Traditional Joinery

by Pete Boorum

I learned traditional joinery when I first started woodworking as an amateur. I wanted to make furniture, and furniture in my native New England meant traditional furniture. My first few projects were colonial country in style and these evolved into Queene Anne and other eighteenth period pieces. Almost all of my original work was from plans and instructions by Franklin Gottshall in one of his several books which provided a mass of styles from which to choose. Soon I was deeply committed to the art and practice of traditional joinery.

There are two basic joints which are needed to reproduce the masters. The mortise and tenon is used when making frames and panels. Frame and panel construction was used before plywood anywhere a large surface was needed. Most frame construction is joined with the mortise and tenon. This includes chairs, table frames, carcasses and even quality doors. The dovetail is the second joint which is used in traditional furniture. In drawers, desktops, and boxes of all shape and sizes the dovetail makes a very strong joint which is not demanding on glue and does not require clamping. The dovetail was universally used where two wide, thin parts needed to be butt joined. Before plate joinery and without using exposed screws, it was the only way. Once able to serviceably produce the two joints, I was amazed how much furniture I could handle.

I don’t think of traditional joinery as hand joinery. I go ahead and make the joint using various methods to insure it comes out right. Some operations work well by hand; sometimes a machine is easier. Often I interchange hand and machine cutting methods for variety. I often cut most of the dovetail by machine, but I seldom use the router dovetail jig except where there are many large drawers to make. The router tails don’t look as good to me.

Rather than attempting to describe methods in detail, I would like to pass on some tricks that I have learned over the years. First regarding the mortise and tenon:

- Tenon thickness should be about 1/2 the stock thickness.
- Clamp the ends of the frames to avoid splitting if the fit is a little too tight.
- A press fit should require tapping to assemble and disassemble. If heavy striking is required then the tenon needs to be trimmed. Cut the tenon over size and shave it with a fine cabinet rasp. The difference between tight and loose is less than 1/100th of an inch. Stay loose to avoid splitting.
- Round tenon corners with a rasp or file to fit a routed slot.
- Use a metalworking vise to squeeze the faces of the tenon to fit easily into the mortise. The tenon will return to its original thickness with glue, making the joint tight.
- Mark out the mortises from the face side of the stock and ALWAYS CUT THE MORTISES FIRST.

Mortises and tenons are straightforward conceptually, but dovetails are geometrically tricky at first. Lumber selection and orderly layout is crucial particularly with large, wide pieces. Again, there are some tricks that could prove helpful making dovetails:

- For good dovetails, lumber must be straight across the endgrain with no cupping. Try to plane lumber the same day it is dovetailed. The ring pattern on the end grain tends to straighten out as the lumber dries. Select the lumber so the convex side of the grain ring pattern is on the inside of the box. As the wood dries, the dovetails will pull together at the ends rather than pulling apart.
- Always mark the reference edge and the reference face with a line and squiggle in soft pencil. THE REFERENCE FACE IS THE INSIDE AND THE REFERENCE EDGE IS THE TOP OR FRONT.

- English tails are 11 degrees and German tails are 15 degrees.
- Lay out all four sets of pins with a fine pencil or knife first. Leave the line when the pins are cut. Trim to the fine line with a sharp chisel. Blacken the waste with pencil before cutting. If one is not careful it is very easy to remove the pins and leave the waste.
- Use the pins to mark out the tails with a fine pencil or a knife. Leave the line and fit with a sharp chisel.
- When cutting by hand, use very little pressure on the saw. Use a very sharp chisel with little bites.
- Start with cherry or oak. These woods are easy to cut.
- Use good, light, sharp tools, and lots of practice.

Making serviceable traditional joints is a satisfying experience which not only allows traditional furniture construction, but also opens the door to limitless adventures in design. Tage Frid, James Krenoff and Franklin Gottshall provide different equally valid methods of traditional joinery. Ian Kirby gives a riveting performance on dovetails. I have experimented with most of their methods, which all seem to work. In the process of making traditional furniture as well as designing and adapting modern pieces, I used these mortise and tenon and dovetail joints in almost every project.
The Guild

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Bruce Kieffer, 642-9615

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John Hoppe, Joe Kaeder,
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1/4 page (3 5/8" x 4 3/4") ........................................... $40.00
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Full page (7 1/2" x 9 3/4") ......................................... $125.00

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

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P. O. Box 8372
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Deadline for submission of materials is six weeks prior to the 1st of each Quarter. Next Issue deadline is May 20th.

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.

Need Help:
Boatbuilder completing a 65' schooner needs assistance in construction of joinery components in teak and mahogany, i.e., drawers, doors, etc. Nights and weekends, Lake Minnetonka area, completely equipped shop, experienced woodworkers only. Contact Tom Smith @ 863-5634.

For Rent:
Complete commercial wood shop with machinery, all utilities paid, $740 PER MONTH. Located one mile from downtown St. Paul in a historic Victorian building. Drive up entry, office space, bathroom with shower. Available April 1st. Call Jim Oakes @ 221-0416

For Sale:
Sears 8" bench model table saw and motor. Excellent restored condition, most cabinet parts are cast and the table is in very nice shape. $85.00

WorkRite Model 3000 wood welder. Operates perfectly; is in near new condition. This is a powerful machine capable of effecting bonds through one and one half inches of solid wood. We used it for a specific job and do not need it for our current operation. $500.00

Ritter in line boring machine. Drills ten holes at a time on 2" centers. Complete with drill press and cabinet. $525.00

For Sale:
Cresent 12" jointer, 3hp/3phase, direct drive, 4 knife round head, all cast iron, with knife grinder attachment $2,000.

Rockwell 13" x 6" planer, 5hp/3phase, variable feed rate, floor standing model, with dust hood. $1,800.

Murphy Rodgers model MRT-7A dust collector, 3hp/3phase, double bag/barrel. $800.

Northwestern Bell phone answering machine. Time tested without any problems ever. Simple and reliable. $300.00

2 1/2' x 5' metal box pole sign. This mounts to a 5" pole set in the ground. Just repaint both faces and you're ready for business. I can supply the name of an excellent sign painter. $50.00.

Complete burglar alarm system. $300.

Call Bruce Kieffer @ 642-9615.

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President's Notes

So what’s been happening with the Guild? Well to begin with we have two new board members, Brad Daggy and Roger Lee. I would like to thank both Roger and Brad for volunteering to join the board. Our most recent event, the winter party, was a great success. Many members attended and enjoyed themselves even though the weather was terrible. Thanks to Jerome Seufert for a great job organizing this party.

Upcoming Events
We have lots of excellent events planned for remainder of this year. To begin with we are having a pot luck picnic from 10am to 4pm, June 24th at Hidden Falls Park on Mississippi Boulevard just south of the Ford plant in St. Paul. The park is adjacent to the river and has a boat launch. Shore fishing is good so bring your fishing gear and bait. If you would like to help, or maybe bring your barbecue, then call John Hoppe.

The next event we have scheduled is a tool swap. Brad Daggy is the chairperson for the tool swap. This year more effort is going to be taken to advertise completely in both newspapers, and other places in order to get a large turnout.

Then in early September the Civic Center woodworking show returns. We will have a complementary booth again this year. This show is a great opportunity for woodworkers to meet other woodworkers as well as see what’s new in the field of woodworking. Members who staff the booth will get free admission to the show. Sign up sheets will be available at the July and August meetings.

Then comes “Northern Woods”, which is already scheduled for October 5th through October 8th at Bandana Square. Now is the time to start planning your pieces for the show. Don’t wait too long and miss one of the best opportunities the guild has to offer you as a member. I know I’m going to have a piece in the show, and I hope you are too.

The last major event planned for this year will be an exhibition at International Market Square, sometime in November. Annette Weir is chairperson for this show. International Market Square has offered us a space to display some of the pieces that will be shown at “Northern Woods”. In order to display at International Market Square you’ll have to have been juried and shown at “Northern Woods”. There will be no charge for members exhibiting in the International Market Square show. This will be a great opportunity for all members, and particularly our professional members, because International Market Square is the place where designers go to see what’s new. If you’d like more information regarding this show, or you’d like to help with the show’s preparation, then give Annette a call.

Now you may be asking yourself, “How about another lecturer, like Wendell Castle?” The board of directors has decided it’s best to schedule lectures in the spring of the year in order to balance our annual event calendar. In this regard we are planning for a well known woodworker/lecturer to speak in the spring of 1990. As of yet no one has been chosen to give this lecture, but if you have a request for a particular lecturer, please let me know.

Membership
Ever since the guild changed the dues structure there has been a steady increase in the growth of new members. We still have plenty of room for more members. One way for you to help increase membership is to pass your newsletter along to someone you feel would benefit from being a member in our guild. If everyone did this, membership would grow tremendously. And as you know, the best form of advertising is word of mouth, so get out there and promote the guild.

Newsletter
For the past two years the newsletter has been timely and predictable. As co-editor of the newsletter my goal has been to make sure the newsletter is mailed on the first of each quarter. Also you’ve probably noticed some columns disappearing and then reappearing. The main reason for this is economics. We have found it more economical to produce an eight page newsletter, rather than a longer edition. This limits the available space and therefore requires us to be more selective as to the content of each issue.

Personally I would like to see more members write letters discussing their views of the state of the guild. This is a perfect forum for you to tell your peers how you feel about the guild and how to improve the guild.

One column that may disappear completely from the newsletter is “Meeting Notes”. Elaine Carney has been writing this column for the past two years, along with her other guild related responsibilities. Recently she asked me to find a replacement for her. If anyone out there is willing to write these notes please let me know. Both Ken Collier and myself will be happy to give suggestions to make the writing easier.

I’ve always felt it important to tell members what they may have missed at the meetings. All I can do is ask once again for someone to write this column. I hope someone will volunteer soon before “meeting notes” has to be dropped from the newsletter.

Elections for 1990
It may seem a bit premature to be discussing elections now, but truly it’s not. This being my second term as president makes me realize the need for continuity in the board of directors. We presently have a strong board of directors and I want to see it stay that way. I feel I’ve done as much as I can to help the guild and at the end of my term it will be time for someone else to take over as president. So if you think you may want to be president you should let me know. I have to admit I like being president of the guild, but I also know that the guild will be best served by bringing in “new blood”.

Bruce Kieffer, President
Saturday July 15th,
9 am to 12 noon

2242 University Ave. W., St. Paul, in the rear parking lot.
(At the intersection of University Ave. and Hampden.)

Open to the public

This will be an excellent time
to buy and sell used woodworking equipment.

Sellers need to fill out and return a flyer that will be available at the May and June Guild meetings.
Flyers will also be available at local woodworking retailers.

For additional information contact
Brad Daggy at 780-9085
or Jerome Seufert at 483-0491.
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OCTOBER 5TH THRU 8TH 1989

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POT LUCK PICNIC
June 24, Saturday, 10 am-4 pm

Location: Hidden Falls Park on Mississippi Blvd. just south of the Ford Plant in St. Paul.

Barbecuing, boat launch, shore fishing and lots of fun in the sun! Bring food to share with everyone else.

Call John Hoppe @ 721-3184 for more information.
Meeting Notes

Written by Elaine Carney

December
Our December meeting was held jointly with the 3M Woodworking Club at Hill-Murray High School. About 50 members from both groups were present. Bruce Kieffer and John Hoppe were our guest speakers for the evening and their topic was veneering.

Any species of wood can be cut onto veneer. Veneer is cut off of logs with large knives. The grain pattern of veneer can be cut with several variations. Plain Slice or Flitch, Rotary, Quarter Sawn, and Rift are the most common.

There are several different ways of laying up veneer. Whether you Slip Match, Book Match, Random Match, Diamond Match or Mirror Match depends on the look you want to achieve. Slip matching is done by taking successive pieces off the top of the flitch and laying them side-by-side. Book matching is achieved in the same way except that matched pairs of two pieces of veneer are taken from the top of the flitch, opened and laid side-by-side. With random matching you take veneers and lay them side-by-side in no particular order, but still take care to try and find similar grain patterns.

Some veneers may need flattening. This may be accomplished by soaking veneers with a sponge dipped in glycerine and water. The veneers are then put between several layers of newspaper and clamped until dry, taking care to change the paper often. A suggestion was made that blank newspaper, or craftpaper, be used to eliminate the possibility of newsprint bleeding onto the veneer.

Joining veneers can be done in a number of different ways. Bruce uses a jointer. He holds the veneer tight to the jointer fence with a flat piece of lumber supporting it while jointing. John, on the other hand, clamps the veneers between two pieces of flat material leaving a small bit of the veneer extending out beyond the edge. Then he’ll clamp a straight edge, such as a drywall square, to the bottom of the stack. Next, with a flush trimming router bit in his router, he’ll ride the bit against the straightedge and cut a clean edge on the veneer to be joined.

There are two types of veneer tape. Perforated and non-perforated. Both can be used to join veneers. The difference is the perforated tape can be buried in the glue line, where as the non-perforated tape must be outside the glue joint, and removed from the veneer when the glued up panel is dry. Both have their advantages and disadvantages, but which to use is just a matter of choice.

When seaming veneers together, tape the two veneers at the jointed edges. When the tape is dry, flip the sheet over and fold open the seam. Put some yellow glue into the seam. Then lay the veneer sheet flat and allow this glued seam to dry. This sheet is then laminated to a core. Medium density fibercore or particle board seem to work best. But remember, no matter what you use, both sides of the core should be veneered to avoid cupping of the material. Use wood glue, not contact cement, to laminate the veneer to the core. Make sure the veneer is larger than the core because of slippage of the veneer while clamping.

Put your laminated piece between two pieces of flat material. Clamp this “sandwich” with cauls. Cauls are either flat pieces of wood shimmed up in the middle, or slightly arched pieces of wood. The cauls apply pressure to the middle of the “sandwich” first and force the glue to the outside edges.

After the glue is dry, a router with a trim bit can be used to trim away the excess veneer. Veneers may be bought locally or from the Woodshed in New York.

Several good books on the subject are: “Practical Veneering” by Charles H. Hayward; “A Manual of Veneering” by Paul Villiard; “15 Minute Instructions on Veneering” by James W. Dumas (available from the Woodshed in New York, telephone (716) 876-4720).

We thank Bruce and John for an excellent and most informative meeting.

January
The January meeting of the Guild was held at Shopsmith in Roseville. About 25 people attended the meeting.

Pete Boorum demonstrated some interesting techniques of hand joinery. He began with dovetails, explaining how to make the cuts and the types of tools required. Pete uses a common chisel he has modified with a double bevel to allow for cleaner cuts when chiseling out the dovetail. For laying out the dovetails he uses a number 3 or 4 pencil, because the lead is harder and will keep a sharp point longer. When using a dovetail saw, he suggested that light pressure be applied in order to make more accurate cuts.

Pete showed us a hand dovetail box he made while studying under an old world master. The box was joined by dovetails on all four sides. He said it took him approximately 30 hours to build. Since that time, he has become very adept at cutting dovetails. Pete says the stock being dovetailed has to be flat. When looking at the end grain the concave side of the rings should be to the outside. This keeps the dovetails from separating at the ends.

Pete then showed us two different methods he uses for making tenon joints. One way is with a tenoning jig on a tablesaw. The other is done on a tablesaw with two saw blades separated by a spacer on the arbor. Then Bruce Kieffer explained how he makes mortises and tenons with a router and a radial arm saw.

We would like to thank Ken Johnson of Shopsmith for his full cooperation in making this a great meeting. Thank you Pete for your great presentation.
White Oak

Family: Quercus alba
Habitat: Eastern United States

Oak. Oak. Oak. It's everywhere and everyone seems to want it, but rarely is a distinction made between the two types of oak commonly used in North America - red and white.

While oak has been the hardwood of choice for furniture and millwork throughout the 1980's, the majority of the oak sold and used in the midwest is red (Quercus rubra). Although white and red oak may appear identical to the novice woodworker or customer - especially if a dark stain has been used - the subtle differences in color, pattern and texture can easily set a piece of furniture constructed from white oak apart from those made of the more common red.

The American white oak, Japanese oak and European oak are similar in appearance and physical properties and can be considered together as white oaks. The American white grows in the eastern U.S., especially in the central states and down through the Appalachian region. The tree grows up to 100 feet tall, with trunk diameters of seven to nine feet common. The wood ranges in color from light brown with a grayish tinge to a pale yellow-brown.

White oak is often quarter-sawn to produce a flake pattern that is more striking than in red oak because of the white's longer rays. It also produces a pleasing comb-grain, pin-striped figure when it is rift-cut.

The pores of white oak are filled with a substance called tyloses, which makes the wood useful for watertight containers. The tannic acid in the wood protects it from fungi and insects. These two characteristics make white oak an excellent choice where high strength and exterior durability are needed. In addition to furniture, paneling and flooring, white oak is used for shipbuilding - especially fishing boats - and for the staves of sherry and whisky casks.

White oak is readily available as solid lumber or veneer in plain, quartered and rift-sawn patterns. Solid lumber is currently slightly less expensive than red oak, while veneered sheet products are slightly higher.

Written by Mike Moher

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April

April 18, Tuesday, 7 pm
Location: Fine Woodworking, 3010 22nd Avenue S., Minneapolis. 721-3480. (Take Lake Street to 22nd Avenue S. and go south 1/4 block.)
The Shaper. This has been a much asked for seminar. Watch Butch Stelmasik, one of our favorite demonstrators show us his techniques on the shaper. Bring a chair as we always have a packed house for his demos.

May

May 13, Saturday, 10 am
Location: Woodcraft Supply, 9741 Lyndale Avenue S., Bloomington. 884-3634. Take I-35W south to the 98th Street exit. Turn left (east) to Lyndale Avenue, turn left, 1/2 block to Plaza Oxboro.
Turned Hollow Vessels. Rick Stoffels of the MN Woodturners Association will show his technique in turning these unusual bowls. (This will be a joint meeting with the MN Woodturners Association.)

June

June 20, Tuesday, 7 pm
Location: Shopsmith, 1665 West County Road C, Roseville. 633-6844. (Take Snelling Avenue north to County Rd C, go west on County Rd C for 1 block, at the light turn right to the NE corner of Rosedale Square.)
Timber Frame Construction. Phil Bjork, owner of Great Northern Woodworks will speak to us about the technical aspect of building a timber frame structure. He has been in timber frame construction as well as a woodworker for many years. If you have ever had an interest in this type of construction, this is a must meeting.

Upcoming Events

June 24, Saturday, 10 am-4 pm – POT LUCK PICNIC
Location: Hidden Falls Park on Mississippi Blvd. just south of the Ford Plant in St. Paul. Barbecuing, boat launch, shore fishing and lots of fun in the sun! Bring food to share with everyone else. Call John Hoppe@ 721-3184 for more information.
July 15, Saturday, 9 am-12 noon – TOOL SWAP
Location: 2242 University Ave. W. in St. Paul. Call Brad Daggy@ 780-9085 or Jerome Seufert@ 483-0491 for more information.
October 5th-8th – “Northern Woods Exhibit” at Bandana Square in St. Paul.
November – “International Market Square Exhibit”
Minnesota Woodworkers Guild
Post Office Box 8372
Minneapolis, Minnesota 55408

Guild Meetings

January
January 17, Tuesday, 7 pm
Location: Shopsmith, 1665 West County Road C, Roseville. 633-6844. (Take Snelling Avenue North to County Road C. Go east on County Road C for 1 block. At the light, turn right to the NE corner of Rosedale Square.)
Hand Joinery. Pete Boorom will demonstrate advanced hand joinery. Tricks from a guy who has cut a thousand dovetails.

February
February 21, Tuesday, 7 pm
Location: Kieffer Custom Furniture, Inc., 2242 University Avenue, St. Paul. 642-9615. (Take I-94 to the Cretin/Vandalia exit. Go north on Vandalia to University, then west to Hampden. Turn left to the rear of the building, enter the brown door and down the stairs.)
Tool Sharpening. Ken Collier will show us sharpening of common tools like chisels and plane irons, and more difficult jobs like drill bits and jointer knives. Plus the use of Japanese waterstones and a special jig to simplify sharpening on the grinder.

March
March 18, Saturday, 10 am
Location: Weir Woodworks, 212 3rd Avenue North #313, Minneapolis. 338-9026. (Downtown; west of Hennepin and north of Washington. Park on street or in rear of building in the lower lot. Enter through front of building.)
Unusual and Useful Handtools. Tom Caspar will demonstrate the use of tools that most of us would not consider in the normal day to day. He will show how glass can be used as a scraper.
**New Membership Coupon**

Annual membership dues are **$25.00**
Make checks payable to:
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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 teach us about varied subjects. Occasionally we sponsor master classes by nationally known experts, and during the year we have 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 “North Woods” that displays the best woodworking that our area has to offer. Members receive a quarterly newsletter with articles of particular interest to Minnesota woodworkers, plus news of meetings and events.

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Caring For Your Hands and Wrist

by Robert C. Kinghorn

All right you woodworkers, listen up and listen good! I’ve been dealing with hand and wrist problems for the last four years. Numbness, tingling, loss of strength and aches have made it difficult for me to perform my day to day woodworking and hobby activities.

A diagnosis of carpal tunnel syndrome and subsequent hand surgery had no noticeable effect. Both of my hands continued to exhibit the same symptoms.

It has only been recently, through the efforts of a doctor and physical therapist (thanks to Jean Jeniz wherever you are, and Mike Hipps) trained to deal with hand rehabilitation that I’ve been getting some relief.

Two areas that we have been talking about, which could be of benefit to any woodworker, have to do with tool use and hand position. Here are some of the therapist’s ideas:

• First, stand up and let your arms and hands hang at your side. Notice your wrist position, almost straight but angled slightly forward from your fore arm. This wrist-fore-arm position is the one you should try to maintain as you work.

• Try to use battery or electric tools to substitute for hand operations. For example, use a battery powered screw driver rather than putting screws in by hand.

• The handle of a tool such as a carving tool, chisel, hand plane, router, etc., should not press into the low area at the base of your palm. Rather, tool handles should press into the thick, fleshy muscle at either side of the base of the palm. Better yet, grip a handle so it is held further up toward the base of your fingers.

• For palm protection, wear heavy leather gloves with the fingers cut off, or bikerg or weight lifting gloves.

• When pushing a board through a table saw, keep your thumb straight and push with the fleshy tip rather than bending it back into the ‘hitch hike’ position.

• Make jigs to push boards through a table saw or jointer. Make sure the handles allow your wrist to remain in the natural position.

• Pad your vibrating tool handles with thick foam.

Some minor changes in your work habits could pay long term dividends for your wrists and hands.
"Northern Woods" is published quarterly and is free of charge to members. Non-members may subscribe to the newsletter for a small fee.

Subscriptions: One Year (4 issues) $10.00

Advertising rates:

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

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

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

Deadline for submission of materials is six weeks prior to the 1st of each Quarter. Next issue deadline is August 20th.

Things are going great with the guild. We’ve recently had many interesting and informative meetings and events.

Membership and attendance are on the upswing. We now boast a membership of 180! I’m hoping we will break the 200 mark before the end of my term as president. You can help by telling your friends about the benefits of being a member. Offer to bring them to the next meeting as your guest.

NORTHERN WOODS EXHIBIT

Time is passing quickly, soon it will be October, and show time. Complete your pieces for entry in the show early. If you wait much longer you won’t be able to achieve your best effort. I urge you to become a part of this wonderful show. It’s the premier annual event for our guild.

Included in this newsletter is an insert with the show rules and entry form. This insert may look similar to last year’s, but it has been revised, so be sure to read it thoroughly.

NEWSLETTER

The Board of Directors recently redefined the format and purpose of the newsletter. The new format will consist of a four page layout. At least two issues per year will also include an additional four page insert of relevant information. As for the content, the intent is to provide members with pertinent information regarding upcoming meetings and events. Any space that remains will be filled at the editor’s discretion.

Bruce Kieffer, President

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:
Antique Oak Tool Cabinet, with tools. Carving tools, chisels, mallets, files and clamps. $250. Call Henry Linder @ H-488-5241, or B-489-7965.

Looking For:
A woodworker to collaborate on furniture building projects combining wood with wrought iron and/or bronze. For further information call (612)484-1898 most evenings. Ask for Gary Crowther.

For Sale:
• Crescent 12” jointer, 3hp/3phase, direct drive, 4 knife round head, all cast iron, with knife grinder attachment. $2,000
• Rockwell 13” x 6” planer, 5hp/3phase, variable feed rate, floor standing model, with dust hood. $1,800.
• Murphy Rodgers model MRT-7A dust collector, 3hp/3phase, double bag/barrel. $800.
• Northwestern Bell phone answering machine. Time tested without any problems ever. Simple and reliable. $30.00.
• 2 1/2’ x 5’ metal box pole sign. This mounts to a 5” pole set in the ground. Just repaint both faces and you’re ready for business. I can supply the name of an excellent sign painter. $50.00.
• Complete burglar alarm system. $300.
Call Bruce Kieffer @ 642-9615.
Seventh Annual
Northern Woods

Show Rules &
Entry Form

Read, complete, enclose your check, and return by September 1st, 1989.

Show Dates: October 5th - 8th, 1989
Location: Bandana Square, Energy Park, St. Paul
Dear Fellow Woodworker:

The Minnesota Woodworkers Guild and Bandana Square will sponsor the Sixth Annual Northern Woods Exhibit on October 5th through the 8th, 1989. Again, the show will be held at Bandana Square in St. Paul. Entries will be limited to objects made primarily of wood. The objective of the show is displaying examples of our work to the public. Guild members and prospective members are encouraged to exhibit their best pieces, and make special effort to develop a new entry for this year.

As in the past the show fee will be $20.00 and there will be no juring fee. However, the Board will continue to jury submissions to ensure a quality show.

The Board of Directors has decided to award two cash prizes this year: BEST IN SHOW - $250.00 and PEER AWARD - $250.00. The other categories: Design Award, Craftsmanship Award, Best Traditional Piece, Object d'Art Award, Best Minor Piece Award and First Time Exhibitor Award will be awarded certificates.

The deadline for submission of slides for juring is September 1, 1989. Photographs, sketches or completed pieces may be substituted for slides, but only with the permission of a Board member. A late fee of $25.00 will be imposed for any entries received after Sept. 1.

The Board has made a couple of changes to the Rules for Entry. Exhibitors will be required to provide pedestals for all their pieces. This is to give the show a more professional appearance. The floor at Bandana Square is uneven, therefore all pedestals must incorporate floor levelers. No shims, or wedges will be allowed.

This year we have another exciting opportunity before us. The International Market Square has invited the Guild members to exhibit pieces in their front gallery for the entire month of November. No business cards will be allowed since IMS prefers this to be a gallery show. Exhibiting in Northern Woods is a prerequisite to the IMS show. Due to limited space, entrants will be accepted based on the scores received on Northern Woods Exhibit judging forms. Please indicate your interest in this show by checking the appropriate box on the attached application form. If you have any questions please call me, Annette Weir, at home: 522-8446, or work 338-9026.

The secret to success and longevity of the Northern Woods Exhibit is participation by a large number of our 170 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. A piece that has been judged in one of our past shows is not eligible for prizes or awards.

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

Sincerely,

Annette Weir
Show Entry Coordinator
NORTHERN WOODS EXHIBIT — RULES FOR ENTRY

1. Entries are limited to objects made primarily of wood.

2. Each entrant may submit any number of pieces for exhibition, however only three pieces are eligible for judging.

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 (depth x length x height), 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 you have a biography on record from a previous show, we will use that unless you send an updated version.

   D) **Entry Fee:** A $20.00 entry fee must be remitted with the application by September 1, 1989. 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 Board of Directors reserves the right to reject a piece deemed unacceptable for any reason.

6. Neither the Minnesota Woodworkers Guild, nor Bandana Square will be liable in any way for security of the pieces while on display. Each exhibitor should provide their own insurance.

7. All exhibitors must cooperate with the producers of the show to make their exhibits attractive. Pedestals are required for all exhibited pieces. Pedestals should be plain with either a painted or laminated off white colored surface. Medium density fiber board is an excellent and inexpensive material for this purpose. Levelers are required at the corners of each pedestal since the floors at Bandana Square are uneven. 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, describe for each piece entered (state dimensions as DEPTH x LENGTH x HEIGHT):

Biographical information as required in rule 4C:

I have read the rules of entry and agree to the terms and conditions as stated. I'm interested in participating in the IMS show. Check box. □

Signed ____________________________ Date ___________________

Return this form with your $20 entry fee and any dues you owe.
**GUMMED UP TOOLS**
Do you ever have problems with your cutting tools getting full of burned on gums and pitch? Well, here's a simple solution to that problem. Simply immerse the dirty tool in common household ammonia for several hours and the resins will come right off. Be sure to do this where there is adequate ventilation since the stuff has a powerful odor.

**ROUTING TEAR OUT**
Routing edges and contours can often be a frustrating experience, with tears and chips occurring all too frequently, usually due to less than sharp bits. A simple solution to this is to set that expensive carbide bit back on the shelf and get out a high speed steel bit. Take the steel bit and hone the flat face on a fine grit stone until the edge is SHARP! (Don’t attempt to hone the contour, you will probably ruin the bit). This allows you to have a bit which is sharper than a comparable carbide bit, and one that you can resharpen when it begins to dull.

**STRAIGHT ROUTING BIT ALTERNATIVES**
Routing defects often occur as a result of a router bit’s straight flutes chopping as they cut. Since consumer grade router bits are manufactured with straight flutes they have this tendency. One solution to this problem is to look for a specification of “shear angle” when buying a bit. Most high quality bits will list this specification and the higher numbers mean a bit which will tend to perform better.

Another solution, which can be applied to straight bits, is to use end mills designed to cut aluminum (mills designed for steel don’t work as well). These bits utilize a high rate helical cutting edge which shears as the bit rotates, producing a very smooth cut and their cost is usually less than carbide straight bits.

Submitted by: John Hoppe

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★ NEW EXOTIC HARDWOODS ★

We've recently increased our stock and variety of Foreign hardwoods.

Use your Guild Membership Card to receive a Wholesale Discount
**Guild Meetings**

### July

**July 15, Saturday, 9 am-12 noon – TOOL SWAP**  
Location: 2242 University Ave. W. in St. Paul. Call Brad Daggy @ 780-9085 or Jerome Seufert @ 483-0491 for more information.

**July 22, Saturday, 10 AM**  
Location: Zins Sawmill, Waconia, MN. (Take Highway 5 west through Chanhassen to Waconia. 1 block beyond the light is a Holiday station. Stay on Highway 5. Exactly 1 mile from this point is a gravel cross road named Oak Avenue. Turn left and travel 1 mile. Watch for the windbreak and a black mail box mounted on a yellow barrel on the left side of the road.)

*Sawmill Tour.* This will be our 3rd annual meeting with Mike Zins who will give us a tour of his small sawmill. For those of you who have never been there, this is one of the Guild’s favorite meetings.

### August

**August 15, Tuesday, 7 PM**  
Location: Shopsmith, 1665 West County Road C, Roseville. 633-6844. (Take Snelling Avenue north to County Road C, go west on County Road C for 1 block, at the light turn right to the NE corner of Rosedale Square.)

*Tool Metals.* Len Laskow is a registered professional engineer and is currently general manager of Flame Metal Processing, a local heat treater. He also teaches a metallurgy course at the U of M. Len will combine his experience to relate metals to the woodworking industry.

### September

**September 15 - 17, Civic Center Woodworking Show**

**September 19, Tuesday, 7 PM**  
Location: Woodworker’s Store, 3025 Lyndale Avenue South, Minneapolis. 822-3338 (1 block south of Lake Street).

*Furniture Design.* Dean Wilson, a teacher at the Minneapolis College of Art and Design (and a former guild member), will lead a discussion and slide show about furniture design. If you have never had a chance to meet and talk with Dean, don’t miss this chance. He is a delight!

### Upcoming Events

**October 5th-8th – “Northern Woods Exhibit”** at Bandana Square in St. Paul.
**November – “International Market Square Exhibit”**
April

April 18, Tuesday, 7 pm
Location: Fine Woodworking, 3010 22nd Avenue S., Minneapolis. 721-3480. (Take Lake Street to 22nd Avenue S. and go south 1/4 block.)
The Shaper. This has been a much asked for seminar. Watch Butch Stelmasik, one of our favorite demonstrators show us his techniques on the shaper. Bring a chair as we always have a packed house for his demos.

May

May 13, Saturday, 10 am
Location: Woodcraft Supply, 9741 Lyndale Avenue S., Bloomington. 884-3634. Take I-35W south to the 98th Street exit. Turn left (east) to Lyndale Avenue, turn left, 1/2 block to Plaza Oxboro.
Turned Hollow Vessels. Rick Stoffels of the MN Woodturners Association will show his technique in turning these unusual bowls. (This will be a joint meeting with the MN Woodturners Association.)

June

June 20, Tuesday, 7 pm
Location: Shopsmith, 1665 West County Road C, Roseville. 633-

Timber Frame Construction. Phil Bjork, owner of Great Northern Woodworks will speak to us about the technical aspect of building a timber frame structure. He has been in timber frame construction as well as a woodworker for many years. If you have ever had an interest in this type of construction, this is a must meeting.

Upcoming Events

June 24, Saturday, 10 am-4 pm – POT LUCK PICNIC
Location: Hidden Falls Park on Mississippi Blvd. just south of the Ford Plant in St. Paul. Barbecuing, boat launch, shore fishing and lots of fun in the sun! Bring food to share with everyone else. Call John Hoppe @ 721-3184 for more information.

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Address

City State Zip code

Home Phone Business Phone

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So you’ve finished all the birdhouse plans in the Star and Trib, and the tea cart plans in Popular Mechanics. For the last few years you’ve been slugging together cabinets for the architect down the block. All this work has made you technically proficient, and your fine joinery is highly admired. You can even claim your table top is the smoothest in town. But alas, you’re not really satisfied. Are you at the point where using your skilled hands and another person’s design is no longer rewarding?

What’s next?

If you’re a typical woodworker this question will undoubtedly come up, if it hasn’t already. Maybe you need to expand your design skills.

I believe the first step is to sit down and evaluate your situation. Start with a pencil and a lot of paper. Write down where you’ve come from, even though it may look like a game of chutes and ladders after a while. Was your first project rewarding in the sense that it caused a love for a certain process, like working with a chisel, or did you like the curvilinear shapes that resulted from using the band saw. Try to identify the “why” of a positive experience. This includes projects, jobs, and skills......all the stuff that’s made your life what it is to this point. Where there times, or projects, that caused you to tumble backwards for a while? Those negative situations can be just as educational as any of the good ones.

Where do you want to be in the future, say in four years? Does the prediction differ significantly from where you are now? How does evolution take place? Sometimes evolution means revolution, throwing out the excess mental baggage you’ve been carrying around. Now that’s extreme! More likely you will use your base of knowledge and expand it to include the use of new materials, shapes, colors, forms, and content.

Let your brain be a sponge and soak up the contents of magazines, such as Progressive Architecture, Contract, Metropolis, International Design, Abitare, Architecture Minnesota, and Interior Design, just to name a few. Fine Woodworking is a good magazine, but it ain’t the only show in town. The Museum Store at the Walker Art Center is an excellent source for both periodicals and books. If you’re interested in the cutting edge, keep in mind that by the time you’re reading a newly published book, the contents can be one or two years old, whereas magazines will be much more current. The art libraries at the University of Minnesota and the College of Art and Design are wonderful places to kick back and explore back issues of these periodicals.

Look for a workshop, or seminar, given by someone whose work you relate to, or who really turns you on. Go for it! So what if it costs a couple hundred dollars, if it’s going to change the rest of your life, and you can’t afford it, then take out a loan.

If a new way of processing information is needed, then take classes from a good design school. It won’t teach you good design, but it will show you a system by which to design well by re-structuring your thinking process. This doesn’t occur overnight, for we are all resistant to change, but change can take place where there is a willingness and desire to see it happen.

Success with improved design depends on how far you are willing to reach to achieve the goal, so don’t short change yourself.
Well, this is the last president’s notes I’ll be writing. As you should know by now, November is election time, and I will be resigning my post in favor of a new president. I leave my office slightly saddened by the thought of moving out of the action, and certainly grateful of all wonderful experiences I’ve had during the past two years as president.

I’ve learned a lot and made many lasting friendships. I want to thank everyone of my board members for the fine work they did to help my presidency be so successful.

As Joe Gosnell said to me as I took this office, “This will be a great learning experience and one of the best things you’ll do for yourself, and the guild”. Well Joe, you were right, I’ll admit I’m very happy I accepted the position, thanks.

Now I say the same to all of you, get involved with the Guild! You’ll grow, meet new friends, learn more about yourself and woodworking, and get a sense of accomplishment that you just can’t get any other way. Just let me, or the next president know your interested, and we’ll be happy to add you to the Board of Directors.

NORTHERN WOODS EXHIBIT
It’s show time! I know you exhibitors gave it your best effort. Good luck with those awards. But even if you don’t win an award, you have a lot to be proud of. This is a juried show and not just any piece is accepted, only the best. You’ve shown your pride, courage, and commitment by exhibiting the work you are proudest of, and I commend you for this, you are all winners.

As for those of you who didn’t join the show this year, well. it’s impossible to regain your lost opportunities, but thankfully there will be another chance at next year’s show.

NEWSLETTER
How many times have I said to myself; “Gee, wouldn’t it be great to have a huge stash of tips, letters, articles, opinions, etc. to publish in the newsletter.” But only a rare few of you ever give me something to publish, and I’m grateful for that, but what about the rest of you? I can’t believe you have nothing to share. The newsletter is your forum, share your knowledge and opinions. I’d sure hate to think the newsletter could shrink back to a postcard because of a lack of contributors.

Take a good look at the Want Ads. Every ad is mine. I have x amount of space to fill, so I fill it. It’s not because I’m a pig, it’s just that no one else submitted any want ads. Hey, there’s nothing better than free advertising. I know you have something to sell, yes, so submit it.

WINTER PARTY
There will be a winter party next year, but the date’s been changed to sometime in February or March. This exact date will appear in the next issue of the newsletter. You will also receive an invitation separate from the newsletter with all the details.

SPRING LECTURE
This coming spring the Guild together with the Minneapolis College of Art and Design will co-sponsor a lecture/workshop given by a nationally known woodworker. We’re right at the beginning of the planning stage. If you have a particular lecturer you’d like to see, or you’d like to help with the preparations, give Jerome Seurfert a call at 483-0491.

Bruce Kieffer, President
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:**
- Crescent 12" jointer, 3hp/3phase, direct drive, 4 knife round head, all cast iron, with knife grinder attachment. $2,000.
- Rockwell 13" x 6" planer, 5hp/3phase, variable feed rate, floor standing model, with dust hood. $1,800.
- Murphy Rodgers model MRT-7A dust collector, 3hp/3phase, double bag/barrel. $800.
- Rockwell model #520 Router, 3hp, 1/2", 3/8", 1/4" collets, with wrenches. This is one serious router. Probably the most powerful router available. $225.
- 2 1/2' x 5' metal box pole sign. This mounts to a 5" pole set in the ground. Just repaint both faces and you’re ready for business. I can supply the name of an excellent sign painter. $50.
- Complete burglar alarm system. $300.
- Doors - one Mahogany 6'8" x 24" x 1-3/8", one Oak 6'8" x 30" x 1-3/8", one sound deadening (fiberboard & sound attenuation board) 6'8" x 30-1/2" x 1-3/4". $5.00 each, some hardware is included.
- Boxed scrap wood - great for kindling, barbecuing, or small projects, $1.00 per box, or exchange four good empty boxes for one full box.

For information about any of these items for sale call, Bruce Kieffer @ 642-9615.

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# Minnesota Woodworkers Guild

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## Guild Meetings

### October

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- **October 5th-8th** – "Northern Woods Exhibit" at Bandana Square in St. Paul.
- **October 7th, 7 PM**, Exhibit Award Ceremony & Reception in Polly's Slow Food Restaurant at Bandana Square. All Guild members are welcome.
- **October 17, Tuesday, 7 PM**
  - Location: Handmade Enterprises (Tim Bradley), 742 Washington Avenue So., Eden Prairie. 942-7868. (Take the Crosstown west to Highway 169 (old Co. Rd. 18), go south on Highway 169 and exit on Valleyview Road and take a right. Left on Washington (light), 2nd building past 74th. West end of the long industrial building.)
  - **Setting Up a Small Shop.** Ken Collier will discuss how to do large scale woodworking in a small scale shop. Tips on efficient shop layout and storage.

### November

- **November – “International Market Square Exhibit”**
- **November 16, Thursday, 7 PM**, Elections for the Board of Directors.
  - Location: 3M Woodworking Club at the 3M Complex. (From the Downtown St. Paul area, take I-94 east to the McKnight exit. Take the north portion, which will take you under I-94 via the cloverleaf. Take the first right which takes you by the building. Enter through the north doors.)
  - **Storage & Handling of Lumber/Wood Identification.** This will be a continuation of our meeting of a year ago with Tom Milton and Harland Petersen of the Dept. of Forest Products at the U of M. In addition, Dave Ritter of the U of M, will be assisting. This meeting was a great hit last fall. For more information on this most important topic, don’t miss this one.

### December

- **December 12, Tuesday, 7 PM**
  - Location: Kieffer Custom Furniture, Inc., 2242 University Ave. W., St. Paul. 642-9615. (Take I-94 to the Cretin/Vandalia exit. Go north on Vandalia to University, then west to Hampden. Turn left to the rear of the building, enter brown door, go downstairs and follow hallway.)
  - **Touch Up of Minor Damage to Finishes.** James Deardorff, a Technical Service Representative for Star Finishing Products, will demonstrate touch up of minor damage to finishes, and how to disguise sand-throughs in veneers (I think we all know what these are). This will be an open forum.

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## Upcoming Events

- **February/March - Winter Party.**
- **Spring 1990 - Lecture/Workshop.**
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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 teach us about varied subjects. Occasionally we sponsor master classes by nationally known experts, and during the year we have 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. Members receive a quarterly newsletter with articles of particular interest to Minnesota woodworkers, plus news of meetings and events.

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.

You are welcome to attend a meeting if you want to get to know us, or you can call Bruce Kieffer (642-9615) or John Hoppe (721-3184) for more information about the Guild. To become a member, fill out the attached form and mail it to us with your $25.00 check, or just bring it to a meeting.
Sixth Annual Northern Woods Exhibit

Our Best Show Yet!

by Ken Zehoski

September 1st was getting closer. I had to complete my exhibit registration form, select the slides, write a description, an autobiography, make out a check, and send it all to the Guild for review and acceptance into the Guild, and the exhibit. Off it went, hand delivered to Bruce Kieffer’s studio. I had to make sure it was received. Sometime later, I received notice that I was a new Guild member and the piece I planned to exhibit was of the quality expected. I knew the time was right.

The Sixth Annual Northern Woods Exhibit was held October 6th through the 9th. As in the past, Bandana Square hosted the exhibit, providing a stage for the public to not only view, but touch the work as well. As I discussed the design, wood type, construction method and finish with the exhibitors. This year’s show was considerably larger than in the past; with 25 exhibitors and almost 50 pieces exhibited, all with impressive design, flawless craftsmanship and finishes.

The exhibit provided the Guild an opportunity to show what it has to offer both professional and amateur woodworkers. This exhibit is one of the best methods of public presentation, while also generating new Guild members. It certainly was the ideal place to meet existing members and talk shop and techniques.

Tom Caspar’s demonstration of the proper use of drawknives, spokeshaves and scrapers was interesting and informative, especially the least expensive scraper tool, a broken piece of glass. Rodney Simms complimented Tom’s demonstration with his own, showing the correct and easy application of French Polishing and hardware building.

This year, four ‘Honorable Mentions’ were awarded. Mike Hipps received one for his men’s dresser caddy made from a slab of walnut stump. The caddy cover had been sawn from the stump and propped open with a stick. The cavity inside was large enough for a wallet, change, and maybe some keys. The caddy was in its original rough appearance, providing a rustic look.

Steve Hodgson received an ‘Honorable Mention’ and ‘Peer’ award for his dining chair made of walnut with a black leather seat. The backrest consisted of several gently curved verticals extending below the seat about half way to the floor. They were screwed and plugged with ebony at the top rail and seat. Its clear lacquer finish topped off its elegant appearance.

Mark Polglase received one ‘Honorable Mention’ for a chest of drawers made of bubinga with wenge pulls. Flush construction with clean vertical and horizontal lines and a soft curve transition at the feet made this piece very attractive. Inside, the drawers were constructed of rift sawn red oak.

A fourth ‘Honorable Mention’ went to Charles Preble for a ziricote jewelry box with frame and raised panel construction and hand cut dovetail corners. Small handles on each side of the cover allow the cover to be lifted. Inside were three trays; the top and the largest, slides to allow access to the other two smaller trays. All trays are removable. The dark wood is finished with a renaissance wax. A very nice piece.

The ‘Best Minor Piece’ went to John Hoppe for a hanging wall display cabinet. The piece consisted of a small cabinet each side of a mirror linked by a slightly curved shelf below the mirror. Each cabinet had a glass paneled door with a thin vertical mullion and small wood pulls. Inside, the shelves were supported on very dainty wood brackets with brass pegs to adjust the shelves. The mirror was framed with a shallow curved wood trim which continued in the curve of the top rail of the cabinet doors. A nicely designed piece.

John Hoppe also received the ‘Craftsmanship’ award for a set of three nesting tables. A thin black reveal between the table top and slim tapered legs made the top appear to float. The bottom of each leg was painted black, again making it appear as if to float above the floor.

Mary Thouin won the ‘Objet d’Art’ award for a map bowl. The small bowl was thin walled and light in weight with shallow elongated scallops cut into the top edge. A reverse scallop containing three small scallops added some contrast to the almost white appearance of the maple under the clear brushed varnished finish.

The ‘Design’ award was given to Peter Libera for a walnut stool, black in appearance with a high gloss lacquer finish. The seat was octagonal in shape. Each piece shaped piece creating the octagonal seat was slightly tapered down towards the middle, rather than being flat. The stool was composed of three thin layers separated by a spacer at each joint. On slightly tapered legs, it had a very light appearance.

The ‘Traditional’ award went to Timothy Johnson for a handmade harvest table. The long table was constructed of solid maple boards running the length of the table. The recessed apron was intersected at the corners with turned maple legs. Darker square pegs near the top of the legs added some contrast to the almost white appearance of the maple under the clear brushed varnished finish.

The ‘Best of Show’ and $500 cash prize were won by myself for an oval shaped jewelry box. The box was constructed of thin walnut laminations and opened so that the top half, cut into two pieces, slid to the left and right on concealed slides. A serpentine cut separated the top two pieces. Inside, the tray dividers matched the cut as well as the supports it rested on.

I haven’t spent my winnings yet, but I think there will be some new tools under the tree this Christmas.

I eagerly await the opportunity to learn much more about woodworking in the coming Guild meetings and seminars, and of course, the next exhibit.

A special thanks, from all of us, to the judges for taking the time and effort to thoroughly review all the exhibited items. It appeared to be a tedious job.
President
Bruce Kieffer, 642-9615
Vice President
Pete Boorum, 559-0979
Treasurer
Steve Arnold

Members at Large
Elaine Carney, John Hoppe
Joe Kaeder, Jerome Seufert
Annette Weir

Newsletter Editors
Bruce Kieffer & Ken Collier

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

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

Deadline for submission of materials is six weeks prior to the 1st of each Quarter. Next issue deadline is February 20th.

SIXTH ANNUAL NORTHERN WOODS

Another show has come and gone. As I look back to all of the past shows, I fondly remember them all, with this most recent one standing out as the best organized show yet. Everything planned was accomplished without any problems.

This year's show was a great success and marks a turning point for the continued strengthening of future exhibits. The reception for entrants and their families and friends was held at Polly's Slow Food Restaurant, in Bandana Square. Wine, cider, and hors d'oeuvres were served, and all of those who attended had a great time. Thanks to co-chairs Annette Weir and Elaine Carney for their time and effort to make this year's show great. I was impressed with the overall quality of the work displayed, and the enthusiasm of our members toward future shows.

Wendell Castle
The two lectures held were jointly sponsored by the Minnesota Woodworkers Guild and the Minneapolis College of Art and Design, MCAD. The morning lecture was a private workshop. Guild members, and MCAD furniture design class students had a chance to informally meet with Mr. Castle and discuss varied topics.

The afternoon lecture was open to the public. Mr. Castle discussed his growth, development and attitudes toward modern furniture design. I found his slide presentation and lecture to be very enlightening, with Mr. Castle showing us a retrospective of his career to date. Anyone who didn't attend missed the opportunity to meet and question one of our times great art furniture designers.

Elections

A new Guild board of directors was elected at our November meeting. Pete Boorum will replace Ken Collier as Vice President with all other board members remaining the same. I would like to thank Ken Collier for all the time and effort he put into to the guild.

If you have any interest in becoming a board of directors member please let me know. The board needs at least two more members at large.

Upcoming Events

Winter Party

This year's party will be held once again at Sweeney's Restaurant on Dale in St. Paul, Saturday January 7th at 7:00 pm. Invitations were sent to all Guild members in December. If you are a Guild member and didn't receive an invitation please call Jerome Seufert at 483-0491.

Last year's party was the best attended Guild event ever, and I hope to see every member there this year.

Bruce Kieffer, President
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:
6” Powermatic Joiner. $850.00. Call Annette @ 522-8446.

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Crescent 12” jointer, 3hp/3phase, direct drive, 4 knife round head, all cast iron, with knife grinder attachment. $2,000. Call Bruce Kieffer @ 642-9615.

For Sale:
Rockwell 13” x 6” planer, 5hp/3phase, variable feed rate, floor standing model, with dust hood. $1,800. Call Bruce Kieffer @ 642-9615.

For Sale:
Murphy Rodgers model MRT-7A dust collector, 3hp/3phase, double bag/barrel. $800. Call Bruce Kieffer @ 642-9615.

For Sale:
Northwestern Bell phone answering machine. Time tested without any problems ever. Simple and reliable. $30.00. Call Bruce Kieffer @ 642-9615.

For Sale:
2 1/2’ x 5’ metal box pole sign. This mounts to a 5” pole set in the ground. Just repaint both faces and you’re ready for business. I can supply the name of an excellent sign painter. $50.00. Call Bruce Kieffer @ 642-9615.

Tips

Double-face tape (or carpet tape) is one of the handiest shop aids. I use it for temporarily attaching stop blocks, and to attach wood to a backing board for planing down to 1/32-in. Make sure there is no chance of injury if the tape loosens. 3M sells a cheap dispenser for double-sided tape that is very handy.

Try gluing the 3/8-in. cork which is available in rolls at hardware stores to your pipe clamp faces instead of fooling around with little blocks of wood. You can glue the cork on with contact cement or use double-sided tape.

A slow belt sander with a 180 grit belt is an excellent sharpening system for edge tools. Keep a pan of water handy to cool the blade and keep the speed of the sander as low as possible.

When gluing rosewood or some other oily exotic species, I have had best luck with “Weldbond” from the Weldwood Company. You must have newly planed surfaces, and clean them with lacquer thinner immediately before gluing.

Submitted by Pete Boorum
September
Bob Jenkins, a Pathologist at the Mayo Clinic, and a model ship builder, was the speaker for our September meeting. Bob just recently became a new member of our Guild. Bob’s interest in model ship building started when he was a student in medical school. His first ship was built from a kit which he purchased. It took him approximately 1000 hours to build over a 6 year period. The next ship he built was from plans that he purchased, and he made all the parts himself. He now researches the type of ship he wants to build and then finds the plans through that research.

Bob displayed three of the ships he has built. He also brought in a jig he had built from Legos to show how rope was made. His ships were finely crafted - they were just beautiful. Thanks so much Bob for giving us an insight into model ship building. It was a very informative meeting with about 20 people in attendance.

November
Our November meeting had 24 people in attendance, and was lead by Tom Milton and Harlan Petersen of the Department of Forest Products at the University of Minnesota. Their topic was the handling and storage of lumber.

Tom began the meeting by asking three questions that we should consider when buying lumber:

Q. How dry should the lumber be?
A. Lumber should be dried to within 2% of the interior environment it will be in. In our area that would be 6%-8%.

Q. How do I determine how dry the lumber is?
A. The simplest way to know how dry lumber is when purchased is to use a moisture meter to check the moisture content. Another way to know that the moisture content is between 6%-8% is to trust the lumber yard you purchase your lumber from. However, over the last 12 years the number of small kilns has quadrupled. The lumberyards may not even be aware of the percentage of moisture that a particular kiln is drying to.

Even when you know the moisture content is 6%-8%, how and where you store your lumber has much to do with the moisture content at the time of use. If you wish to keep the wood at 6%-8%, the humidity level of your workshop should be between 35%-40%. If lumber is stored in an unheated garage it will gradually absorb moisture from the air (especially at the end grain) and increase the moisture level up to about 14%.

Harlan suggests that an important tool for your shop would be a sling psychrometer which measures relative humidity. If you want to determine the moisture content of lumber quickly, and you don’t own a meter, there is a way to use your microwave oven to come up with a percentage of moisture content. Contact Elaine Carney if you would like the directions for this technique.

Q. How can I tell if lumber is uniformly dry and stress free?
A. The prong test is a good method to check for uniform dryness and stress free lumber. Make a 1 inch cut across the grain 12 inches from the end of the board. You then cut a section out as pictured. If the two prongs stay straight or curve slightly (not touching), the wood is probably stress free and uniformly dry.

Tom and Harlan also passed out several handouts information on wood drying, kiln facilities, correct storage of rough dimension lumber, relative humidity, and more. There is a great wealth of information contained in these handouts.

Thank you Tom and Harlan, for a wonderful informational meeting. Time was short and we received a lot of valuable information. I think that we may request these gentlemen back again in the future to continue discussions on the handling and storage of lumber.
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<td>520 Dover Street N. E. Fridley, MN 55432</td>
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<td>Wesley Glewwe</td>
<td>906 Oakdale Ave. West St. Paul, MN 55118</td>
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<td>Ted Gordon</td>
<td>Gordon Woodworking Studio</td>
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<td>Thomas P. Gorman</td>
<td>14790 Dundee Ave. Apple Valley, MN 55124</td>
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<td>Joe Gosnell</td>
<td>1711 Knox Ave. S. Minneapolis, MN 55403</td>
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<td>Jeremy Gubbins</td>
<td>1380, 10th Lane N. W. Coon Rapids, MN 55433</td>
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<td>Daniel P. Halvorsen</td>
<td>4156 42nd Ave. South Minneapolis, MN 55406</td>
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<td>Tim Hartzell</td>
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<td>Marathon, WI 54448</td>
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<td>Kenneth G. Henschel</td>
<td>Kenny's Custom Knives 2300 Harding Street N. E. Minneapolis, MN 55418</td>
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<td>Jeremy Gubbins</td>
<td>315 East 43rd Street Minneapolis, MN 55409</td>
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<td>Timothy Johnson</td>
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<td>Joe Kaeder</td>
<td>417 South Holcombe</td>
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<td>Ken Karpe</td>
<td>5025 Winsdale Street</td>
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<td>Patrick Kartes</td>
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<td>Associates</td>
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<td>Ronald L. Klein</td>
<td>821 East Division Street</td>
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<td>1953 Midland Hills Road</td>
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<td>Steve Krinsky</td>
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<td>Van S. Lawrence</td>
<td>1225 LaSalle #307</td>
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<td>Doug Lee</td>
<td>Methods Inc.</td>
<td>1451 1st Ave. N.W.</td>
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<td>Roger W. Lee</td>
<td>2246 Mapleview</td>
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<td>Peter M. Libera</td>
<td>3337 32nd Ave. S.</td>
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<td>Eric A. Lillejord</td>
<td>9406 West 14th Street</td>
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<td>Skip J. Marek</td>
<td>7010 Upper 39th Street N.</td>
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<td>Steven (Mike) McLean</td>
<td>Woodsculpt</td>
<td>12340 Geneva Ct.</td>
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<td>David J. Mettler</td>
<td>Sand River Country Woodcrafter</td>
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<td>Paul Scott Miller</td>
<td>Country Cupboards</td>
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<td>Dennis J. Mirovsky</td>
<td>491, 210th Lane N. W. Cedar</td>
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<td>Mike Moher</td>
<td>4831 31st Ave. S.</td>
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<td>Dave Munkitrick</td>
<td>Design Woodworks, Inc.</td>
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<td>Fine Woodworking</td>
<td>3010, 22nd Ave. S.</td>
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<td>James A. Olson</td>
<td>Olson Guitars</td>
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<td>Wade Parker</td>
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Bookcases

By Ken Collier

Most commercial bookcases are poorly designed. Because they have to be useful for people with such widely different needs, they end up being good for few.

But if you are designing your own bookcase, you can tailor it to your own needs and build one that is much more functional. Here are some practical design tips.

Shelf Depth. It drives me crazy when I have small books, like your average paperback, on a deep shelf. You must constantly pull the books up to the front or else the shelves collect dust. Fifty years ago, when books were hardbound, you needed deeper shelves, but now, when everyone has at least some paperbacks, you should have narrower shelves. Measure your own books; I think you'll find that many of them will fit on shelves that are just 7-in. wide, and even quite large books will fit on 9-in. shelves.

Consider having two cases, one for the smaller number of larger books, one for the larger number of narrower books, perhaps with one case on top of the other.

Shelf Length. Shelves beyond 32-in. wide may have problems with sagging. Two solutions are to have fixed shelves that are also attached to the back, and to attach a rib to the front, back (or both) of the shelf. Fiberboard shelves are particularly prone to sagging and should be avoided.

Distance between Shelves. Make your shelves adjustable if your wish, though in my experience, once a bookcase is full of books nobody would want to adjust the shelves. I prefer carefully designed fixed shelves, which make the case much stronger. Once again, commercial bookcases, in trying to please everyone, have shelves too far apart for the smaller size of most modern books. Many books are less than 7 in. tall, and most less than 10 in. A single larger height will usually hold all the larger books.

Bookcase Height. Short bookcases can be any height, but I try to keep tall bookcases around 78-in. high. This keeps the top shelf of books within reach, and the top of the case just high enough so you can't see the dust on top, but low enough so you could put a picture above it or use the top for display.

Joinery. There are many options here because a bookcase is basically a box. Sliding dovetails are the best for a fixed shelf, because they keep the sides in place. Biscuits are excellent, but make your shelf width an even multiple of 3 in. so you get the biscuits well spaced. Dados are much used as well.

Base. Bookcases require a plinth or base of some sort, 3 or more inches high. This makes the lowest shelf easy to reach, keeps people from kicking the books, and keeps the lowest shelf from getting quite as dusty.

Other Ideas. For seldom used books, consider glass doors, as are used on traditional barrister bookcases. The books will stay cleaner. For rooms without wall space, a revolving bookcase that sits out in the room is a good solution.
By Craig Jentz

A Letter From Italy

(Eds. Note: Craig and Jean Jentz are active Guild members now living in Texas. This came to us while they were on vacation.)

During our vacation in Europe this summer I visited the woodworking region of Milan, Italy. While there I visited a commercial hardwood lumberyard, a six person custom woodworking shop, and a large furniture factory.

Milan is known world over as a design and manufacturing center. I was told that the raw material of Milan is not physical raw materials, but its long and rich design heritage. In fact, the furniture industry imports 80% of its lumber and other materials.

The Archetti Legnami lumberyard is Ospitaletto had an inventory of 4.8 million board feet. Most of which was stacked by flitch as it was cut from the log. No edge-trimming, ripping, or planing was done. Almost all the boards were 8/4 and any resawing was done by the purchaser. Most of the wood was sold in five to eight foot lengths, shorter than we get here. The yard didn’t carry much veneered sheet stock, because like resawing, most veneering is done by the purchaser.

I was told that except for some imported white oak from Ohio, all the wood was air dried. The dominant species used in European woodworking are white oak, beech, and spruce, with a trend towards the use of light colored woods. This was a bit surprising after seeing all the rich burgundy and honey-colored mahogany doors and trim in northern Europe and Italy. Most European hardwoods are harvested in Yugoslavia, with the rest coming from France.

The second place I visited was a six man shop run by two brothers. The most striking thing about the shop was its collection of machinery. Because the shop was originally run by the brothers’ grandfather, and then their father, I expected to see some old machinery. But none of the stationary equipment was over seven years old, and equipment like planers and shapers had high tech electronic depth and cut readouts. This precision Italian equipment included two sliding table saws, a heated veneer press, edge bander, mortiser, stroke sander, and the usual band saws, jointers, etc.

I was surprised not to find any thickness sanders. The shop mainly produced display fixtures and custom furniture. They contracted out their finishing work and avoided plastic laminate like the plague. While I was impressed with the size of the shop and the amount of equipment, the owner was able to express in broken English that it all came with a cost, and his cash flow was very limited. (Sound familiar?)

Just outside of Milan is the headquarters of Cassina Spa. Cassina is a large producer of wood, metal, and upholstered furniture. Just about the whole town of Meda revolves around Cassina and the furniture industry. The first thing you see (and smell!) when you get to town is a huge particle board factory. Other streets are lined with lumber yards and paint, upholstery, and hardware manufacturers.

Cassina itself is a sprawling complex covering several blocks. Unfortunately I wasn’t allowed in the factory itself, although I did tour the showroom. Most of their furniture was very modern, some at the sake of seating comfort. They were producing some Memphis pieces, and I was surprised to see a number of Frank Lloyd Wright-ish dining room sets. Natural cherry and oak were popular, as well as opaque lacquers.

It was fascinating to see woodworking in another country - and all it takes is to stick your head in someone’s door and look interested.
**Letters**

**Civic Center Show**

Submitted by John Hoppe

This year’s Woodworking Show provided the Minnesota Woodworker’s Guild with an exceptional opportunity to meet prospective members and get valuable public exposure. They are a travelling exhibition which moves from city to city around the country, with Minneapolis/St. Paul as one of their stops in September. We had a good response from the people who stopped at our booth and tried to identify the wood samples on the wood identification board (a difficult task, even for the experts), and many showed interest in joining our organization. All of us who worked at the booth were able to walk the show, see the new products and try out some of the tools we’ve been looking at. There were many vendors with new products to show and sell, and although the show was not as large as last year, the variety of the products was well worth the price of admission.

The effort for the show was provided by several guild members who volunteered their time to construct and coordinate both the displays and staffing of the booth. Wade Parker built an interactive wood identification board that was an excellent crowd stopper and Joe Kaeder put together a video which explained the guild and what we do. Mike McLean and myself worked along with Wade on the wood board and also helped coordinate staffing of the booth, and Annette Weir acquired the banner with the Woodworker’s Guild logo. I also want to thank all of the volunteers who staffed the booth for the three days of the show and generated interest about the guild with the the show attendees.

The people who organize and operate the Woodworking Show are very cooperative to work with and provide woodworkers with a unique opportunity to see many products in one place. They also provide an excellent medium for the guild to contact prospective new members at minimal cost. I had a great time both working on the show and staffing the booth, and it was an opportunity to meet many new people with whom I shared common interests to exchange information and ideas. One of the benefits is that free passes are provided for those who staff the booth and you can get in and see the show free. I highly recommend next year’s show for anyone interested in participating in a guild activity.

**The Wood Detective**

Submitted by Ken Johnson

Reprinted from the Fine Tool Shop Newsletter

Suppose you want to restore an elaborately inlaid but badly deteriorated floor in a house that is a national landmark. Your problem is this: The floor has been trodden almost to the point of collapse. The colors of the woods have faded with time and grime and a century’s buildup of dust. Your problem is a baffling one. It is not a simple matter to make real progress toward identifying them. But some of them were so baffling that I had to make microscopic slides and examine the size and shape of their cells.

The wood anatimist admits that he got great satisfaction from having his detective work confirmed by comparing his specimens with known wood samples at the Forest Products lab.

**Frankly, our facility has the world’s largest research wood collection,** he says. “By comparing the Decatur House samples with what I believed to be their counterparts in the more than 100,000 samples in our collection, I was able to identify all of them.”

His sleuthing revealed that only half of the wood used in the parquet floor came from domestic sources. Most of the rest came from trees found only in Mexico, the West Indies, and South and Central America.

“I was surprised to find that they were using some species back then that I thought were relatively new on today’s market,” he says. “For instance, the floor contained American black walnut, an elegant hardwood that today is used for making the finest bows for violins and other stringed instruments.”

In addition to the two woods mentioned, Miller found that the floor contained American black walnut, American holly, ash, cherry, goncalo alves, imbuba, mahogany, rosewood, Santa Maria, satinwood, and Spanish cedar.

Miller says his solution to the mystery was the easiest step in restoring the floor. “Frankly, I’d much rather have the job of identifying the woods than the task of collecting sufficient quantities of some of them to do the actual restoration work. I’d be happy to come up with board-length pieces of American holly or the tropical woods used in the floor.”

Nonetheless, all the woods were found, and cabinetmaker Richard Heisey, of Winchester, Virginia, restored the floor to its former glory. A spokesperson for Decatur House, which is operated as a museum and is open to the public, calls the renovation “a marvelous job.”
### Guild Meetings

#### January

**January 17, Tuesday, 7 pm**  
Location: Shopsmith, 1665 West County Road C, Roseville. 633-6844. (Take Snelling Avenue North to County Road C. Go east on County Road C for 1 block. At the light, turn right to the NE corner of Rosedale Square.)  
**Hand Joinery.** Pete Boorum will demonstrate advanced hand joinery. Tricks from a guy who has cut a thousand dovetails.

#### February

**February 21, Tuesday, 7 pm**  
Location: Kieffer Custom Furniture, Inc., 2242 University Avenue, St. Paul. 642-9615. (Take I-94 to the Cretin/Vandalia exit. Go north on Vandalia to University, then west to Hampden. Turn left to the rear of the building, enter the brown door and go down the stairs.)  
**Tool Sharpening.** Ken Collier will show us sharpening of common tools like chisels and plane irons, and more difficult jobs like drill bits and jointer knives. Plus the use of Japanese waterstones and a special jig to simplify sharpening on the grinder.

#### March

**March 18, Saturday, 10 am**  
Location: Weir Woodworks, 212 3rd Avenue North #313, Minneapolis. 338-9026. (Downtown; west of Hennepin and north of Washington. Park on street or in rear of building in the lower lot. Enter through front of building.)  
**Unusual and Useful Handtools.** Tom Caspar will demonstrate the use of tools that most of us would not consider in the normal day to day. He will show how glass can be used as a scraper.

### Upcoming Events

**January 7th - Guild members only Winter Party.**