut. Experiment a bit. Also, choose lumber that is lighter in color than most of the wood you build with. Old tops usually have faded to a lighter color, and this is what you need to match in touching up. Here's the perfect use for those very light sapwood pieces of walnut that you've set aside.

Rip the planed board exactly parallel, then joint one edge about 2° to 3° off perpendicular. Use a fine rip blade and saw the sliver off. Repeat a number of times, varying slightly the thickness of the wedge from next to nothing to 1/8 inch. Squash the sliver by hammering on it before gluing it into a crack. When you can get at both sides of a straight crack, like in my table, pushing two slivers from opposite sides exactly fills it and will be a very strong repair. Using a number of clamps and battens, I held the mostly routed top exactly even, glued in the slivers, and crossed my fingers.

The top held. I finished the routing, glued on the new piece, evened up the slivers, and touched it up. The warp was gone and the crack invisible. To borrow from the architect's dictum that "form follows function," the motto above my workbench says "fix follows fault."

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:
Make your own lumber! Saw mill attachment for chain saw. Clamp on style, no holes to drill. Fits 28" or longer bar. $30. Call John Hoppe @ 721-2184 evenings.

For Sale:
12" Dewalt Radial Arm Saw. Excellent condition. $400. Call Ken @ 489-8224.

For Sale:
Capspray Model 300 low pressure spray unit. Good condition. $250. Call Ted @ 925-5294.
Beds

by Ken Collier

Beds are not complicated to build. You can make an excellent one with only eight pieces of wood: four posts and four rails. But in design, they are complex; they must be able to hold great weight, they must come apart for moving, but be rigid enough to withstand various kinds of bouncing, and they must be comfortable. Here are some guidelines for your bed design.

Mattress Sizes
Modern mattress/box spring combinations come in standard sizes:
- Cot: 30 in. x 75 in.
- Single: 36 in. x 75 in.
- Twin: 39 in. x 75 in.
- 3/4 Size: 48 in. x 75 in.
- Double: 54 in. x 75 in.
- Queen: 60 in. x 80 in.
- King: 72 in. x 84 in.

Use these dimensions for the inside of the bed frame. The box spring will fit in snugly, and the mattress will be slightly looser to allow for bedclothes. There is variation in thickness of both box spring and mattress, depending on quality and manufacturer. Typically a good set will have a mattress and box springs that are each about 7 in. thick. These thicknesses determine the width of the bed rails; they must be wide enough to cover the bottom couple of inches of the mattress, as well as the box spring. Corners of box springs generally have a radius of 2 in., which often require that the inside edge of the posts be radiused.

Mattress Support
There are various ways to support the box spring. These days, most frames support it only along the edge, with a wooden or metal ledger strip attached to the inside of rails, headboard, and footboard. Another approach is bed irons, strong L-shaped pieces of strap iron or angle. A stronger arrangement is to use slats, which distribute the strain on the box spring.

Old-fashioned beds were high; the supports for the mattress were 14 in. or more from the floor. Nowadays we require lower beds; they are easier for older people to get in and out of, and we like to be able to sit on the edge. I design a bed so that the box spring supports are no more than 10 in. above the floor. Contemporary beds can be even lower.

Bed rails are long, and they must be thick enough not to bend outwards. One inch finished thickness is a minimum.

You also have the option of building a "Hollywood" bed, where the box spring and mattress are supported by an adjustable steel frame (available at most furniture stores) with its own short legs. The headboard and footboard are separate units, bolted onto the frame from the inside, and not involved in the support of the bed. The sides of the bed are covered with bedclothes, and there are no visible rails.

Joinery
On traditional beds, the rails are usually jointed to the posts with a loose mortise and tenon and a bed bolt, whose head is recessed in the post and hidden behind a movable cap. The rail holds a captive nut for the bolt, and a special wrench is used to tighten the square-headed bolt. You can use a standard hex-head bolt instead, but it must be driven with a socket wrench. 5/4 stock for the bed rails gives you enough thickness to insert the captive nut.

Supporting the Box Spring

Later beds were joined with a variety of patented hardware. The most successful of these are the cast metal fasteners which mortise into the ends of the rails and hook onto a slotted plate on the posts.

Headboard and Footboard
The headboard and footboard are primarily decorative, so you have a great deal of design freedom. The bottom edge of the headboard should be lower than the top of the mattress to prevent pillows from slipping out.
Profile of A Minnesota Woodworker

Ken Collier

Interviewed and written by Bruce Kieffer

Like many other woodworkers, Ken Collier got inspired about woodworking from reading Krenov’s books. Ken was about 25, and studying to be a teacher in Chicago. And although he’d always been a mechanically minded person, his woodworking up to that point was pretty much limited to a childhood canoe paddle, laboriously smoothed with a hunting knife. “I thought Krenov’s furniture was beautiful, but more than that, I was entranced by the idea of making furniture professionally, in a home shop”. Using whatever shop space was available, Ken started teaching himself woodworking, gradually losing track of school teaching along the way. When he and his wife Nancy moved to Minneapolis in 1982, it was to set up a woodworking shop.

From economic necessity he started with a basement shop, and has stayed with a home shop since because of the freedom it has given him to do a great deal of solid-wood residential furniture. His first piece of serious furniture was the ash stool shown in the first Northern Woods show, built when his only piece of stationary equipment was an antique bandsaw. At the show he got four orders for stools, and started making furniture professionally from that point. Ken built furniture and cabinets for the next four years, then began writing a column on building furniture for The Family Handyman, a do-it-yourself magazine published in St Paul. He found that he enjoyed the writing, and has now closed his business to work for Handyman as an editor, where he writes about woodworking.

Ken likes both traditional and modern furniture designs, as long as they have plenty of personality. He has made special study of Shaker furniture, and built a number of Shaker-inspired designs (Like the Shaker bed that was in our third Northern Woods show). For the past several years he has been interested in older Scandinavian furniture, especially rural furniture from the eighteenth and nineteenth centuries. “It is very exuberant furniture,” he says, “the cabinetmakers used huge moldings, rich carvings, and vigorous scrollwork, often on pieces that were very large to begin with. Then they were painted in vivid colors with intricate floral decoration covering every square inch.”

“At first I thought I must be schizophrenic to like such seemingly opposite styles as the simple, spare, well-proportioned Shaker, and the wild, colorful, and excessive Scandinavian country furniture”. But Ken believes that what draws him to both styles is the strong sense of personality behind each one: each is in their own way a powerful emotional statement. He also claims that you can see the origins of some of Krenov’s design touches in the older Scandinavian furniture, especially the barrel-stave door construction and use of hand-carved wooden pulls. Ken has now built about half a dozen large pieces in the older Scandinavian style, including chests, beds, cabinets, and a sideboard. Most have been in painted pine.

Ken’s shop is in the basement of their home, and occupies about 900 square feet. He has a modest array of stationary power tools: 10” table saw, bandsaw, Myford lathe, planer and jointer, drill press, scroll saw, and dust collector. He likes the Delta scroll saw; “It gives such a smooth finish that I can often avoid making up a router jig to cut multiples of curved parts, and just cut them freehand on the scroll saw.” Like many other small-shop professionals, he uses the router a great deal. “I have four routers now, and I use them for all sorts of joinery, trimming, template work, and decorative cuts. I could even use a few more”

Ken is a great believer in the Guild. “Being without formal training in woodworking, I have had to pick up as much as I could from wherever I could, and the Guild has been a tremendous opportunity for me to learn from other woodworkers.” Furthermore, he says, writing for the Guild newsletter got him started as a free-lance writer and led to his present job as a woodworking editor. “The Guild has been great for me; a tremendous way to learn about woodworking, and to meet a great bunch of people”. Amen to that!
## Guild Meetings

### July

**July 19th, Tuesday, 7 pm**
Location: Olson Guitars, 770 East 7th Street, St. Paul. James Olson, 771-8774. (Take the 7th Street exit of I-94 east less than a mile, top of the hill.)

**Guitar Construction.** James Olson, a 1986 Northern Woods Best In Show and Peer Award Winner, will demonstrate how he constructs his beautiful guitars and also offer us insights on how he built his wide belt sander.

### August

**August 20th, Saturday, 10 am**
Location: Weir Woodworks, 212 3rd Avenue No. #313, Minneapolis (Downtown). Annette Weir, 338-9026. Park on street or rear of building lower lot. Enter through front of building.

**Computer Aid Design (CAD).** David Stovall, Architect, Director of the Mini-Apples Computer Users Group will show us how we can use an Apple Macintosh to do our shop drawings. This is a must if you own a computer, or are thinking about purchasing one.

### September

**September 20th, Tuesday, 7 pm**

**Scale Ship Building.** Bob Jenkins, one of our newer members and a doctor at the Mayo Clinic, will exhibit some of the ship models he has built, and the intricacies involved in building them.

### Upcoming Events

**September 9th-11th - Civic Center Woodworking Show**
**October 6th-9th - Northern Woods Exhibit at Bandana Square**
**October 22nd - Wendell Castle Lectures**
New Products For Woodworking

by Ken Collier

I have been to a couple of trade shows in the last few months and have seen some exciting new products for woodworkers. Here are some of my favorites:

Safest Stripper

This revolutionary product by 3M is a water-based paint and varnish stripper, so safe you can apply with your bare hands. Unlike ordinary methylene chloride-based strippers, Safest Stripper has no odor and no harmful effects to your liver and heart. It's a paste stripper, and unlike many other so-called paste strippers, it is thick enough to cling to vertical and overhead surfaces.

Methylene Chloride strippers evaporate rapidly, so you usually have to do one section at a time. If you leave for a while, chances are that the stripper has dried up and you have to repeat the process. Not Safest Stripper. It stays wet for up to 30 hours, so you can strip a whole piece of furniture at one time.

The only drawback I have found with this product is that it raises the grain of your work so you must sand after stripping. Safest Stripper is competitive in cost with conventional strippers, and will be available from retail suppliers soon.

Scotchguard Wipe-on Polyurethane

3M has another great-looking product due on the market in a few months, a wipe-on polyurethane varnish. It has the consistency of water, wipes on with a cloth, and dries in a few hours. Like an oil finish, the first coat soaks into the wood, and subsequent coats provide the build and sheen.

This varnish is certainly easy to apply: no brushing, no drips and sags to worry about, no problems with dust. But it also seems to be a great varnish in its own right. The laboratory test I saw compared it to every other consumer polyurethane, both wipe-on and brush-on, for stain, heat, and water resistance. Even though the Scotchguard varnish looked thinner on the wood, it gave the most protection. It not only makes a thin film on the wood, avoiding that plastic look that many people dislike about polyurethanes, but it is almost perfectly clear, so that it won't yellow light-colored woods or white paints and stains.

If this finish lives up to its promise, it may become the standard of the small-shop woodworker. It has the ease of use of an oil finish, the protection of polyurethane, and the beauty of lacquer. Who would want more?

Dyanite Blades

DML has come out with a line of saw blades featuring a revolutionary type of carbide, called Dyanite, which in industrial settings stays sharp up to 17 times longer than conventional carbide. They call their blade the Golden Eagle. It can be sharpened just like conventional carbide blades and is available in most standard sizes and tooth configurations. Cost is about 10% more than other blades. For professional shops, Golden Eagle may become the blade of choice.

Hydracote

Another recent arrival on the finishing scene is Hydracote, a water-based lacquer. It can be sprayed like ordinary lacquers, but without fire or health hazards, and though it takes longer to dry, its high solids content makes for a fast build up. It is available locally from Lyle's Sharpening, Maplewood.

New Cordless Tools

Cordless is the way of the future, and if you haven't experienced the new generation of cordless tools, give 'em a try. Skil, Black and Decker, and Panasonic have all come out with new high-power cordless drills, that have enough guts for drilling large diameter holes for hours.

Cordless tools have passed from being convenience items to being as close to necessities as any power tools.

Other Power Tools

Two arrivals in the plunge router market are worth looking at, both large, powerful, well-made machines. One is by Bosch, the other by Elu, an established Swiss manufacturer now owned by Black and Decker. I especially like the Bosch, which unlike other plunge routers locks in place automatically and moves only when you unlock it.

Plate joiners are getting cheaper and better. Porter Cable has improved the fence on their impressive and affordable machine, and Shopsmith has come out with a consumer plate joiner.

Ryobi has followed up on the great success of their compact planer with a 6-in. bench-top jointer. Solid-feeling tables and good controls, along with a very attractive price, will make this a popular machine. Wait for it; it'll be out by Christmas.

Horizontal Panel Raising Bits

Byrom has come out with a very impressive line of panel-raising router bits. Standard bits are pretty frightening to use because of their large diameter. Byrom made them safer by designing the bits to be used horizontally, so they're longer rather than large-diameter. They are also available with a Titanium dioxide coating, which keeps them sharp longer.
What is the Minnesota Woodworkers Guild?

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 Bruce Kieffer (698-5033) or Ken Collier (222-3653) 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!
Civic Center Show

The Civic Center Show was a great success due in part to the efforts of our co-chair Mike McLean and Wade Parker, and Board of directors representative John Hoppe. I would like to thank all of the Guild members that helped to staff the both. Many new members signed up to join the Guild. One of the new main attractions to this year’s both was the wood identification display designed and built by Wade Parker. This display will be used at all future Guild events.

Upcoming Events

Northern Woods Exhibit

By now all members planning to display should be ready with their pieces. Don't forget to make yourself a good pedestal for display. The floor at Bandana Square can be very uneven so a base with levelers is not a bad idea. Just make sure you make it strong enough to support your work. Good luck to all entrants.

This year’s show should be a great success and mark a turning point for the continued strengthening of future exhibits. Make sure to tell your family and friends to come to the show, everyone is welcome. A private reception for entrants and their families and friends will be held at Polly’s Slow Food Restaurant, in Bandana Square, Saturday Oct. 8th after the awards ceremony. Wine, beer, cider, and hors d’oeuvres will be served. Thanks to co-chairs Annette Weir and Elaine Carney for all of their time and effort to help make this year’s show great.

Wendell Castle

Saturday October 22nd. Two lectures will be given jointly sponsored by the Minnesota Woodworkers Guild and the Minneapolis College of Art and Design, MCAD. The morning lecture will be a private workshop held at 9:30 am. This will be an informal and relaxed meeting with Mr. Castle, Minnesota Woodworkers Guild members, and MCAD furniture design class students only. This meeting will be both design and technique oriented. Admission is free to all Guild members.

The afternoon lecture will be held at 2:00 pm and it’s topic will be more design related. Mr. Castle will discuss his growth and development and his attitudes toward modern design. This lecture is open to anyone who is interested, but due to limited seating, admission will be on a first come first serve basis, so send in your money now to reserve your seat early. Admission to this afternoon lecture will cost $5.00. Make your check payable to the Minnesota Woodworkers Guild and send it to: Jon Frost, Frost Cabinets, Furniture & Design, 500 N. Robert #432, St. Paul, MN 55101.

Elections

Guild board of directors elections will be held during our November meeting. If you are interested in being a board member please let me know, or make sure you show up at the meeting to let your intentions be known. Elections will be held from 7-7:30 pm, and the regular meeting will start immediately following the completion of the elections.

I have been a board member for the past two years, and I must tell you that this is the best part of the Guild. Yes its a big commitment, but the rewards outweigh the effort 10 to 1.

Winter Party

Tentative plans are to have the party at a St. Paul restaurant Saturday January 7th at 7:00 pm. Invitations will be sent to all Guild members in December.
Meeting Notes

June
A very informative meeting on Frameless Cabinets was held at Fine Woodworking. Butch Stelmasik was our host and leader with about 20 in attendance. Frameless construction is one of the hottest construction styles to hit the kitchen cabinet market. Every major manufacturer has at least one line of this European style cabinet.

Frameless construction is just as the word describes. A cabinet without a face frame. It has many advantages: less expensive to build, quicker to build, more interior cabinet space, more drawer and door space, sleek design, laminate look, European look. Each cabinet is constructed separately (modular construction). Therefore, it is easier to install and transport. The cabinet is put together with butt joints and screws. The cabinet is then placed on a plinth or frame which is set back from the front of the cabinet for a low space.

There are many types of materials available to be used in construction. Kortron, polytron, and melamine are just three that are available. The core is particle board with a white plastic like coating adhered to it. The other side can be plastic laminate or wood veneer for finished ends or left as is for interior walls. A dust mask is a must when working with this material.

Before construction can begin there are four things you must have: 1) a floor plan drawing, 2) an elevation drawing, 3) a cutting list, 4) a layout of your cutting list. (This may be done on graph paper.) Each cabinet is made of a bottom, back, 2 nailers, 2 sides, and 2 struts. After pieces are cut they should be edged where needed. Edge treatment can be done with plastic laminate, wood strips or T-edging. All hardware should be located in the interior and drilled. Any shelving holes should also be drilled at this time.

You must be sure that you do so on a flat surface.
1. Tack the bottom to a nailer with an air nailer to hold and then secure with zipper screws. (Zipper screws are used because they hold well in particle board.)
2. Tack and screw the other nailer to one side.
3. Tack and screw a strut to side and to a nailer. Struts are used for attachment of the counter top.
4. Tack and screw the side to the bottom. Butch sets the bottom back 1/8" from the front of the cabinet.
5. Tack and screw the other strut to the front edge of the side.
6. Attach the other side.
7. Attach the back. This squares up the unit. (Oversize the back if you wish to allow for square up and then trim using a router and a flush trim bit.
8. At this point, doors and drawers may be attached.

We thank Butch for his great demonstration. This is the second time Butch has shown us frameless cabinet construction. Both times the demonstration has been well received and attended.

July
Our July meeting was held at Olson Guitar in St. Paul. James Olson demonstrated how he constructs guitars.

Jim uses 1/4 sawn lumber and does all his own resawing. These blanks are used for front, back, sides and necks. The necks are laminated and roughed out. Bracing made from Sitka Spruce is glued to the front and back with a special clamping system that he has devised. Humidity control is very important at this point. Too much shrinking and expanding of this bracing could prove to be a real problem.

To bend the guitar sides he soaks the blanks in water for 3 to 5 minutes and then places the side on a form with a silicon heat pad over that until the wood begins to bend. It is left on the form 5 to 10 minutes at 250°F. When cooled, Jim places the bent sides into another form where he adds the head and tail blocks. He then adds kerfing which is held in place with approximately 60 little glue blocks and C-clamps. The top and back are glued in place and edge trimming is added. The fingerboard is shaped by passing it over the jointer with knives specially ground for this purpose. Fret slots are made by passing the fingerboard over a special set of blades which have been precisely spaced in a row. The neck is shaped with the help of a series of special jigs. The fingerboard is applied at this time.

A finish of 8-10 coats of lacquer is applied to the neck and body. The neck is attached as the last step.

Jim also showed and explained how he built his wide belt sander. He built most of the parts himself, and it took over a year to complete the project. The cost was approximately $2400.00. The sander was quite impressive.

Jim is an exceptional self taught woodworker. His guitars are an attest to that. He is also an impressive machinist, and if you look at the wall of jigs he has devised to make his guitars, an impressive pattern maker as well. We thank Jim very much for sharing some of his knowledge with us. I am sure everyone attending came away with a certain excitement. You know that Jim thoroughly enjoys what he does.

August
Architect David Stovall was the guest speaker for our August
meeting. As well as owning his own architectural company, David is the Director of the Mini’app’les Macintosh Special Interest Group. Mini’app’les is a statewide group of about 1000 members who own Apple computers. They meet monthly for support and education. His topic was CAD (Computer Aided Drawing), or drawings made using a computer.

Several years ago David decided he wanted to construct his own timber frame home. He had no previous woodworking experience. So he went out and purchased several thousand dollars worth of equipment and began the task of cutting mortise and tenon joints. With the help of family and friends, he set up the structure and completed his home. Whereupon he set out to make a set of these plans on his Apple Macintosh Plus computer. He uses this computer extensively producing drawings for his architectural business. The drawings were made using a program called PowerDraw II.

David passed along the following information if you are interested in purchasing a personal computer. First familiarize yourself with what is available to meet your needs. There are a number of computer magazines to read. Mini’app’les is a good place to contact others with similar interests. Find a knowledgeable person at the place you plan to purchase your equipment, but you should know what you want before you purchase.

David’s bias is admittedly towards the Apple Macintosh. He felt that the Macintosh was the only machine to buy if your main interest was to create drawings because they are easier to accomplish using this machine than on any others presently available. A Macintosh Plus like his own should now cost around $1300. David encouraged purchase of at least a 20 megabyte hard drive (about $500) instead of a second floppy disk drive for about $200 because the hard disk holds the equivalent of approximately 25 floppy disks. An additional benefit of a hard drive is much faster access to your computer files than is possible using floppy disks.

David suggested that beginners purchase a dot matrix printer such as the Apple ImageWriter II (about $500). There are three basic types of output devices available: the dot matrix printer which produces an image by means of tiny ink dots; a plotter which produces large drawing using colored ink pens; and the laser printer (our newsletter is produced on a laser printer) which is generally the most expensive. Drawing programs range in price from about $195 to about $1000, depending on your specific needs. Each program excels in certain capabilities, but has weaknesses as well. The trick is to determine what type of drawings you will produce the most, and then select the appropriate software package most suited for that type of work.

If you wish to do word processing, there are several very good programs which are easy to learn and use which run on the Macintosh and cost around $100. Of course there are other types of tasks which can be done on the Macintosh computer, such as database files, spreadsheets, billing and invoicing, just to name a few. David estimated that for approximately $250 a beginner could obtain the equipment and software needed to produce shop drawings, word processing, and at least one other application. He did suggest that you shop around because prices for hardware and software (programs) may vary widely.

David showed us how drawings could be done quickly and easily using his Macintosh. One of the advantages of using CAD is the fact that revisions to drawings may be made quickly. Libraries of frequently used symbols and common sketches may be stored on disk for future use, saving considerable time. His demonstration was very impressive.

We thank David very much for the valuable information he gave us. I am sure many were convinced that a computer would be a real asset to any woodworking shop, or home. Thank you David.
**Common Names** ----- Western Hemlock, Eastern Hemlock  
**Botanical Names** ----- Tsuga heterophylla (western), Tsuga candensis (eastern)  
**Habitat** ---------------- North America, Asia

Hemlock is a member of the pine family and grows in the United States, Canada, Japan, China and India. Although North America is the only commercial source, this multi-use softwood is shipped to many parts of the world. While historically a building construction wood, hemlock has recently gained popularity as an architectural and furniture wood because of a shift to lighter colored woods. The tree hemlock should not be confused with the poisonous biennial herb of the same name which has claimed many victims who have mistaken it for parsley.

Two types of hemlock are found in North America. Eastern hemlock, the state tree of Pennsylvania, grows from eastern Canada south to the Georgia mountains. Western hemlock, also known as Alaska pine, hemlock spruce, and Pacific hemlock, is one of the Northwest's most commercially important trees. It grows from Alaska to central California, and east through Idaho and Montana. The two woods differ in a number of ways. While western hemlock is fine textured, light in weight and easy to machine, eastern hemlock is soft, brittle and splinters easily, making it difficult to machine. Western, which is one of the harder softwoods, has a straight grain and machines like pine. It is non-resinous and easy on cutting tools.

Western hemlock, the state tree of Washington, is available in a variety of grades. The best - No. 2 and better - are generally free of defects and excellent when long lengths of clear cuttings are needed. Hemlock is often used for millwork. Lower grades are utilized by removing all defects, cutting the wood into smaller sections and lengths, finger jointing and edge gluing boards to proper dimensions and machining to profile. Hemlock's uniform grain and color - which ranges from almost white to a pale golden brown - make the resulting joints nearly invisible when a stain finish is applied.

Eastern hemlock is used locally, mainly for construction lumber, siding and pulpwood. Hemlock is not as strong as Douglas fir, but is better than spruce. The western variety is generally stronger than the eastern. Although it dries slowly, hemlock is fairly stable when dry.  
Submitted by Mike Moher
Dear Minnesota Woodworkers Guild,

I am proud to announce to you that on the 15th of July 1988, I will be soliciting work from craftsmen in Illinois, Wisconsin, Michigan, Indiana, Iowa, Missouri, Minnesota, and Kentucky. The WOOD B. GALLERY will be located in a historic building built at the "turn-of-the-century" in the town of Grayslake, Illinois. This community is ideally located in an area that is experiencing rapid growth, development, and prosperous times with no real end in sight.

I am asking you, the members of the Minnesota Woodworkers Guild to send to the above address, slide portfolios complete with description and asking prices. All functional and non-functional pieces will be considered. Terms are on a consignment basis, with a contract given, and all items will be insured while on exhibit.

And for all to know, seven percent of the net profits of the sales for each fiscal quarter will be donated to organizations trying to prevent "Global Deforestation" and are working to make sure through agro-forestry that Third World countries can provide exotic woods to woodworkers throughout the world and still preserve their forests at the same time.

In closing, I am looking forward to hearing from your guild. I am very excited about this venture, not only for myself but also for all those who will be participating. There will not only be financial gains that we will be experiencing. . . but also being able to do something that will benefit everyone.

Sincerely,
Carl E. Huston
The Wood B. Gallery
P.O. Box 695
Grayslake, Illinois 60030

(The following is an edited version of a letter from the Managing Editor of WEEKEND WOODWORKING PROJECTS magazine which was sent to the Guild in June. A copy of the actual letter may be obtained by contacting Bruce Kieffer.)

Dear Minnesota Woodworkers Guild,

WOOD magazine and its new spin-off, WEEKEND WOODWORKING PROJECTS come out in alternating months and are loaded with a variety of high-quality woodworking projects.

WOOD magazine contains articles of general interest to woodworkers, and often includes complex projects that may take several weeks to complete.

WEEKEND WOODWORKING PROJECTS, however, contains only projects that can be done in an evening or a weekend. We try to make room for full-sized patterns which allow woodworkers to make an exact replica of the projects shown in each issue.

As you can imagine, keeping both publications stocked with great designs presents a constant problem. That's where you come in. It's no secret that some of the best creative woodworkers around the country belong to woodworking clubs like yours. To date, it's a resource we've not tapped for good project designs. But as of right now, I'd like to change that.

Let me tell you what we're looking for. We're interested in kitchen, bathroom, and home office accessories; furnishing accessories; clocks; one-of-a-kind project ideas; wall hangings; projects with a country or traditional theme; kid's toys and furniture; special storage items; and turned functional items.

If you or your fellow woodworkers are making projects that fit into the above description, I'd be interested in looking at photos of the projects. I want to see only the very best! If it turns out that we see a project that we can use in either WOOD or WEEKEND WOODWORKING PROJECTS, we'll buy the idea for between $100 and $200 and publish it. We'll also buy the project from the originating woodworker and pay to have it shipped to us along with the woodworker's building notes. Keep in mind that the idea must be original, and within the skill-levels of beginning and intermediate woodworkers. Also, note that when we purchase a project idea, it is done on a non-exclusive basis. The original idea will remain yours, and you can still do anything you wish with the idea after it is published.

We'll respond to all submissions, and return whatever photos, plans, and other materials you mail in. Send your submissions to the following address:

Jim Harrold
Managing Editor
WEEKEND WOODWORKING PROJECTS
1716 Locust Street
Des Moines, IA 50336
No Guild meeting will be held in October because of the Northern Woods Exhibit and the Wendell Castle Lectures.

**October 6th-9th,** Northern Woods Exhibit at Bandana Square in St. Paul.

**October 22nd, Saturday, 9:30 am and 2:00 pm.** Wendell Castle lectures. The 9:30 am lecture is free to all Guild members. The 2:00 pm lecture is open to the public. See President's notes on page two for more information.

**November 15th, Tuesday, 7 pm**
Location: Waves of Grain, 3700 East 34th Street, Minneapolis, 724-3000. (Take East Lake Street to 37th Ave., go south 4 blocks to 34th Street.)

Storage and Handling of Lumber. Tom Milton and Harlan Petersen of the University Forestry Dept. will be giving a presentation and answering your questions.


**December 13th, Tuesday, 7 pm**
Location: Hill Murray High School Woodworking Shop, 2625 Larpenteur Avenue, Maplewood, 777-1376. (Take Hwy. 36 East to Century Avenue (Hwy. 120) South, turn right at Larpenteur.)

Veneering. This will be our first joint meeting with the 3M Woodworking Club. Bruce Kieffer and John Hoppe will be demonstrating.

**January 7th - Guild members only Winter Party. Invitations to be mailed in early December.**
Our Fifth Annual Show is a Success!

by Ken Collier

Another show has come and gone, our fifth annual show, and though it was fairly small, the quality was very high and there were some very impressive pieces. Bandana Square was again our host, and the overall look of the show was certainly very elegant. The judging seems to have been well accepted, and I think I can speak for all the participants in saying that the show was visually and socially a great success.

In no particular order, here are some of the pieces that impressed me. Steve Arnold showed off a lectern and matching pedestals in walnut that had very nice Japanese-looking legs. Pete Boorum exhibited his expertise with the hand-cut dovetail in a solid rosewood jewelry cabinet, that was sort of a miniature block front design. Tom Caspar's bible box had an impressively ancient looking finish, and Elaine Carney's cherry table had nicely carved Queen Anne pad feet. Butch Stelmasik had a fascinating wall-hung cabinet that was full of intriguing design details, including a gridwork back, a combination of exotic woods, dovetailed shelves, and an arrangement that hung the cabinet away from the wall. Jon Frost's hi-fi cabinet had stylish Art Deco curves that gave it a jukebox look, and Bruce Kieffer exhibited an impressive bird's eye maple dressing table with mirror, simple but with fine details. Craig Jentz showed off some of his cherry laminated dining chairs, and Henry Linder had a curio cabinet with an interesting barrel top.

One of the most popular pieces with the public was not actually in the show. Bob Kinghorn was exhibiting the walnut box with beautiful gilded incised letters that he uses to store his samples for signs. The box was elegant, but the samples were irresistible! All sorts of different letters, backgrounds, sandblasting effects, laminations, and carving styles were there to be fondled. How could a person resist, eh Bob?

Mary Thouin showed some of her new experiments in using marquetry on turned bowls, and Mary Redig, our other turner at the show, showed some of her experiments in color and abstract geometry. Bert Taylor had several new models of his folding convertible furniture, one with a luscious apple-green painted finish, the other an easy chair that turns into a cot-sized bed. Every show I am more and more taken with Bert’s designs.

Annette Weir showed off two pieces that were remarkable: a sculpted walnut quilt rack with inlay work, and an oak dining table with a top that reversed from oak on one side to plastic laminate on the other. Both had precise joinery, beautiful finish, and a strong sense of design without being flashy.

Well, the question in everyone’s mind is PRIZES. Here they are:

Honorable Mention: Tom Caspar, Picture Frame
Honorable Mention: Henry Linder, Curio Cabinet
Best Minor Piece: Mary Thouin, Ash Burl Bowl
Objet d’Art: Glenn Elvig, The Wildebeests are Coming
First Time Exhibitor: Craig Jentz, Dining Room Chairs
Traditional Piece: no award
Craftsmanship: Bruce Kieffer, Dressing Table
Design: Butch Stelmasik, Wall Cabinet
Peer Award: Annette Weir, Dining Table
People’s Choice: Bruce Kieffer, Dressing Table
Best in Show: Annette Weir, Quilt Stand

Our thanks go to the judges for volunteering their time, and for doing such a fair and even-handed job.

It’s not too early to start working on a piece for next year. We on the Board are already working on next year’s show, so why don’t you too? Let’s see some of that work!
What is the Minnesota Woodworkers Guild?

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 Bruce Kieffer (698-5033) or Ken Collier (544-2463) 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!
I would like to express my appreciation to all members of the guild for electing me to be the president. For those of you who do not yet know the new 1988 board of directors you can see them listed on page 2 of this newsletter. I would also like to commend our most recent past president, Joe Gosnell, and his board of directors for a job well done. One of the most dramatic and significant accomplishments of the past board was to realize that the guild no longer was a two class organization and to rectify the discrepancy in the dues members paid. There is now only one type of member and annual dues are $25.00 for everyone. This change solves the problems associated with trying to satisfy two distinct dues paying levels of members with the same programs.

I am proud to claim to be the longest participating member of the Minnesota Woodworkers Guild. I remember the days when woodworkers only talked of a possible association and then the beginnings of the Guild. I have seen the slow but definite growth and change in this organization. From the earlier years when the guild’s focus was basically on business concerns, to today’s view of the Guild as a social and educational organization. But through it all I realize the basic drive of the guild’s members is to get together with other woodworkers to discuss and learn more about woodworking. I often wonder how I would function today without all of the subtle tips and techniques I have pick up over the past 8 years. But most important to me are the friendships I have developed with other woodworkers.

I would not now assume this job of president if I didn’t feel there was room for improvement. The two major items I intend this new board of directors to focus upon are; increasing the Guild’s membership and increasing the participation of our members in all guild sponsored events. I plan to add some needed organization to all aspects of the Guild and to spread out the responsibilities to board members and any other members who wish to help. Board meetings are open to any interested member, so if you want to join us just give me a call and I will tell you where and when the next board meeting will be.

I would also like to thank all of the people who helped out at the Convention Center Show. The Guild considers that show to have been most successful and a major reason for our recent boost in membership.

Bruce Kieffer

Guild Members demonstrating different router techniques at the November Guild meeting.
**Member Meetings**

**September**
This informal pre-show meeting was held at Bert Taylor’s house only for participants in the 1987 Northern Woods Show. Layout and fees were discussed.

**October**
Ken Collier gave a brief survey of dust collection equipment and how to choose it at Bert Taylor’s shop in Minneapolis. About 15 people attended, and we broke off early to catch the Twins game on Bert’s TV. Ken emphasized that you must determine your needs first: dust vs. shavings, a whole shop or just one or two machines, etc. He discussed the two basic types of collectors: ‘upstream’, where the blower is between the source and the collection container, and ‘downstream’, where the dust-laden air first goes into a container, where most of it settles out, then into the blower. Even though downstream collectors are standard in industry, he recommended upstream collectors for small shops because they typically use plastic bags for collection, which are much handier than a heavy blower on top of a drum, and because the there are many imported upstream machines that are great values. For piping, he recommended staying with single diameter, 5 in. or 6 in., and avoiding all sharp bends. Be sure your collector is powerful enough to handle the length of piping planned.

We also held elections at this meeting. Bruce Kieffer was elected President, Ken Collier, Vice-President, Steve Arnold will continue his excellent work as Treasurer, and Craig Jentz, Jon Frost, Bert Taylor, Annette Weir, Pete Boorum, and Elaine Carney will act as Members at large. Anyone else who is interested in attending Board Meetings is encouraged to come.

**November**
Over two dozen of us, many of whom were new faces, met at the Woodworker’s Store for a demonstration of router techniques. Bruce Kieffer began by demonstrating how he cuts dadoes with the router. The first method is to use a template guide and straight bit, and a template with a rectangular opening. The second is to use a straight bit and a fence that has a hinged flip-up edge. The first cut begins the dado, then the edge is flipped up, and a second cut cut it to final width. Next, Ken Collier demonstrated pattern routing, using template guides and straight bits, and special straight bits with a bearing above the cutters. He is a great fan of this type, which allows an actual size pattern. The smaller sizes are cheap and readily available. Finally, Craig Jentz showed off his router table, built around a Makita 3 hp plunge router. It feature precise adjustment of the router in the table, and a foot pedal operation of the plunging. He whipped out a deep mortise in seconds using the foot-pedal plunging. Many thanks to the Woodworker’s Store for their hospitality!

**Board Meetings**

**September**
We met at Joe Gosnell’s house to finalize plans for show, specifically selection of judges, space layout, the slide show, etc.

**October**
No Board Meeting

**November**
We met at Baker’s Square Restaurant for the first meeting of the new Board. Elaine Carney is going be responsible for organizing upcoming meetings, Bert Taylor and Annette Weir are going to work on setting up next year’s show, and Pete Boorum is going to do the new member introductions and calling prospective members to sell them on the Guild.

**Letters**

Dear fellow woodworkers,

I am seeking the most efficient rack to hang Pony clamps on the wall. They must hang vertically, and the rack must be able to hold 40 clamps of various lengths. I would appreciate any ideas that you may have.

Thank you,

*Henry Linder, 489-7965 shop or 488-5241 home.*

Now that the membership rates are the same for “amateurs” and “professionals”, let’s get rid of the “amateurs” and “professionals” as titles. Let’s not demean the non-commercial serious woodworkers by calling them amateurs or hobbyists. How about “commissioned” and “non-commissioned”? Nice safe words that define income source and not ability.

*Craig Jentz*
We are pleased to have a long list of new members. Welcome all to the Guild!

**Jerome Seufert**
4387 Jansa Drive, Shoreview, MN 55128, (612) 483-0491
Jerome joined the Guild after seeing our display at the Auditorium show. Welcome to the Guild!

**Brian Kallioinen**
325 France Ave. North, Golden Valley, MN 55422, (612) 374-1706
Brian is a professional woodworker who specializes in architectural woodworking. He has taught woodworking in Michigan, and has spent the last two years in Finland. Maybe Brian would be interested in tapping into his teaching skills at a Guild meeting?

**Kenneth Henschel**
Kenny's Custom Knives
2300 Harding Street N. E., Minneapolis, MN 55418, (612) 788-6752
Ken’s business’ obvious specialty is custom crafted knives, but Ken is also starting to do woodturning. He prefers to work with specialty woods like cocobola and rosewood, pocketbook allowing. Youngblood Lumber Co. was Ken’s information source to the Guild.

**Thomas Hines**
3900 West 110th Street, Bloomington, MN 55437, (612) 881-2865
Tom decided to join the Guild to learn new woodworking skills after finding some information in the Woodworkers Store catalogue.

**Patrick Kartes**
Kartes Woodworking
2519 California Street N. E., Minneapolis, MN 55418, (612) 788-2107
Pat has been in the woodworking business in the Twin Cities for the past ten years and signed up with us this year at the Auditorium. In his business he deals mostly in custom cabinetry, millwork, remodeling and renovation.

**William Pyszka**
15078 Afton Hills, Afton, MN 55001, (612) 436-6484
Bill is an aircraft mechanic, but builds furniture for his home, Colonial style. For the holidays he’s contributed puzzles and other wood trinkets to a local craft store, To Bill’s credit is the introduction of another new member, Gary Thompson, and he plans to bring other friends to meetings!

**Roger Latta**
8515 Mitchell Rd., Eden Prairie, MN 55344, (612) 934-6246
Roger describes himself as a “serious woodworker”. He has jewelry boxes, the mainstay of his business, at Davlin’s in Saint Anthony Main, and also sells other small decorative items and furniture. Roger decided to see what the Guild was about after exposure to us in Fine Woodworking, the Woodworkers Store, and finally the Auditorium. After all that propaganda, who wouldn’t join?!

**Gary Thompson**
15308 Oak Ride Circle, Prior Lake, MN 55372, (612) 447-2593
Introduced to the Guild by Bill Pyszka, Gary has already attended a Guild meeting and is getting ready to step up from his “novice” woodworking status.

**Ross Schmidt**
26265 Morgan Ave. North, Chisago City, MN 55013, (612) 257-2590
Ross is a hobbyist, but is becoming increasingly busy with woodworking, especially making decoys, as he approaches retirement. After his interest was spurred at the Auditorium Show, he decided the Guild may offer his some projects to keep him busy.

**Patrick J. Dobbs**
4004 West 42nd Street, Edina, MN 55416, (612) 922-0820
Pat is a hobbyist whose interests are in furniture and carpentry. We hope he can take home plenty of information from our meetings.

**Wade Parker**
2032 Juliet Ave., St. Paul, MN 55105, (612) 690-3377
After witnessing the marvelous display of crafted woodwork at the Bandana Square Show, Wade was destined to join the Guild. His interest was heightened at the November meeting when he discovered a new way to use his Makita router...just wait for the 1988 meetings, Wade, you’ll be a Guild convert.

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.
Independent Contractors

by Michael B. Sokol, Attorney at Law

This “term of art” is ripe for the pitfalls created by a little knowledge. While it may sound good to call someone an independent contractor, the implications from both a liability and tax standpoint can be enormous. Before someone is labeled as an independent contractor it is important that you consider two things. First, what is an independent contractor? Second, do I really want to call someone an independent contractor for legal and tax reasons? The answers to these questions, well thought out, can make the difference between an intended result and a bad mistake!

An independent contractor is someone who provides services to another under an agreement, either spoken or written, to do a specific job over a set period of time. The main difference between an independent contractor and an employee is that the independent contractor has discretion over the method and means of performing the specific job usually using his own tools or resources. Whoever hires the independent contractor merely accepts or rejects the work product. By contrast, an employee receives directives and supervision from his “boss” and normally performs his work at the time and place specified by the employer using the employer’s tools or resources. If the employer is dissatisfied with the services of an employee, the employer can discipline and/or terminate the employee.

The law regarding independent contractors varies from state to state. Some states are more or less anxious to encourage the existence of independent contractors. In, our Supreme Court has determined that there are five important factors in determining whether or not a person is an independent contractor. These factors are as follows: 1) The right to control the means and manner of performance (i.e., Does the party hiring tell the worker how, when and where to do the work?), 2) The mode of payment (i.e., Does the hiring party issue a regular paycheck weekly, bi-weekly, etc.? Are employment taxes deducted from the payments made?), 3) The furnishing of materials and tools (i.e., Does the party hiring provide the object(s) to be worked on and the tools to do the work?), 4) The control of the premises where the work is done (i.e., Does the hiring party provide the workplace and limit access to workers?), and 5) The right to fire/discharge (i.e., Does the hiring party review performance and terminate the work relationship for economic or disciplinary reasons?). The Supreme Court has stated that no single one of the above factors will determine, by itself, whether an independent contractor or employment relationship does exist. However, if the above factors are mostly answered in the affirmative, then the person hired is likely to be considered an employee for legal and tax purposes.

Why would someone want to hire someone as an independent contractor versus as an employee, or vice-versa? Probably the most common legal reason for hiring an independent contractor is to limit the hiring party’s liability. Unfortunately, this does not always work. Many times the independent contractor is not as financially solvent as the party hiring, or does not have enough insurance to cover a large liability claim. If a party making a claim against the independent contractor can show that the party who hired the independent contractor and the independent contractor were involved in a “joint enterprise” where both benefited financially from the same relationship, and/or that both were negligent, then the party hiring may also be found to be jointly and severally liable together with the independent contractor for all claims. Fortunately, there is liability insurance you can buy to cover the acts of employees and independent contractors. If you use independent contractors or employees in your business make sure you have this coverage.

The second most common reason for designating someone as an independent contractor is to limit employment tax liability and to not furnish benefits such as insurance, pension, profit-sharing, etc. However, merely calling someone an independent contractor will not suffice. Tax law is based upon the concept of “substance over form.” This legal concept means that the facts will dictate the result, not merely what a situation is called. The only person who gets fooled is the one who thought that by calling someone an independent contractor that they would be considered as such. While a true independent contractor may be paid by the job or under contract, and amounts need not be withheld for employment taxes, it is best to check the arrangement out with your attorney and accountant before proceeding. Otherwise, it is important to note that an employer remains liable to pay all state and federal employment taxes due even if they were not withheld.

Whether you want to designate someone as an independent contractor is both a legal and financial consideration. Unless you are certain that you have a good understanding of the principles involved, such decisions should be decided only after consultation with your attorney and accountant. In most situations if the work you have others do is sporadic, done at their own discretion using their own resources and workplace, and you pay them by the job or unit, then you most likely have an independent contractor situation.

If you want to exercise control over the means and manner of the work done through the services of a regular worker who can be terminated at will, then you most likely will develop an employment relationship. While employees require withholding and payment of employment taxes, this is partially offset by the expensing of these items for tax purposes and entitlement to any job or tax credits available for targeted workers(i.e minority, handicapped, low-income, single-parents, etc.). Bottom line: Don’t be fooled by the sirens song of what sounds good. Many a poor sole has been lured to the depths by misinformation suggesting “better ways” to do things for legal and financial reasons. Ultimately, the responsibility for these decisions involve the business owner. If you don’t know, ask!

NOTE: The author is an attorney in private practice. He can be reached at Sokol Law Firm, 1800 Foshay Tower, 821 Marquette Ave, Mpls., MN 55402. The phone number is (612) 333-8333.
The Case of the French Bugs

by Tom Caspar

Beneath the surface of every antique lies a mystery. Some might be a pleasure to solve, but others lead to dark and dangerous places.

I got a phone call the other day from a friend who had just received delivery of a large armoire from the south of France. "There's lots of fine dust inside it, and little dark holes in the wood. A panel that the movers broke looks spongy inside, and the whole case is wobbly."

I arrived the next day equipped with a stethoscope, magnifying glass, sharp chisel, and a short talk on the habits of the powder post beetle. The armoire itself was stunning: eight feet tall by five feet wide, made of solid walnut carved by a provincial hand sometime in the early nineteenth century. Beautiful matching panels had been resawn from a crotch log, and the iron hardware was exquisitely hand forged.

"I'm worried whether this thing is going to stay together," said my friend, "and when you mentioned bugs, and spreading infestation, I wondered if I should send it back."

"Back! I thought a French piece of this quality has few relatives in Minnesota. "Whatever's wrong, we can fit it," I reassured him. "The first thing we need is some bright light."

Small wood-boring beetles lay their eggs just beneath the surface of wood furniture inside the cracks of seasoning checks or the characteristic open pores of such hardwoods as oak and walnut. Unfinished surfaces, like the underside of a table or inside of this armoire, are particularly inviting. The larvae burrow deep into the wood in search of food, creating a maze of tunnels packed with the powdery cellulose they cannot digest. They generally prefer sapwood, where is stored the carbohydrates they seek. Continually boring inside, the secretive larvae emerge as adults, leaving behind a number of small, light colored exit holes and a small trace of frass, or dust. They continue a cycle by reinfecting the same piece or fly off to a new victim.

Thus we may have an old chair leg or cabinet post with a wonderful patina that, with no notice, may be ready to completely fail. The first thing to check on the armoire was whether the emergence holes were light in color, indicating recent activity.

Most infected pieces I have repaired have been walnut, but only rarely have I seen the bugs themselves. Walnut may have only ten to twenty growth rings of sapwood in a plank. By turning it inside, most cabinetmakers generally hide the light colored wood rather than rip it off, especially in pieces of large section, as legs and posts. Inner surfaces are rarely finished, and are susceptible to insect attack. Sapwood-heavy pieces might be used where they’ll never be seen, except by bugs and the unlucky restorer.

Perhaps the worst example I have worked on was an upholstered high backed armchair whose walnut seat rails, completely covered by fabric, were not only riddled with tunnels but chopped up by the many tacks of a few generations of upholsterers. The last worker complained of not having any solid wood to staple into and sent the chair off to me. Fortunately most of the external parts of the chair were sound, having been finished all around and no sapwood used, but every rail and back of the frame needed replacing. Since the chair’s legs were braced in an “H” pattern by mortised and pinned stretchers that were not about to come apart, the catch in this job was to yank those rails of and replace them without budging the legs.

The armoire had certainly been bugged, but most of the holes were dark. I didn’t hear any chewing with the stethoscope. The broken panel looked like a sponge, where, at the edge of a wide board, unfinished sapwood was left on. The joints were loose with the stresses of time and old repairs, not weakened by wormy wood. The next test required waiting: we placed dark paper under and inside the armoire and waited a few weeks for any signs of fresh frass to drop. Nothing.

Unlike the armchair, the mystery of the dusty armoire was easily solved. The consequences of active and widespread infestation could have been disastrous, requiring the kind of dangerous restoration that the armchair required. Sometimes a simple problem will lead you into a den of thieves.
Pete Boorum's Jewelry Box

Two of the many finely crafted pieces at our Northern Woods Show at Bandana Square.

Todd Anderson's Silver Chest

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For Sale:
Horizontal Panel Saw, 2hp - 3ph - 10" - 4' x 8' table. $400.00, 333-3713 ask for Steve.

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:
1975 Ford Mustang II hatchback, 4 speed, $450.00. Call Bruce at 698-5033.

Quick Tips

After much research on dust collection ductwork, by far the best prices are to be found at: Midwest Spiro Pipe Co., 1633 Eustis, St. Paul, MN 55108. Ask for Gary at 642-5543.

Submitted by Henry Linder

A 12" or 14" pizza pan is handy in the shop. I use it for cleaning table saw blades and other items, and to keep small parts from rolling off the bench. Clamped to a low bench it holds water stones during sharpening operations. It keeps the water off the bench and the metal pan has enough ‘grab’ to keep the stone from slipping. Store the stones, immersed in water, in a tupperware container. (Be sure your water stones are the kind which can be stored in water.)

For oilstones, the trays that microwave dinners come in work well. Fill the tray with kerosene, and put a small piece of heavy screen wire in the bottom to keep the stone out of the sludge. Tape over the vent holes in the tray cover to prevent evaporation of the kerosene.

Submitted by Mike Hipps

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Sharpening: Flattening Your Blades Back

I recently came across an excellent article on sharpening; specifically, the importance of a flat back on a plane iron, chisel, etc.

The article describes a relatively painless method of “grinding” the iron back flat. To begin, obtain a piece of mild (soft) steel. I use a piece 3/4” x 4” x 6”. It should be “flat” enough as it comes from the steel mill, but you may prefer to “draw file” it with a standard size mill file (for metal work), to lessen any high spots.

Moisten the surface of this plate with water and sprinkle some 220 grit silicon-carbide powder on it. Place your plane iron down on its back and begin to work as you would over a sharpening stone. Apply moderate pressure as you go, utilizing the entire surface.

Here’s the interesting part. One would think that the “soft” steel plate would wear down to be an uneven plane, not so! Actually the sharp silicon particles become imbedded in the steel and the tool rides on this “slurry”! Work this a few minutes, adding more silicon-carbide and water as needed. Then rinse off your tool and see how much work remains. I lapped four irons this way in 1 hour and 15 minutes! You now have a dull grey iron that is flat. To improve this to a polish, proceed to whet the iron as usual on oil or water stones.

I have found this to be the easiest way to flatten an iron - which is absolutely necessary if you’re needing a sharp edge. This method can also be used to re-flatten your water/oil stones.

As mentioned above, I found this useful flattening method in an article in the #47 issue of “Woodsmith” at the Woodworker’s Store on Lyndale. This is but a summary of that article on planes, their irons, sharpening, etc. If this piece of information is useful to you, I’d strongly suggest you purchase a copy of the #47 issue. Its $2.50 cost is worth the investment!

Silicon-carbide powder is available at Mn. Lapidary Supply (near Dupont and Lake) for $3.00/lb. Phone #872-7211.

Submitted by Jeremy Gubbins

White Ash

Common Names: ------ White ash, green ash, Oregon ash
Botanical Name: ------ Fraxinus americana
Habitat: --------------- Eastern U.S. and Northwest Coast (Oregon ash)

In honor of the victorious Minnesota Twins, our subject this issue is the wood of the famous Louisville Slugger baseball bat, white ash. White ash is a very light colored, almost white wood, with coarse open pores. It is dense, strong, and heavy. All commercial white ash is from the wide sapwood of second-growth trees, which has the desired light color; the heartwood is dark brown, and is sometimes sold as a separate species, “olive ash”. White Ash is a wood with a wonderful combination of beauty and practicality. It is very strong, with the ability to bend without breaking, making it the wood of choice for baseball bats, oars, and shovel handles, as well as all sorts of bent and laminated parts: snowshoes, old-fashioned landing nets, tennis racquets, and chair parts. Its springiness makes it comfortable in the hands, unlike other strong woods like oak and hickory, which are much stiffer.

Ash is also one of the most popular species for both modern and traditional furniture. In modern furniture, its blond color and even grain make it compatible with simple lines, while the open pores in the grain allow it to be stained in imaginative ways. One of the more popular looks these days is ash stained black, with no filler, and finished with gloss lacquer - the grain shows up well and the glossy black is very stunning. Another style that is making its way here from Europe is 'pickled' ash, where the wood is given a light wiping with a white stain that fills the pores but gives the rest of the wood only a slight lightening. Ash’s ability to take a stain well makes it a general purpose workhorse in traditional furniture, where it can often be mixed with oak. I find that customers often like ash if they have a lot of oak trim in their house; the coarse grain of the ash looks well with the oak, but has a distinctive, unusual, and more modern appearance.

Ash presents no unusual problems in working. It planes beautifully, and takes an oil finish especially well, although it takes on a yellowish cast when oiled that is not to everyone’s taste. It is readily available from several of our local yards, in a wide variety of thicknesses, and in an air-dried form for steam bending. It is moderately priced, about the same as oak. Ash plywood is also available, but generally only in a rotary cut version, which because of ash’s widely spaced grain, looks unpleasantly wild.

Submitted by Ken Collier
Annette Weir
Weir Wood Works
212 North 3rd Ave., Suite 313
Minneapolis, MN 55405

Interviewed and written by Ken Collier

"Annette, you are taking up a place in the class that a boy needs to go out and get a job," the high school principal said. "What good is it going to do you to take wood shop when you are going to get married and raise a family?" Well, if that misguided principal was around today he would have to eat his words, because Annette Weir has gone from having to fight to take high-school wood shop to become one of the best of our Minnesota woodworkers.

It wasn't as if she knew all along that she wanted to be a woodworker - taking wood shop was something of an act of teenage rebellion. But she showed talent, and after working at various other jobs, getting married, and having a child, she decided to enroll at North Hennepin AVTI. She found it an excellent program, and got a firm grounding in professional cabinetmaking. After working for Ted Gordon, she opened her own shop, now in the warehouse district of Minneapolis.

Her shop is not large, but it's clean and airy, and in an interesting building. She has a good Powermatic table saw, good benches, and good portable power tools, and now that she won some money at the show, she is going to buy a router-based mortising machine from Strong Tools.

Most of Annette's business is residential furniture, which she makes either for designers or their clients. Only rarely does she do kitchens or commercial cabinetry (although when I talked to her she was in the middle of a large kitchen job built entirely in solid wood.) The designers she has met in circuitous ways, through friends, other clients, and so forth, rather than through any marketing approach. Only twice has she done pieces on speculation, the latest one being the oak dining table which won a prize at our last Northern Woods show.

This table is also her favorite piece to date. She designed the table around the piece of oak veneer that forms one side of the top, which comes off, flips over, and reveals a practical plastic laminate on the other side. To give the table an Arts and Crafts flavor she incorporated the thick legs with pyramidal tops and the ebony accents. It was one of my favorite pieces at the show, because besides the perfect joinery and beautiful surfaces, it showed a simple and thorough conception that appealed to me. Function is clearly important to Annette. For instance, she says she would like to design some chairs with strong vertical elements to go with the oak dining table. "I'd like them to have the look of Frank Lloyd Wright, but without making you sit uncomfortably upright". Annette also likes the less flamboyant Art Nouveau furniture and likes to see furniture that is decorated, not too starkly simple.

Annette has recently volunteered to act as a member of our Board of Directors, where she is now working on the show(s) for next year. She hopes that the Guild can be a resource for professional members like herself, providing access to marketing advice and answers to questions about running a woodworking business, besides being a social group and a source for general woodworking information.

When I asked Annette what she would like to see her business become, she mentioned selling through galleries, meeting new designers, and being able to ship her work. But then her eyes took on a far away look, and she talked about a shop in the country, part of a post and beam home she had built herself. Like her dining room table, you turn over her practical side and reveal a romantic woodworker, in love with the tools, the materials, and the life - the perfect picture of a Minnesota Woodworker.
### Guild Meetings

#### January

**January 19th, Tuesday, 7 pm**

**Perspective Drawing**
Gary Aulick from A’s Contracting will demonstrate the methods he uses to render objects in three dimensions. This is your chance to get the basics on how to put your ideas on paper and see what they will look like.

#### February

**February 16th, Tuesday, 7 pm**
Location: Ackerman’s Furniture Service, 1110 E Hwy 13, Burnsville. 890-2284.

**Furniture Refinishing**
Ackerman’s is one of the oldest refinishing and repair shops in our area, and we will be getting a tour of their operation, including a demonstration of the various steps in the complete refinishing of a piece. Who among us doesn’t need some help in this area?

#### March

**March 15th, Tuesday, 7 pm**

**Plate Joinery**
Plates ("biscuits") are a popular joinery method for big professional shops. The special machine required is now being sold at very attractive prices, making this method available to all of us, amateur and professional alike. Come see the technique demonstrated and compare the different brands of machines.

### Events

#### January


30th, Bandsaw Techniques at The Woodworkers’ Store, 3025 Lyndale Ave. South, Mpls., 822-3338.

Sawdust Session every Thursday evening 6:30 pm - 8:00 pm at the Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844. Call for topics.

#### February

1st - 3rd, 3 Day Lathe Turning Seminar at the Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844.


9th, Tues., 7 pm, Woodturners Association Meeting at the Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844. Call Mary Redig 483-3489 for information.

13th, Table Saw Joinery and Technique at The Woodworkers’ Store, 3025 Lyndale Ave. South, Mpls., 822-3338.

13th - 15rd, or 22nd - 24th, 3 Day Fundamentals Course at the Shopsmith Store, 1667 W. County Road C., Roseville, 633-6844.


#### March

5th, Bentwood Lamination at The Woodworkers’ Store, 3025 Lyndale Ave. South, Mpls., 822-3338.

12th, European Hardware at The Woodworkers’ Store, 3025 Lyndale Ave. South, Mpls., 822-3338.


29th, Sat., 9 am - 3 pm, Rudy Oselnic Demonstration for the Woodturners Association at the U of M Farm Campus. Call Mary Redig 483-3489 for 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, 998 Orchard Lane, Roseville, MN 55113, 483-5647.