Just before the Wood Show, I was finally making progress on this sewing room work island that Maxine is looking forward to using. It's the biggest, most complicated project I've tried (in woodworking). Thirty inches wide, six feet long, eight dovetailed or box joint drawers, eight raised-panel doors, and an elevated six-quarter red oak work surface. And mobile too.

I was working on the top when it happened. I'd glued up some beautiful lumber, scraped it, planed it, then scraped, sanded, routed, and sanded some more. It had to be flawless (it's for my wife). I was doing the last bit of 240 grit sanding with my Porter-Cable five-inch random orbital disc sander. The workpiece was on sawhorses in my garage, the tool plugged into a wall-connected extension cord. In working around the top I had to pass over the extension cord, which put a loop in the tool cord and also caused the cord to lay on the table top rather than drop down my side onto the floor. As I changed the tool (still running) from right hand to left and back to get the cord out of the way the lip of the disc caught the cord, kicking it up such that it came down on the back of the sanding head. Instantly the cord was wrapped around the spindle, the insulation wiped off, resulting in the wires short-circuiting. Sparks! Poof! Darkness.

It was all over, from changing hands to near electrocution in maybe three seconds. I wasn't dead. The garage lights, not mine, had gone out.

I hadn't felt a thing. Not a tingle, not a shock. I pulled the tool plug, reset the circuit breaker, reset the GFI, and reconstructed just what the hell had happened. Then I took a break for a cup of coffee (or was it a beer?) and some "Thank you, Lords".

There's a preachy, Ross Perot style moral in this.

Bench top tools or hand tools should never have bench-top cords. Keep electrical lines off the work surface and away from moving parts. If you must violate this axiom (and I've had to do so since) then don't point the tool at the cord or move the tool towards the cord. There is a way to arrange the workplace and workpiece that will allow you to be safe. Turn the tool off and make it so.

Finally, I did fix the sander. Solder, shrink on insulation, and electrical tape repaired the cord. There was no other damage. I'm glad. It really is a great tool. I can't imagine doing finishing without it, although I came much too close to being finished myself.

Current electrical code in Wisconsin requires all non-dedicated garage electrical boxes/outlets (dedicated would be a single-outlet garage door opener box) to be ground fault interruption type.

Aaron Gesicki

Keep the stuff coming! This is the first time in a long time that I had more information to publish than I had space. That's the way it should be. Any submitted article that doesn't appear in this issue will appear in a future issue.

I love articles like the one Aaron wrote above. I think it's great to learn the trials and tribulations of our peers. Everyone has a story to tell, how about sharing one of your's with the rest of the guild?

Thanks to everyone who has help to improve this publication and make my job easier.

Bruce Kieffer, Newsletter Editor
I just returned from an enjoyable evening at the guild’s winter party. A nice atmosphere, combined with excellent food, members I had not seen for awhile and stimulating conversation made for a very nice evening. At the table where I was sitting, the discussion followed some familiar themes; tools, wood, and our partners tolerance for this craft that for many of us is closer to a passion than a hobby or a job. The care in which the material we use is chosen, the time spent experimenting with new designs or the methods of work was evident in the items produced for this years project. This years assignment was to make an object of wood and one other non-wood material. All the pieces demonstrated the pride and skill members put into their work. This year John Hoppe received the most votes for his backgammon board made of exotic hardwoods and veneers. As always, John’s work was very well executed and thought out. An evening like this is food for the soul. There are times when the commitment to this craft is not so clear. There may be weeks where the wood you are using is found defective only after hours of labor, you commit a mental error that requires a new start, or the burden placed on others in our lives to do this work becomes hard to rationalize. I am thankful for evenings such as these that “resharpen the saw”. If you missed this years party, there is always next year!

About 60 guild members made it down to the mill in Cannon Falls for a tour and demonstration in January. There is nothing like walking into a 105 degree kiln during the winter to give you a cold sweat! I will also always remember the holes in the roof of the mill building from a past accident where bits of carbide were shattered from the blade hitting the metal holding dogs. Yikes! It was fascinating to see the operation, and it renewed my reverence for the power and danger of machines. This newsletter may contain another opportunity for guild members to purchase lumber in bulk. If it is not in this issue, will appear in the next. If you remember, the guild purchased 1200 b.f. of 4/4 cherry from Rod Johnson’s lumber mill in Cannon Falls. The quality of the wood we received from the mill was generally felt to be good. My pile contained boards of that were between 1.16 and 1.25 inches thick and between 4 and 8 inches wide. I did notice boards as wide as 12 inches in the other piles. In fairness, I did receive one complaint that some of the boards contained more sap wood than desired, along with some wavy edged boards. Youngblood Lumber Co. does allow you to choose the lumber you buy, which assures that everything you receive is as good as you decide. In certain projects, this is essential. Most other lumber wholesalers however will only sell you wood from the “top of the pile”. This is the case when we purchase lumber for Cannon Falls and how it was delivered to guild members. This is the trade off when you pay 1.85 b.f. vs 3.50 b.f. I think this still offers a good value to guild member, and we will continue to offer it to you several times a year.

Kudos this month goes out to Tom Casper and Tim Johnson for co-authoring an article in the recent “Today’s Woodworker”. It described how to choose and glue up wood for a table top. Congratulations to them for joining the growing number of guild members being published.

Jon Stumbras, President

**The Guild**

**Members at Large**

Rick Berland
Willie Bowman
Dennis Hubby
R. W. Kurtenbach
Richard Langenstrom
Kim Rupprecht

**Vice President**

Pat Jucutner

**Treasurer**

Douglas Perllick

**Newsletter Editor**

Bruce Kieffer (612) 642-9615

**President**

Jon Stumbras

(612) 827-1553

Next issue deadline is May 20th.

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**Questions & Answers**

Your questions and alternative answers to the answers published here are welcomed. Please submit your questions or ideas to Rick Berland, 2745 Natchez, St. Louis Park, MN 55416.

Q: What are the differences between the types of water based finishes?

The shelves of any store carrying a wide selection of finishing products reveal a confusingly large number of brands and types of water based finishes. Among the brands of finishes there are major chemical differences along with differences in viscosity and flow properties. Polyurethane and acrylic resins are the two usual formulations.

The products based on polyurethane have superior resistance to abrasion, cracking, and chemical or water damage along with a slightly blue cast. Acrylic based products on the other hand are clearer and more stain resistant.

Each woodworker will develop a personal preference due to individual application techniques, wood type and surface preparation, size of the object being finished, and its intended use. Professionals have recommended Carver Tripp, Minwax, McClosky, and Zar as quality products worth investigation for brush application or Hydrocote when spraying is used.

Water based finishes behave in ways that can frustrate workers familiar with solvent based materials. Some successful working methods have come out of our research and attention to these details can make introduction to a new finishing product easier.

Application should be done at temperatures between 70 and 90 degrees F. when the relative humidity is between 40% and 70%. Brushed coats should be thin since thick coats may remain hazy or white ruin the look of the project unless removed and redone. One professional suggested applying no more than two coats in a day to allow sufficient time for a full cure before the next coats are applied. Some surface sanding should be done between coats for good adhesion but steel wool should never be used because of the twin dangers of depositing oils on the surface, which would inhibit smooth flow-out, and leaving small particles of steel on the surface which would produce rust spots when water in the finish attacks the steel. Standard tack cloths are also capable of depositing oils so a clean cotton cloth dampened with water should be used for cleaning the surface of dust.

Silicon and waxes may encourage “fish eyes” or other flow abnormalities. When stearated sandpaper is used very careful surface cleaning with a damp cloth is mandatory. If the humidity is low or the surface is fairly porous, it is especially helpful to work quickly so brush marks are not engraved into the partially cured film. Back-and-forth motions of the brush will also entrain bubbles which spoil the film and make additional sanding necessary.

A general recommendation when deciding to adopt a new finishing material of any type is to perform a shop evaluation of a number of products. Fine Woodworking issue 82 (June, 1990) has an article on methods of evaluating finishes.

Many special additives have been created to solve specific problems related to water based finishes. Hardeners, flow-out agents, and defoamers can be mixed with the finish to aid the success of any project. This very complex issue is introduced in an article in Fine Woodworking issue 89 (August, 1991).

Aside from the fundamental chemical differences which control basic characteristics of the film common to most brands of finishes, each brand has its own fluidity which helps determine its “feel” when being applied. Personal preferences dictate which brand works and feels best.
Profile of a Woodworker

Bruce Kieffer

Bruce taught us to square and size rough lumber at the December, 1991 meeting. It was my first meeting and, luckily for me, he covered exactly what I was trying to learn at that time. Bruce did an outstanding job! I have used the skills he taught us on every project I have built since. The handout he gave us is reproduced at the end of this article. If you missed the December, 1991 class, hopefully you went to the repeat class giving at the March, 1993 meeting.

Bruce's history as a woodworker is quite interesting. He is a founding member of our guild and our long-time newsletter editor. He never took formal woodworking training. However, his "first real job" was designing and building prototypes for toys. Bruce had access to the shop and learned many of his skills from Dean Wilson, a former guild member. His other skills were self-taught, which is certainly encouraging for the rest of us who also learn from the many mistakes we make. His business has evolved over the years, starting as Design Mine. Later Bruce incorporated under his present business name, Kieffer Custom Furniture Incorporated. His business has grown and prospered. Interestingly, he rejected an opportunity to expand in the mid 80's. Instead, he shrank his business to employ only himself. That has given him the opportunity to be more selective and chose only the most interesting projects. His reputation and customer base enabled him to command premium prices for the furniture and other unusual items that he enjoys designing and building. Bruce also finds business skills very important; they consume about 1/3 of his time.

Bruce designed and markets an interesting product, called The Sculler®. which many of us saw at Northern Woods. It's a one handed canoe trolling paddle designed to aid in maneuvering a canoe while fishing. His design is manufactured for him. It is available locally at sporting goods stores or directly from Bruce.

In addition to the classes he presents at guild meetings, Bruce teaches frequently at The Woodworkers' Store. Topics include router techniques, biscuit joinery, finishing, and veneering. He also writes how to articles for both Family Handyman and Today's Woodworker. He designs projects for these magazines which are easy for those with modest skills.

Sizing Rough Lumber

1) Group your cuttings into similar widths. Look for rough boards that are at least 1/2" wider than your finished widths. Use a radial arm saw and cross cut the boards 1" longer than their finished lengths. This 1" is added so when you cut the finished length you don't cut off a thin piece of wood that can get jammed between the fence and blade of your radial arm saw.

2) Set your joiner fence to 90 degrees and joint one edge of the rough boards.

3) Set your tablesaw fence to rip 1/4" wider than the finished widths of the boards. Cut off the unjointed edges.

4) Joint one face of the boards flat. Don't force warped boards flat as you join them. Instead, remove the stock with several passes until the entire face has been flattened.

5) Using a thickness planer, plane the boards to their finished thicknesses. Flip the boards over each time you make a thinner cut reducing the thickness. (NOTE: My planer is variable speed, so I cut at a fast rate until the boards are 1/8" thicker than their finished dimensions. Then I slow the feed rate down and cut the last 1/6" off each side. This makes smoother finished cuts.)

6) Check to see that the joiner fence is set at 90 degrees and the table is set to cut 1-1/4" deep. Joint and square one edge of the boards.

7) Set your tablesaw fence to rip the boards 1/16" wider than their finished widths. Rip the boards riding the freshly jointed edge against the fence.

8) Joint and square the saw cut edges removing the last 1/16" of width.

9) Cross cut the lengths on a radial arm saw. Square one end. Measure and mark the finished length, then cross cut it square.

Sizing Plywood

1) Layout your rough cuts of the full sheets. Oversize the finished dimensions by 1/2" in width and 1" in length, and allow for saw kerf waste. Whenever possible rip full sheets into narrower strips first, then make your crosscuts.

2) Finish cut the width first. Mark one edge, set your table saw fence to cut 1/4" wider than then finished dimension. Cut off the unmarked edge. Now set your table saw fence to cut the finished dimension, and cut off the marked edge.

3) Cross cut the lengths on a radial arm saw. Square one end. Measure and mark the finished length, then cross cut it square.

Using Your Table Saw as a Cross Cutting Plywood Scoring Saw

1) Set the height of the blade so it will cut only through the face veneer of the plywood and make your cut.

2) Without changing the fence, raise the blade so it will cut the full thickness, and finish the cut.

3) Repeat this procedure to finish the remaining edge.

He gave many additional tips which were very helpful. Some are presented here.

For steps 2 and 4, select the side/face with the least amount of rocking when placed on a flat surface. Some badly twisted stock must simply be discarded. Some can be saved by ripping it to narrower widths, flattening and squaring it, and regluing to the desired widths. Look at the perpendicular face/edge to determine jointing/planning direction. Make the cuts in the direction that the grain patterns would feel smooth if they were feathers.

My jointer is smaller and less powerful than Bruce's, but is quite adequate for my needs as a hobbyist. I have the best success when I remove less than 1/16" of material per pass.

Rick Berland
April 20, Tuesday, 7:30 PM
Location: Gary Peterson, Stairbuilder, 1694 So. Second St., Hopkins, MN 55343, 933-8262. The shop is west of Hwy 169 on Excelsior Boulevard. The entrance to the parking lot is on the south side of Excelsior Boulevard about 100 feet west of 17th Ave.

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DRAWER GLIDES: John Hoppe will describe the process to make full extension wooden drawer glides.
A UNIQUE OPPORTUNITY

NEXT WORKING AT THE BENCH

taught by Tom Caspar

Please indicate your interest in future classes.

Working at the Bench is up and running with a full compliment of eight apprentices busily learning new skills. Four of the nine sessions have been completed and we have learned a great deal about the selection and use of hand tools, design and drawing techniques, sharpening, tuning and adjusting hand planes, and wood selection and characteristics. We are well prepared to begin building our tables in the last five sessions.

Tom is an excellent teacher, laying out the steps of each process with clarity and detail. We have been fortunate to get hands-on experience under his tutelage. Check with other class members for their review of the class so far.

It's time to start thinking about future series. Refer to your December Newsletter for a detailed description of Working at the Bench. The current series is taking place on Sunday afternoons at Woodcraft supply. Sundays were selected because Woodcraft has graciously allowed us complementary use of their teaching shop during store hours when they don't have their own classes. Other times/days may be possible, but they might add to the cost (The current series is $112.50 per student.). Please complete the questionnaire below for a non-binding indication of interest in a future series. Call Rick Berland at (612) 925-9392 with questions and return the completed questionnaires to him. If you are aware of other potential locations for possible non-Sunday sessions, please make suggestions at the bottom of the questionnaire.

~---------------------------------------
Name: ________________________________________
Address: _______________________________________
Daytime Phone: ____________________________ Evening Phone: ______________________________

Preferred Season (i.e. Spring, Winter, etc.):
_____________________________________________

Preferred Frequency (i.e. Weekly, Bi-weekly. There is homework to complete between sessions.):
_____________________________________________

Preferred Time (Morning, Afternoon, Evening):
_____________________________________________

Preferred Weekday:
_____________________________________________

Other classes you may be interested in:
_____________________________________________

Return to: Rick Berland, 2745 Natchez, St. Louis Park, MN 55416
Minnesota Woodworkers Guild
Post Office Box 8372
Minneapolis, Minnesota 55408

Guild Meetings

January 23, Saturday, 10:00 AM
Location: Johnson Logging, about six miles south of Cannon Falls, MN. All interested in car pooling should meet by 9:00 a.m. at the Holiday Inn International parking ramp which is located south of I 494 at the 34th Ave. exit.

SAW MILL AND KILN TOUR: Rod and Conrad Johnson will give us a tour of their saw mill and kilns. The tour will start in the saw mill. DRESS WARMLY.

February 20, Saturday 6:30 PM
Location: Jax Cafe, 1928 University Ave NE, Minneapolis, MN.

WINTER PARTY: Invitations with more information will be mailed to all members in January. The criteria for this year's Winter Party woodworking project is that the item's size be no longer than 1 foot in any dimension, that it be made primarily of wood, and that it incorporate at least one other material than wood.

March 16, Tuesday, 7:00 PM
Location: Kieffer Custom Furniture, Inc., 2242 University Ave. W., St. Paul, MN, (612) 642-9615. Take I 94 to the Cretin/Vandalia Ave. exit, go north to University, go left to the next stop light which is Hampden, go left and park in lot behind the building on your left, enter the red rear door and go to the basement.

SIZING ROUGH LUMBER: Bruce Kieffer will demonstrate his techniques for joining, planing and sawing rough lumber into straight, smooth and square finished pieces of wood. Don’t miss this demonstration, people still talk about how much they learned the last time it was given 2-1/2 years ago. As an added bonus, he’ll also show us how to quickly and easily cut plywood to finished sizes, and how to cut it cross grain on a table saw without any tear out.
New Membership Coupon

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Make checks payable to:
Minnesota Woodworkers Guild.

Name

Business Name (If any)

Address

City State Zip code

Home Phone Business Phone

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

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Northern Woods Exhibit 1993, It's Time to Get Started

The exhibition is in October, right? So there's plenty of time, right? Wrong. I'm writing this on stardate APRIL and I'm already dreaming of planing, joining, sanding and finishing how no woodworker has planed, joined, sanded and finished before. In fact, though I'm starting early, I'll still probably produce something too traditional, inappropriate, inconsistently joined, and roughly finished (at least that's what the judges said last year) and be hoping the finish is dry enough to move the day of the show. Do you detect a hint of negativity in my attitude? Maybe sarcasm, but certainly not negativity. You see, the exhibition last year was the first time I've ever put my work on display for the public to view (and kick, scratch, jerk, bang and twist). In spite of, or maybe because of, the judges comments, it was one of the most gratifying experiences of my life.

When I saw the quality and diversity of work being unloaded during the set-up of last year's show, I don't mind admitting that I was pretty intimidated. But then, during the show, I had the opportunity to watch people's reaction to my work. Not everyone liked it, and that is too much to expect. Perhaps not even a majority of people liked it. But some people loved it, and because I sat there watching them as much as possible, I got to see the looks on their faces as they discovered the "special" parts of my work that just don't exist anywhere else, because they are an expression of myself and the life that continues in the tree as I work with it. One lady said it all for me as she stood back a stared for the longest time, "I don't know what it is, but it just feels good."

Sure, I would have been even happier had I won a prize. But, the people who did win deserved it. Their work was superb. (Except maybe the guys that couldn't figure out what to build so they brought their workbench.) Seriously, even though I didn't agree with all the judges comments, their overall decisions were above reproach. I do hope that this year we can have the use of turnings and the use of carving included in the technical judging so that those disciplines will have better representation in the show.

In the end, the final judge is always the public. I had four pieces at the show last year, one was for my wife. She loved it, and it may have gained me my biggest commission to date. One sold recently (and for a lot more than I priced it at the show.) Because of that exhibition, I've had the courage to put my work into a gallery and I'm now dedicating the majority of my time to doing work of the kind at the Northern Woods Exhibition. Not everyone can get the thrill and satisfaction that I got from this. But I feel that the reason that happened was I came to learn. I expected to learn about woodworking or marketing my work. By talking with others during the show, I did pick up some valuable tips. From listening to others that do this work professionally, I found out about options and techniques that just aren't in the books, or are unbelievable until you meet the person doing it. By reading the judges comments I learned that a professional can find every fault that I know exists in a piece. What I learned from the experience was that I should spend more time doing what "feels good." Everyone should avail themselves of this opportunity.

Mel Turcanik
The Minnesota Woodworkers Guild is again planning to organize a group lumber purchase from Northern Hardwoods of Cannon Falls. The last lumber purchase went so well that the board of directors decided to offer the membership another opportunity to purchase lumber at a reduced price. All lumber is FAS/SEL grade and rough sawn. We have made arrangements to purchase the following species in the following sizes.

**RED OAK**
- 4/4 at $1.90 per bf
- 8/4 at $2.60 per bf ordered in 64 bf lots.

**MAPLE**
- 4/4 at $1.80 per bf

**CHERRY**
- 4/4 at $2.25 per bf

** WALNUT**
- 4/4 at $2.60 per bf
- 8/4 at $3.35 per bf ordered in 64 bf lots.

Their supply of all species is good except for walnut. Please remember that when you order lumber there is a percentage of over and under on the quantity ordered, also we are requesting that you order in 32 bf lots. We hope that with the offering of additional species that more of you will participate in this purchase. Enclosed in this issue of the newsletter you will find a firm commitment postcard, please fill it out and return it promptly. We plan to place the order by the end of the third week of July, and the lumber will be delivery within two weeks thereafter.
Q: When edge joining boards, should the growth ring orientation be alternated from board to board?

Norm Abrams insists on alternating the rings to control panel warp. Other workers argue that alternating the growth rings will cause a rippled surface while orienting them in one direction will produce a smooth curve they enjoy. As with any other basic woodworking questions, both approaches have merit and insisting that either method is always superior is wrong.

If the rings are alternated, no single board can cup very much with respect to the total surface so small ripples will appear but much of the stress will be cancelled over the entire surface. If the same thing happened but the boards had all been oriented the same way, the forces will accumulate over the surface and might be sufficient to separate the panel. A jointer plane and go to work.

Q: How can I get wide panels perfectly flat?

A flat panel, you need to first joint one face of the stock. Assuming you’re using a thickness planer with the jointed face down. Then joint the edges of the board until they’re in line with the middle. If the edge is concave, you should be pressing down on the outfeed side as soon as you have enough wood on the outfeed table. Each pass should remove material at the ends of the board until they’re in line with the middle. If the edge is convex, then you should try to prevent the board from rotating slightly as you’re pushing it through the jointer; each pass will flatten the middle a bit more until it’s in line with the ends.

If improved technique doesn’t help, then perhaps the jointer needs adjustment. The infeed and outfeed tables need to be parallel to each other in both directions, as well as parallel to the cutterhead. The outfeed table should be flush with the peak of the knives (either adjust the table or adjust the knives). If the outfeed table is too low (knives too high), you’ll get a curved edge, or get some snipe at the very end of the pass. If the outfeed table is too high, the wood will bump into it.

Q: How can I get a true edge on a board?

A thickness planer won’t make a board flat, just uniform in thickness and most surfaced stock has only been thicknessed, not jointed. To make a flat panel, you need to first joint one face of the stock. Assuming you’re using power tools, rip stock to the width of your jointer. Start with rough stock since you’ll be doing the jointing and planing. Joint one face of each board until it’s flat. Remember to press on the outfeed side rather than the infeed side where possible when jointing. Then run the boards through the thickness planer with the jointed face down. Since the planer will make the face it cuts parallel to the reference face, both sides should now be flat and parallel. Then joint the edges of the boards.

To fabricate the panel, buy or make some 4-way clamps. These are available from a number of places, such as Woodcraft, Woodworker’s Supply, and Leichtung. The clamps consist of two boards with V-shaped hardware at each end. As you tighten the clamps the two clamp boards press against the faces of the panel, thus keeping them aligned. This is an important feature; it is very difficult to achieve the same degree of flatness with bar clamps, even with biscuits and alternating the clamps on either side of the panel. Use biscuits or dowels to aid alignment and add strength.

When the glue is dry, scrape off the excess. Between the biscuits or dowels and 4-way clamps the panel should be close to flat. If you want, get a jointer plane and go to work.

There is another method if the stock is too wide for a jointer, is fairly flat and uniform, and you do not want to rip it. Joint the edges of your stock and glue them up. Make a sled jig for a router outfitted with a big mortising bit. The sled jig slides across two straight rails on either side of the panel (you will need to align the rails to each other). Take light passes and you’ll end up with a flat surface, which you can finish using hand planes/scrapers or random orbit/finish sanders, depending on your preference.

You can use the sled jig in combination with other techniques as well. If the sled is straight and flat (and doesn’t sag), and the rails are straight and aligned with each other, you’ll end up with a flat surface.

Q: How can I get a true edge on a long board?

We have three answers to this question, all of which are valuable techniques.

1) Snap a chalk line or take a long straightedge and use it to lay out a straight line along the side of the board. Then use a hand plane and plane to the line. It doesn’t have to be perfect; just good enough so your jointer can square it up. Once you get reasonably good at it, you might not have to use your jointer at all.

2) Take a straight board at least as long as the board you are straightening and place it against the fence of your table saw. Take the warped board and place the concave side against the straight board. You then rip the bow side of the warped board straight. This will give you one straight edge. Flip this edge next to the fence and rip the cup side straight. The straight board acts as an extended fence on the table saw.

3) You should be able to successfully joint a long board on any jointer. With a 1/32" depth of cut, but it may take 32 or more passes to get rid of a 1 inch edge curvature. A short jointer bed may slow things down still more, but you should be able to get the board flat.

The first thing to look at is your technique. If the edge is concave, you should be pressing down on the outfeed side as soon as you have enough wood on the outfeed table. Each pass should remove material at the ends of the board until they’re in line with the middle. If the edge is convex, then you should try to prevent the board from rotating slightly as you’re pushing it through the jointer; each pass will flatten the middle a bit more until it’s in line with the ends.

If improved technique doesn’t help, then perhaps the jointer needs adjustment. The infeed and outfeed tables need to be parallel to each other in both directions, as well as parallel to the cutterhead. The outfeed table should be flush with the peak of the knives (either adjust the table or adjust the knives). If the outfeed table is too low (knives too high), you’ll get a curved edge, or get some snipe at the very end of the pass. If the outfeed table is too high, the wood will bump into it.

Q: How do I check and true my carpenter’s square?

Answer from Tom Caspar’s Working at the Bench class:

To test any square, lay it on a straight edge and draw a line. Flip the square to the other side of the line along the same edge. Any difference indicates out of square.

To true your carpenter’s square, imagine a diagonal line from the outside to inside corners at the “square” corner. To open the angle, punch holes on the diagonal at the inside. Punching similarly at the outside closes the angle.
**Working at the Bench**

Whenever I anticipate a new experience, my expectations influence my enjoyment. Sometimes attending an event with low expectations enhances my enjoyment when the reality exceeds my lack of hope. Perhaps the highest compliment I can pay to Tom Caspar’s outstanding class series, *Working at the Bench*, is that it dramatically exceeded my extraordinarily high expectations. I’ve learned a great many new skills and concepts, much more than I’d hoped or expected, and thoroughly enjoyed the entire experience.

Imagine, for example, eight apprentices of various initial skill levels who have read articles but never made a cabinet scraper work properly. In class, we explored the theory of the scraper, how it is different from the plane, and progressed step by step through the sharpening process. Voila!: eight working cabinet scrapers.

I’d wanted to know more about hand planes for some time without knowing where to learn. Visualize eight apprentices flattening soles, tuning frogs, sharpening irons, fitting cap irons. The thrill of running that newly tuned smooth plane across the surface of a board, hearing the sounds, and watching near-perfect shavings curl out of the body is a great pleasure. Book match your table top panel boards and run your fine-working jointer plane along the edges. What a joy to dry clamp such well-matched edges!

We used our newly sharpened #80 scrapers and cabinet scrapers to finish the top panel after smoothing and flattening it with our #4 smooth planes. How exciting to produce such a flat, smooth panel for our table tops.

If I’d known Tom’s class would include a great deal about the history and concepts of design and drafting skills, I might have been reluctant to take it. These sections turned out to be some of the most helpful. They have truly expanded my woodworking possibilities.

What might you expect if you join the next group of apprentices? Design furniture and make full scale drawings. Learn to build furniture from a glance in a museum or a photograph with all views foreshortened. Sharpen and tune your tools. Learn about wood and proper selection and layout for various parts of your project. Learn jointing and edge gluing techniques. Plane and scrape a glued up panel. Design and make mortise and tenon, cabriole legs, and dovetail joints with hand tools. This and much more awaits you.

This extraordinary opportunity awaits any guild member who wants to dramatically improve woodworking and design skills. I heartily encourage you to take advantage.

*Rick Berland*

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**Dean Wilson's Lecture at the Minnesota Museum of American Art**

On May 13th the Minnesota Museum of American Art held a gallery talk in conjunction with the “American Hand” exhibition in which a number of pieces by Guild members are included. The exhibit concentrates on crafts of fiber, metal, clay, wood and glass, with a separate gallery talk for each medium. The talk on the 13th, entitled “Wood and Furniture Design” was co-sponsored by the Minn. Woodworker’s Guild and featured artist and MCAD instructor Dean Wilson as lecturer.

While Mr. Wilson’s talk was very interesting, I was quite disappointed at his lack of focus on wood as the medium. Of the twenty or so wood pieces in the exhibit, only four were discussed. Even more disturbing, two pieces, one of stone and concrete, and one of stone and steel were discussed in great detail. The point that Mr. Wilson was endeavoring to make was that, in design, we should not limit ourselves to wood. Furthermore, he suggested that wood was a thing of the past and in 15 years little wood would not be used in furniture except for minor detailing. He even went so far as to suggest we buy metal working equipment and welders for our shops as those were the furniture shop tools of the future. While I can appreciate Mr. Wilson's point of view, I would like to make a few points of my own, which I was prevented from doing the night of the talk by the lateness of the hour at the conclusion.

Furniture design and good designs are timeless. The continuing popularity of Queen Anne, Chippendale, Federal, Sheraton etc. plus the high prices of quality antiques attest to this. For a woodworker, nothing is more challenging than attempting to create an original and unique piece within the parameters of a certain design period. To succeed is extremely rewarding. No one can convince me that good design can only be achieved by creating totally unusual, never before seen concepts, often at the expense of comfort and utility.

Wood as a furniture material: I don’t have any exact figures but I’d bet that over 80% of all furniture is still made of wood. Most likely it’s because people like wood. Any shortage of wood in the future may cause the furniture industry to look towards other materials. However, this should only tend to cause an increase in the demand for handmade solid wood furniture. Wood may someday be limited in supply, but because it is a renewable and manageable resource, woodworkers will have wood to make furniture as long as there is a demand.

As for Mr. Wilson’s suggestion that we shift our focus away from wood, I think he really misjudged his audience. Professionals and non-professionals alike, we are members of the Woodworker’s Guild for one main reason. We love working with Wood!

*Joel Simon*
Show Overview

Dear Fellow Woodworker:

The Minnesota Woodworkers Guild, Davlins, and Southdale Mall will be sponsoring the Eleventh Annual Northern Woods Exhibition October 21st though the 24th. The show will be held in the center atrium at Southdale.

The deadline for submissions is September 25th. Late entries will be accepted, although they will not be published in the show catalog or be eligible for judging. The entry fee for Guild members remains $25.

We will be sending out press release packets to area newspapers, magazines, and journals as well as national arts and crafts publications (e.g. American Craft, Fine Woodworking).

The show catalog will be printed using off-set lithography and high quality paper. Although we realize it may not be feasible for everyone to submit photos of their pieces, photos received by September 25th will be included in the brochure. These photos must be of pieces that will be displayed. Photos should be color prints, black and white prints, or slides.

Having the approval of the Guild's board of directors, we will be extending invitations to members in good standing of other area woodworking clubs (e.g. 3M Woodworking Club, Minnesota Woodturners Association) to participate in this year's show. The entry fee for "guest" exhibitors will be $35.

Plan now to volunteer some time at the show, especially if you exhibit.

Judging Overview

Again this year all entries will be judged in a pool rather than in separate categories for each form of furniture. The judging categories are designed to reward woodworkers who are good at creating new ideas or interpreting older ones, as well as those woodworkers who are skilled with machines and hand tools. The judges will score how well they like each piece and how well it is made. Judging sheets will be used which summarize the qualities the Guild is looking for in each category. There is also space for constructive written comments. You will receive these sheets, one from each judge, at the end of the show.

There are always some pieces that don't fit well into any category but do deserve some kind of recognition. This year we're adding a new prize that may be awarded solely at the judge's discretion, for whatever qualities strike their fancy. They'll make up a name for it, so there may be something of a surprise at the awards ceremony.

We've designed the judging categories to encourage you to enter a piece regardless of your status as a woodworker. Don't get hung up worrying about the prizes or the judge's written comments. We would like to present this show as a
display of the state of the art of woodworking in Minnesota and a chance for guild members to see what their peers have been up to in the last year. It’s more than as a competition for prizes. You may decide to enter a piece but not have it judged.

Each year the show committee wrestles with the judging aspect of the show - categories for awards, guidelines for judging, and selection of judges. At last year’s show we solicited input from participants which we took into consideration when we went back to the drawing board this spring. We agreed to expand the award categories to emphasize woodworking skills, and communicate the value placed on acquiring these skills by the Guild though a published set of guidelines. These guidelines will be made available to judges and entrants alike. We decided to simplify and clarify the judging sheets and focus our search for judges on individuals with sensitivity to the points of view and ambitions of Guild members. We assigned committee member Tom Caspar the task of distilling these general directives into a cohesive judging format. We applaud his efforts and present them as guidelines for entrants in this year’s show. A sample of the guidelines and judging sheet is included in this flier for your use.

This Year’s Categories

Best in Show $200 award
The winner’s piece must excel in design and execution.

Peer Award $200 award
This is decided by balloting among all exhibitors. You will be given a chance to vote for your favorite piece (other than your own) and runners up.

Best Design
Whether traditional or modern, this award goes to the most artistic piece, regardless of how well it is built. This is an entirely subjective view by the judges.

Most Technically Accomplished
The piece that shows the best knowledge of craftsmanship and carries it off flawlessly wins this award. Here the judges score by entirely objective criteria.

Most Daring
Once in awhile somebody comes up with a crazy idea that pushes the limits of material, design, or joinery. Whether offbeat, whimsical, or ambitious in scope, this idea deserves an award whether it worked or not. The award honors imagination.

Best Handwork Skill in the use of hand tools deserves recognition. If you used hand tools to build your piece, include a paragraph in your entry form describing what you did. This will be passed on to the judges. Examples of good workmanship include carving, turning, dovetailed drawers, hand planed surfaces, and cabriole legs.

Best Finish
Whether it brings out the natural beauty of wood or alters its texture and color, a good finish is essential to every great piece. This award honors a skill that has often been overlooked.

Judges’ Award optional
Judges have the option of awarding this prize to a piece that deserves recognition, but doesn’t fit into one of the other categories.

Woodworking for Pleasure
This prize is awarded to the best piece exhibited by a person for whom woodworking is an avocation.

The People’s Choice $100 award
Determined by balloting by the general public, this award recognizes the crowd’s favorite piece in the show.
Judging Guidelines

Criteria
These award guidelines indicate what qualities the Guild values.

Best Design
A well-designed piece of furniture must be both useful and pleasing to the eye. Will it perform its intended job? Good design is in large part a subjective opinion. It’s difficult to define what good design should look like, but we can agree on how it should affect a thoughtful critic. It invites a second, more intimate look, and asks to be touched by the hand and spirit.

Most Technically Accomplished
This is an objective assessment. The best work will exhibit a mastery of many woodworking techniques. It will respect the limitations of working in wood. Qualities to look for include flawless treatment of surfaces, precise joinery, and carefully controlled detail. The award will take into account the difficulty of the undertaking.

Most Daring
This is an award for the imagination. The winner should offer bold and innovative ideas. The design of a daring piece may not be totally satisfying, nor the technical ability of its builder be of the highest order. Daring work pushes the limits of material, design, and joinery. The judges will decide which entries to consider for this award. These selected pieces will receive a ranking as either interesting or daring.

Best Handwork
The use of hand tools is a long and rich tradition in woodworking. Successful handwork should not be judged by machine standards. It produces surfaces and shapes that are more varied and personal, free from the limitations machines impose. Carving, turning, and dovetailing are examples of handwork.

Best Finish
A good finish may enhance the natural beauty of wood or alter its texture and color. Depth, luster, and clarity are characteristics of a good finish.

Judges’ Award
Sometimes a piece worthy of recognition doesn’t fall into any of the award categories. It may have something special about it that is hard to define. The judges may choose, at their own discretion, to name their own category. They may also use this award for recognizing a piece that ran a very close second to one of the other winners.

Woodworking for Pleasure
This prize is awarded to the best piece exhibited by a person for whom woodworking is an avocation.

Best of Show
The winning piece should exhibit the best qualities of most of the categories above.
## Judging Sheet

### Main Categories

<table>
<thead>
<tr>
<th>Category</th>
<th>A = Excellent</th>
<th>C = Average</th>
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<tbody>
<tr>
<td><strong>Design</strong></td>
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<tr>
<td>- a subjective opinion</td>
<td>A+ A B C</td>
<td></td>
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<td>- useful and eye pleasing</td>
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<td>- invites a closer look</td>
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<tr>
<td><strong>Technically Accomplished</strong></td>
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<tr>
<td>- an objective opinion</td>
<td>A+ A B C</td>
<td></td>
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<tr>
<td>- mastery of many techniques</td>
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<tr>
<td>- difficulty considered</td>
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<tr>
<td><strong>Finish</strong></td>
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<tr>
<td>- enhances natural beauty or</td>
<td>A+ A B C</td>
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<tr>
<td>- alters texture and color</td>
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<td></td>
</tr>
<tr>
<td>- exhibits depth, luster, and clarity</td>
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</tbody>
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### Considered for Most Daring

- imaginative idea
- pushes limits

**Daring**
**Interesting**

### Check if Applicable

- **Handcrafted**
  - surfaces and shapes worked by hand
  - machine standards need not apply
  - carving, turning, and dovetailing included

- **Woodworking for Pleasure**
  - Good design and technique not by a professional

### Comments

<table>
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<th>Comments</th>
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This is firm commitment for the purchase of lumber.
You will be responsible to pay for the lumber you order with this post card.

I will purchase:

- 4/4 RED OAK: ________ bf for approx. $1.90/bf.
- 8/4 RED OAK: ________ bf for approx. $2.60/bf in 64 bf lots.
- 4/4 MAPLE: ________ bf for approx. $1.80/bf.
- 4/4 CHERRY: ________ bf for approx. $2.25/bf.
- 4/4 WALNUT: ________ bf for approx. $2.60/bf.
- 8/4 WALNUT: ________ bf for approx. $3.35/bf in 64 bf lots.

Lumber will come unsurfaced in the rough.

Name: ____________________________________________
Address: ________________________________________
City: __________________ State: __________ Zip Code: _____________
Phone #: _________________________________________
Northern Woods Exhibition Rules for Entry

1. Entries are limited to objects made primarily of wood.
2. Each entrant may submit any number of pieces, but only two pieces are eligible for judging.
3. Previously exhibited pieces are not eligible for judging.
4. The show committee reserves the right to reject a piece they deem unacceptable for any reason.
5. All pieces must remain on the floor for the duration of the show.
6. All pieces must be displayed on attractive and white or black pedestals. Pedestals must have leg levelers.
7. Advertising is limited to portfolios, business cards, and Guild sponsored publications.
8. Although the Guild and Southdale will have people monitoring the show at all times, neither is responsible for damage to, or loss of, pieces on display.
9. Pieces submitted after September 25th are not eligible for judging or awards.
10. **Items required at time of entry:**
   a. *Piece Description* - A description of the piece, not to exceed 50 words, which will be published in the show brochure. Description should include dimensions, materials, and selling price if applicable.
   b. *Biographical Data* - Brief biography of entrant not to exceed 50 words. Biographies will be published in the brochure.
   c. *Color Prints, Black and White Prints or Slides (optional)* - If received by September 25, will be printed in brochure. If received early, may be included in press releases.
   d. *$25 Entry Fee* - Fee is totally refundable if piece is deemed unacceptable for any reason.
   e. *Hand Tool Usage (optional)* - If piece is to be judged for hand tool use, a paragraph explaining the hand tool use is required.
   f. *Piece Contributors* - Entrant must state if any other individuals contributed directly to the piece (e.g. designers, finishers, etc.). Pieces constructed with second party contributors are welcomed, however, they will not be judged on the corresponding characteristics. (e.g. If piece was finished by a second party it is not eligible for the Best Finish Award, unless of course the piece is co-entered by both parties.)
   g. *Pieces to be Judged (optional)* - If more than two pieces are entered, indicate which two are to be judged. Additionally, if you do not wish your piece to be judged, please state so.
Northern Woods Exhibition 1993
Entry Form

Entrant’s Name ____________________________

Business Address __________________________

Address __________________________________

Phone Number (H) __________________________ (W) __________________________

You must be a Guild member in good standing to enter the exhibition. Include $25 annual membership dues if you are a new member, and any past dues if a current member. To participate as a guest entrant, you must be a member in good standing of another recognized woodworking association (e.g. 3M Woodworkers Club, Minnesota Woodturners Association, Minnesota Craft Council, etc.). The entry fee for guest entrants is $35.

Please provide the following information for each piece on a separate piece of paper:

1. Piece description as required by rule 10a, piece description (state dimensions as depth X length X height), materials, price (optional).

2. Biographical information as required by rule 10b.

3. Hand tool usage (optional) as outlined in rule 10e.

4. Piece contributors as required by rule 10f.

5. Is piece to be judge (optional) as outlined in rule 10g: □ Yes □ No

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

Signed ____________________________ Date __________________________

Return this form with your $25 entry fee ($35 if a guest entrant), and any dues you owe to:

Tim Johnson, Coordinator
Northern Woods Exhibition ’93
2625 S.E. 4th Street
Minneapolis, MN 55414

please make checks payable to Minnesota Woodworkers Guild
Caning & Rushing

Presented by Gordon Wilcox, December 8, 1992

Gordon presented slides and demonstrations about hand caning, rushing, and machine caning.

Gordon, a retired teacher, has been weaving seats for more than thirty years. The art of seat weaving has existed for thousands of years. The tools of the trade are relatively simple. Hand caning a chair seat takes eight to ten hours. Gordon demonstrated several techniques.

For further information, Gordon recommends The Caners Handbook by Bruce W. Miller and Jim Wreless. Gordon also teaches community education classes at locations including St. Louis Park, Edina, and Eden Prairie. Classes may be pending at Eden Prairie, which is usually scheduled for 6 two and one-half hour classes, and Edina, which generally runs 8 two hour sessions.

Kurt Kurtenbach seemed to be the guild member with the most caning and rushing knowledge of those present.

Buying, Drying, and Storing Hardwood Lumber

Presented by Harlan Peterson, November 11, 1992

Harlan Peterson, a professor in the Forest Products department of the University of Minnesota, presented a very interesting lecture pockmarked with some of the most basic knowledge we all need for every project. I’ll try to cover a few of the highlights. Many handouts and source materials were available. The basic reference work recommended was Understanding Wood by Bruce Hoadly.

BUYING
Wood is graded according to guidelines published by the National Hardwood Lumber Association. For those with further interest, both they and the Forest Service provide several publications and a five day course on wood grading is taught each August. The grades imply the yield of clear finished wood available. Select is graded basis the best face; other grades are basis the worst face.

DRYING
Wood should be dried to the median of the extremes it will experience as the seasons change. Here in Minnesota, an average July relative humidity of 50% means wood at equilibrium has 10% moisture content while average January relative humidity implies 5% moisture content. Therefore 6-8% is the ideal starting point for interior use hardwood projects.

While there are other ways, Harlan strongly recommends a moisture meter as an essential tool. He also advises asking your source since there are no standards for either kiln or air-dried wood. If you have a meter, take your sample away from ends and edges and drive the pin to 20-25% of the thickness. Drying must be done properly and the wood must be conditioned to avoid case-hardening and honeycombing and to relieve stresses.

STORAGE
Even properly dried and conditioned wood will change to undesirable moisture levels if stored under poor conditions. Wood can gain as much as one percent moisture content per month in humid conditions. For example, wood stored at 70% relative humidity would eventually reach equilibrium moisture content of approximately 13%, much too wet for most uses. If you can maintain about 35% relative humidity in your shop, your wood should trend toward the ideal 7% moisture content.

ASIDE
I happened to go to Youngblood Lumber to buy wood for a project shortly after this meeting. I spoke with a thirty-five year employee regarding his responses to these issues. Youngblood’s lumber is dried to the six to eight percent range recommended. They monitor the moisture of their inventory regularly and have not found a problem with moisture getting out of range. Perhaps it is because he says they turn their inventory over quite rapidly.

Editor’s Notes

Wow!, an eight page newsletter. I never thought I’d see it again, but here it is. Thanks to all who have contributed, keep the stuff coming. The only bad thing about doing this eight pager is that it consumed all of my reserve articles intended for future newsletters. Help replenish my stock and send in an article or two. The best way is to send it to me is on a Macintosh formatted 3-1/2" disk, or a DOS formatted 3-1/2" disk. If you don’t have a computer, then send a typed version of your submission, using a good ribbon so the print is clear and solid. I’ve been optically reading the typed submissions, so the better the printed output is, the better the success is for optically reading it. Just don’t send any hand written articles. All Kinko’s copy centers have Macintosh computers for rental, try and use them.

Bruce Kieffer, Newsletter Editor

Want Ads

Want Ads (40 word maximum) are free to members and $5.00 per ad to non-members. To place a want ad, write or phone: Bruce Kieffer, 1406 Grand Ave. #3, St. Paul, MN 55105-2213, (612) 642-9615.

Your want ad should be here, send it in!
Uncle David’s Wood

My Uncle David was a boy’s kind of uncle. A soft-spoken sandy-haired man, he loved the out-of-doors — hunting, fishing, or just a walk in the woods. His large farm included a lot of woodland, and although he didn’t farm for a living, he could identify every tree and bush on the place with the casual ease of one who had grown up close to the land.

Uncle David took up woodworking fairly late in life, and because I, by this time, lived a considerable distance from him, I never got to visit him in his shop. By the time I had become a serious woodworker, his failing health limited the sharing of our common interest to conversations on the porch during summer visits. His work included honest, traditional solid wood furniture and turned objects, most of it made of native hardwoods cut on his own property.

After his death, I inquired of my cousin about Uncle David’s stock of wood. She was happy to have the wood used, and sold it to me for a tiny fraction of its worth. Upon examination, however, it was obvious that time had not been kind to the wood. Some of the wood had been stored in a shed, and it was fine, but much of it had been stacked outside. Although it had been properly stacked, ends of boards painted, and covered, the tarps had disintegrated over the years and many boards had suffered damage from rot, water, and insects. But even to my inexperienced eye, it was clear that there were some treasures here: black walnut boards 14 inches wide and 4 inches thick, walnut logs 6 feet long, and great quantities of 8/4 stock of wood.

After his death, I inquired of my cousin about Uncle David’s stock of wood. She was happy to have the wood used, and sold it to me for a tiny fraction of its worth. Upon examination, however, it was obvious that time had not been kind to the wood. Some of the wood had been stored in a shed, and it was fine, but much of it had been stacked outside. Although it had been properly stacked, ends of boards painted, and covered, the tarps had disintegrated over the years and many boards had suffered damage from rot, water, and insects. But even to my inexperienced eye, it was clear that there were some treasures here: black walnut boards 14 inches wide and 4 inches thick, walnut logs 6 feet long, and great quantities of 8/4 cherry lumber. The question was, how do I move all this wood from Uncle David’s farm in North Carolina to my shop in Minnesota, and where do I put it when I get it here? Realizing that I had neither the financial resources nor the storage space to handle this project alone, I contacted two friends, Joe and Bob, from the Minnesota Woodworkers Guild. We agreed to split the wood, and the expenses, three ways, and Joe offered storage space for my portion as part of the deal. It sounded too much like a "woodworker’s dream" to pass up, he said. Bob contracted with an interstate freight company to haul the wood. I flew to North Carolina and hired a local man to help load the wood filled about one third of a semi-trailer. After discharging the rest of his load, the driver dropped the trailer at Joe’s place of business in the Minneapolis area, where we graded the wood and divided it, as best we could, into three portions which were equal in quantity and quality. Bob trucked his wood to his shop, and Joe and I stacked ours in a storage area at his place of business.

Was the wood worth the trouble and expense? I can’t speak for Joe and Bob (at least they haven’t asked for their money back), but for me it has definitely been worth it. This air-dried wood has much more intense color, and more variety of color, than its kiln-dried cousins. It has led me to design with more attention to color and grain, and to use knots and other defects as design elements. I have come to see these so-called "flaws" as part of the history of the tree, pages from the diary of a living thing.

After all is said and done, I must admit that I am not completely objective about this wood. When I see one of those walnut boards coming out of the planer - rich brown, almost purple in places - it takes me back, for a second, to my roots. I can almost smell the pungent dampness of the Appalachian woodland. I can see the little spring creek tumbling down the hill behind the house, and I feel closer to the uncle I admired, but never knew as well as I would have liked.

Mike Hipps

Profile of a Woodworker

Gary Peterson hosted the April 20, 1993 meeting at his business, Stairbuilder. Gary is a self-taught woodworker with no formal training. He began as a contractor, later opening his own shop. Gary credits Fine Woodworking and other woodworkers for his knowledge and skills. He feels he has learned from many colleagues and is very willing to talk woodworking and share his knowledge with other guild members. Gary has learned by having the courage to "take on projects that were too hard" and "sweating his way through to satisfactory completion." He enjoys the frequent challenges his work presents although he would like a balance between custom challenging work and production work so he can get some breaks from intense concentration and scheduling problems.

Gary believes there are abundant opportunities for skilled woodworkers interested in riding the wave of acquisitive baby-boomers upgrading their homes. He feels that there is more work than business people to do it.

It was interesting to watch Gary describe some of his challenging jobs. One could see a creative mind at work and enjoy watching his ability to visualize and create solutions which work for him.

His biggest challenge is making the curves. First he laminates the blanks and S4S them. Next the pattern is cut into the finish blank. The patterned blank is then sliced to appropriate thicknesses for both the radius of the bend and the preservation of the pattern. Splines are used for alignment. A trammeled router is used to cut particle board forms for the bending. In addition to forming the thin laminations he also sometimes uses kerf bending (must be very careful that the kerfs don’t telegraph) and bending plywood, which is available at Youngblood and other outlets. He has found that free curves (unsupported by other curves) must be over bent to compensate for spring back.

Gary has been using Tite Bond glue with good results for most of his projects. He is now moving to 2 part urea glues which don’t clog his time saver. His primary woods are birch and oak.

Many interesting gluing tips were given which have general application:

1. A fresh surface is needed. Wood surfaces oxidize quickly. Use a hand scraper to freshen surfaces which must sit for some time.
2. Clamp pressure radiates at 45 degrees from a single point. Ideally all parts of the joint should be within one of those pressure bands. Usually he has to fudge some on that.
3. Apply glue to both surfaces.
4. Be sure there is adequate squeeze-out all along each joint line.
5. Temperature should be well above 50 degrees. 70 degrees seems to work well.
6. Clamp overnight. Twelve hours seems to be adequate.
7. Masonite cauls help to distribute the clamping pressure evenly on the curved pieces.

Rick Berland
Woodworking became my interest — progressing from hobby through avocation to addiction — as a result of my first Process Engineering job. I solved aluminum and iron foundry problems through teamwork with a captive pattern shop. By necessity, patternmakers were once masterful woodworkers (a requirement now made obsolete by metalworking technological advances) — and I rapidly grew interested in what our foundry’s toolmakers did, wanting more and more to learn the how and why.

It didn’t take long to “get into it.” Our lead patternmaker, Eggs Erdman, advised that, to start, “You gotta have a table saw.” So, I bought one. A 10" Motorized Rockwell from Penney’s moved into my garage. It even came with a stand!

That was 1972. Twenty years later, while cutting stock for my first entry into the Minnesota Guild Fall Show, my saw died. My emotional reaction was mixed — disappointment, since no saw meant no entry (I guess seeing my stuff in American Woodworker didn’t take long), and relief, because this saw died rather slowly and I’d been expecting the end for some time. Now I’d have to move on and buy a new saw!

Like all good woodworkers (or maybe this is just a universal truth for anyone who “makes things”), I’d been looking at new tools for years, and at table saws in earnest for at least the last two. If I was ever to have a saw singing in my garage, I would have to do more than look. I’d have to buy.

It was agony. Geez, could I really spend a significant amount of money on something just for myself? Maxine finally set me straight: “Get what you want; it’ll be all right.” With that kind of spousal support, I focused on what I already knew I wanted; Why else did I go to all those wood shows? For some years my casework had been a matter of compromising around limitations that were both maJI and machine. Finally, out with the old (small, inaccurate, crumbly. This is very important. The mixture should be mostly flour until the mixture is almost the two together. Keep adding flour until the mixture is almost crumbly. This is very important. The mixture should be mostly wood so that it sands easily and stains well. Apply the mixture with a putty knife or just your finger, leaving a little above the surface to sand flush. You may find with deep areas, the filler will shrink some. If you sand it before it is completely dry, it will pick up some of the dust from the surrounding wood and blend in beautifully.

Aaron A. Gesicki

Drapery hooks make excellent hangers for accessories on table saws, jammers, etc. Almost all steel machine stands have extra holes drilled in them. The drapery hooks slip in those holes and grip well. If necessary the hooks can be bent into a different shape.

I use these drapery hooks for holding the miter fence and throat plates on my Unisaw, push blocks on the jointer, and a dust pan and brush on the radial arm saw. I have also pushed the sharp end of a hook into one of those crepe rubber abrasive cleaner stick. Then I used the hook to keep the cleaner stick handily hanging through a hole in the base of my disk sander.

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It’s an old trick to make a putty or filler from sawdust and glue, however, I’ve always found it hard to get a mix that behaved well while taking stain the same as the surrounding wood.

I’ve found the trick to be using a WOOD FLOUR of the same species as the wood you are working on. By a flour, I mean the finest dust you can get. I salvage mine from the inside of my dust collection bags, after I’ve emptied the coarser dust and shavings. I then store it in those little spice jars with shaker lids.

Mixing the putty is fairly simply. Using yellow glue will give you a putty that can be sanded almost immediately, whereas white glue dries slower but gives you more working time. In any case, the putty you make will work longer than the glue normally does by itself. To mix the putty, sprinkle the wood flour on the glue and stir the two together. Keep adding flour until the mixture is almost dry. This is very important. The mixture should be mostly wood so that it sands easily and stains well. Apply the mixture with a putty knife or just your finger, leaving a little above the surface to sand flush. You may find with deep areas, the filler will shrink some. If you sand it before it is completely dry, it will pick up some of the dust from the surrounding wood and blend in beautifully.

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July 20, Tuesday, 7:30 PM
Location: Heartwood Architectural Woodwork Corp., 1101 Stinson Blvd, Minneapolis 378-7095. The location is north of downtown Minneapolis, on I 35W. Take the Stinson/New Brighton Boulevard exit; go east to Stinson Blvd; 1 block south to Broadway Ave; the entrance is at the back of the building.

SHOP TOUR: Jon Early will give a tour of their facilities and describe their construction processes.

August 17, Tuesday, 7:30 PM
Location: University of Minnesota, St. Paul Campus, 2004 Folwell Ave. The St.Paul Campus is just west of the State Fair Grounds between Larpentur Ave and Como Ave on Cleveland Ave. The meeting will be held in room 302 of the Kaufert Lab Building in the northwest corner of the campus. Maps will be handed out at the July 20, 1993 meeting.

WOOD BUYING AND STORAGE CONTINUED: Harlan Peterson gave a presentation in November, 1992. Due to the amount of information to cover and the extended questions and answers, his presentation was not completed. He will review the information in the first presentation and give us further information and a tour of their facilities. You won’t want to miss this meeting - come early.

September 21, Tuesday, 7:30 PM
Location: 2625 SE 4th Street, Minneapolis, MN 378-2605. The shop is located west of Hwy 280. Take I 94 to Hwy 280, immediately take the University Ave. exit, go west (left) on University to 27th Ave., take a right to 4th Street, building #2625 is straight ahead, enter the door on the left end of the building.

DOVETAIL JOINERY: Tom Caspar will demonstrate making dovetail joinery by combining hand and power tools. This will be an excellent meeting for all guild members regardless of your skill level.
Profile of a Supplier - Youngblood Lumber

Shortly after the November Guild meeting on lumber selection, storage, and quality, I contacted Youngblood Lumber to see how what we learned applied to wood sold there. Many of us have taken advantage of the generous discount Youngblood gives to Guild members and appreciate their generous support of our newsletter over the years. How do they regard the issues raised by Harlan Peterson at our meeting? I spoke with Tom Youngblood regarding these issues. Verbal answers to my questions are presented in the next paragraph. Following, beginning with the subtitle, “INTRODUCTION,” is the text of an article Tom wrote for us.

Youngblood's addresses quality control in several ways. First, they have reliable suppliers with whom they have 10 to 20 year histories. Second, they spot check their inventories regularly and have not found a problem with unacceptable moisture gain. Tom has confidence that the wood in their yard is in the appropriate 6-8% range. He feels that we can count on the quality of their lumber and don't need our own meters to check lumber freshly purchased from them. Once purchased, proper acclimation and storage are a must as covered by Dr. Peterson in his presentation.

Rick Berland

INTRODUCTION:
Youngblood Lumber Co.'s founders established a lumber business in N.E. Minneapolis in the late 1800's. Within the last 50 years, the Company has evolved into both wholesaling and retailing cabinet grade woods and panels. During the last 25 years, the scope of their product line has broadened into counter-topping materials.

While their expertise lies in operating a successful distributorship, owner T.E. Youngblood offers some basic insights into lumber quality and selection.

TASTELESS DECISIONS and VALUE JUDGEMENTS
A topic worth discussing is quality. Why? Because we're confronted with subtle judgements on quality/value most every day of our lives whether it's buying fresh produce from a super-market, selecting a good movie to rent, or having our dentist replace a filling. We want the best for our money don't we. There's nothing wrong with this philosophy; in fact it's human nature to want at least a...
President
Jon Stumbras
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Vice President
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Douglas Perllick

Members at Large
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Willis Bowman
Dennis Hruby
R. W. Kurtenbach
Richard Langenbruch
Kim Rupprecht

Newsletter Editor.
Bruce Kieffer (612) 642-9615

Next issue deadline is November 20th.

I’m considering another change to the newsletter, and I’d like to hear your opinions. What I’m thinking about doing is to change the format from printing on 11" x 17" paper to printing on 8-1/2" x 11" paper. I’ve always been against this change because I feel it will cheapen the look of the newsletter. Rather than look like a bound book, like it does now, it would look like a pile of papers stapled at the top corner, or at the left side. Also, it would be harder to read, but not significantly. The advantage of the 8-1/2" x 11" paper is that the newsletter can be published in 2 page increments, instead of 4 page increments. This would make it much easier to publish articles as they are sent to me, and make things much easier for me overall. There will be some costs saving too, if that matters that much.

I’d like to express a few thoughts not related to the newsletter. Being a former board member and past president, as well as newsletter editor for the last seven years, I know as well as anyone, that aside from the personal gratification one gets from doing volunteer work for the Guild, there are very few other rewards. Therefore, we as Guild members need to recognize and reinforce the good hard work others are doing on our behalf. In other words, tell a board member you appreciate what they’ve done for you. But always remember this is a volunteer organization, so only give them positive recognition. If there’s something you don’t like, get involved and change it, don’t complain about it. I too spend a lot of my time preparing each newsletter, and I don’t think I’m asking too much to receive a sincere “thanks, I appreciate the work you do producing the newsletter” every once in a while.

I don’t know about you, but I’m excited that this year’s Northern Woods Exhibit is being held a Southdale mall. I used to think it was best to keep returning year after year to the same location for the show, but now I think that moving the show around to different location will help keep it fresh. Thanks to Craig Borgmann, Tom Caspar, Carig Jentz, Tim Johnson, Pat Juettner, Dave Looney, Joel Simon, and Annette Weir for all their hard work to make this year’s show the best yet!

Now back to the newsletter. I’d like to hear how all of you who have yet to write something for the newsletter feel about the Guild, or about some of your woodworking experiences, and maybe include a few tips and tricks. Come on already, get off your couch potato butts and write something!

Bruce Kieffer, Newsletter Editor

Before saying a few words about the close of my term as president, I would like to mention a couple of opportunities coming up for Guild members. Dr. Robert Seavey, an Instructor at the Department of Forest Products at the U of M will be offering a class in Wood Identification for the Hobbyist and Craft person. I anticipate you will all receive a bulletin describing this 4 session class, beginning Oct. 7th. Dr. Seavey number, if you need it, is 624-3028. The annual Woodworking Tool exhibition at the State Fairground is coming up the weekend of Oct. 8-10. The Guild will have a booth at the show, and Guild members who work at the show will receive free admission. Please contact a board member if you are interested. Several board members have designed and are building a new display structure to be used at the this show. Willis Bowman designed the structure, and it is being built as a joint project by Board members. Gary Peterson has kindly offered his shop space to help in the construction. Look for it at the Woodworking show and Northern Woods.

I have been on the Board for several years now and have served as the Guild president for the last two year. This November, the Guild will elect a new set of officers. Pat Juettner and Rick Berland have placed there name in the ballot for President and Vice president respectively. Pat and Rick have been driving forces behind many of the Guild projects the last few years and will continue to provide energy and commitment to the Guild’s mission. The November meeting will also be a time to accept members interested in serving on the board.

As I reflect over the last two years, there are a number of things that come to mind. Attendance at numerous meetings, many conversations with woodworkers in person and on the phone, board meetings that were exciting, board meetings that were contentious, new Guild projects, the continuation of old stand buys, winter parties and Northern Woods exhibits. And last but not least, writing these presidents notes four times a year and the regular reminders from Bruce that I was past the deadline. The Guild has offered me many experiences over the last several years, and I am grateful for the people I have met and members I have become friends with. I continue to believe that woodworking is often a solitary endeavor and organizations like the Guild serve an invaluable link for us to communicate and learn from each other. One type of communication deals with the tangibles, techniques, tools and methods. The other type of communication is less overt, that which deals with ideas, concepts, and our own search for mentors and models to learn from. The newsletter, and I hope our meetings in time will begin to speak more to these needs. Joel Simon’s piece in the last newsletter was a very good start. My hope as I return to status as a board member, will be to write more about the people in our community who have something to offer as mentors and teachers. I encourage all of you would be writers to do the same about people who have influenced you. Those of you have been reading these presidents notes over the last two year have probably noticed they have become more philosophical. I believe that is because when I become weary of woodworking from time to time, its the idea of creating a form that brings me back, more so than wanting to play with a particular machine. My experience with the Guild has fed this need and I believe it will continue to do so.

Jon Stumbras, President
YOUNGBLOOD

continued from 1

fair deal — fair to both buyer and seller.

How can we relate this to building materials? We need to first recognize that even Mother Nature can’t produce a perfect lumber product all the time. Look at how color and grain can vary within a species. If you’re one who enjoys the natural coloration of birch, who is to say that a selected white color is better quality? Let’s face it folks, that old cliche is still appropriate: Beauty is in the eye of the beholder. Because individual tastes vary, perhaps then we should try to establish criteria upon which informed decisions on quality can be made—which in turn can add value for you or your customer.

First, if you’re a consistent user of hardwood lumber, learn some basics on hardwood grading procedures. Having this as background, you can then purchase a particular grade (or quality) knowing its attributes and limitations. Also, it will take a little heat off your distributor who frequently must try to explain why a board has 4" of end-split, 2 knots, and yet still grades “Select and Better.”

And should you be relatively new to hardwood, we distributors owe you plain talk on the subject instead of using industry jargon. If we start throwing around words like burl and wane, we need to clarify these as lumber terms and not country western singers—lest we confuse you further.

Summary: a reputable distributor can furnish you with grading literature and refrain from using insider terms.

Secondly, get to know the properties of the specific species you intend on using. You can then confidently quote a job knowing that (for example) it machines and glues with (or without) great difficulty. Know also whether it accepts a finish without undue preparation and adjust your quote accordingly.

Besides reading-up on the properties of individual woods, you need to test-out these characteristics in your own shop. It is especially important to do a test run on a few board feet prior to accepting a job in a species you’ve yet to work with.

This same product knowledge can help you dissuade a customer from wanting a particular species utilized in (what you would call) a misapplication. Have you ever received an inquiry for butternut with a bar-top finish? Yes there are ways to obtain a glass-like finish on butternut, but you should be aware of its inclination for fuzzy graining. In otherwords, armed with knowledge and confidence, you’re in a great position to re-direct your customer’s thinking if his approach is not realistic. And if you’re unable to educate him, you’ve at least established the groundwork and criteria for the value and price for your work.

Summary: a good distributor can provide you with handouts describing a species characteristics. Supplement with your own hands-on learning (plus other sources) and use your new-found product knowledge to your best advantage.

Finally, be as knowledgeable as you can of both major and subtle reasons for wood’s propensity “to move.” Then force down a little knowledge on kiln-drying wood. (in general)

Much has been written on the subject of drying wood and moisture content, and much more is yet to come! Why? Because the art of lumber drying has yet to be mastered. Even today, wood scientists are experimenting with new techniques to reduce de-grade in the kiln drying process — so that a less wasteful and cheaper product can be placed in the hands of the fabricator.

This should not be an excuse for you, however, to avoid knowing the fundamentals of kiln drying and the potential for defects due to the drying process. Drying savvy can enable you to reject a particular board due to your recognition of excessive season-checks or honeycomb BEFORE you cut into or reach final stages of finishing your work.

Familiarization with some of these drying basics might then convince you to invest in climate control measures for your shop, particularly if woodworking is your livelihood. If not, your studies will have taught you how to properly store and acclimatize wood which has come from your distributor’s unheated warehouse in the middle of January.

Having assimilated the above, you still may want to consider purchasing a moisture meter, especially if you’re buying from an unknown supplier—or you’ve landed the kind of job where you can’t risk anything “going bad.” (Sometimes it takes only one bad job to make you paranoid forever) Policy can vary from company to company, but generally speaking, if a board leaves a supplier’s warehouse in “good shape,” and later warps, cups, etc., your distributor will probably take the position that there’s a flaw in your storage technique or conditioning process.

Summary: While your distributor has the obligation to provide you with a properly kiln dried product, you also bear some responsibility in maintaining the board’s integrity. A little bit of knowledge on your part can go a long way towards enhancing the value of your work.

I hope I’ve established some realistic quality parameters for your consideration. Given these, you’re in a position to quote your work beyond that of pure self interest. Instead, take pride and factor the quality/value aspects into your price. Don’t be like Oscar Wilde’s cynic, who knew “the price of everything but the value of nothing.” (Oscar Wilde, Br. poet 1856-1900)

Tom Youngblood
Laser Machining Inc.
May 18, 1993

LMI was formed in 1978 in the owner's basement. Since then it has grown to a 45,000 square foot (soon to be 80,000) enterprise with 145 employees. The company is in three businesses.

In the job shop, both LMI and other lasers will custom make parts to order. They can do wood, plastic, and metal cutting, heat treating, welding, engraving, and intricate inlays. Low density woods cut most easily. A typical minimum order is about $300. Costs can be kept down if you can submit your own CAD designs. The lasers range from 40 to 6,000 watts and can effectively cut one inch thick wood or one-half inch stainless.

Another division manufactures both standard and custom made lasers for customer use.

The last division sells laser systems which copy documents and laser engrave them on other materials.

This was an interesting and well-attended meeting.

Heartwood Architectural Wood Work Corp.
July 20, 1993

A fascinating tour was given by owners John Early (a recent MN WWG Northern Woods judge) and Mike Quirk together with Guild members Dale Johnson and John Drigot. The business was started by Mike in his basement about ten years ago. Work was initially sold at fairs. John and Mike have been partners for nine years, running a full service shop using wood (frequently veneered), glass, stone, and metal. There are thirty-five employees, including some Guild members. Their work comes from architects, designers, and contractors. Their output includes counters and cabinetry, wall paneling, and conference tables, which may be found in corporate offices and upper-end homes.

While some very high end work is done by hand, they have found automation essential for competitiveness. Whenever possible, their commissions are adapted to their standard cutting and joinery systems. They are fully functional in Autocad and can feed it's instruction to highly automated machinery, including both a beam saw and a CNC router. They also have a large automatic edge bander, hydraulic clamps, and many dedicated machines.

In the past couple years we have seen both intricate hand work and highly automated production techniques. It's very interesting to see the contrasting ways fine products can be achieved.

Rick Berland

Want Ads (40 word maximum) are free to members and $5.00 per ad to non-members. To place a want ad, write or phone: Bruce Kieffer, 1406 Grand Ave. #3, St. Paul, MN 55105-2213, (612) 642-9615.

For Sale:

Old Sears Cast Iron Lathe about 40 years old. Very fine condition with faceplates, motor, 4 step pulley, and table, $140. Call Bob Kinghorn @ (612) 474-9588.
The second session of Working at the Bench is off and running and meeting with the same rave reviews as the first session. An advanced class is scheduled for fall for graduates of the first series. See previous newsletters (December and June) for a complete description and reviews or call Rick Berland for details or questions (925-9392).

There are two potential series per year for Working at the Bench. One series can run on Sundays during the winter and early spring with another on Thursday nights during the late spring and summer. A series of classes will be scheduled when enough members register.

Please complete the questionnaire indicating your interests and return to:

Rick Berland
2745 Natchez
St. Louis Park, 55416

Name:

Address:

City: State: Zip Code:

Day Phone #: Evening Phone #:

Check which of the following sessions you're interested in:

☐ Winter Session  ☐ Summer Session

Please check the minimum class size you would participate in. Please notice that fees increase for smaller classes.

☐ Eight ($125)  ☐ Six ($150)  ☐ Five ($180)  ☐ Four ($225)
Questions & Answers

Your questions and alternative answers to the answers published here are welcomed. Please submit your questions or ideas to Rick Berland, 2745 Natchez, St. Louis Park, MN 55416.

We encourage members to reply and respond to the material printed in this column. Mel Turcanik responds below to Richard Lagerstrom’s fine article on water based finishes in Issue 32.

Your (Richard Lagerstrom’s) article on water-based finishes was one of the most concise and best I’ve seen to date. Just a couple of things I might add to what you stated. Some formulations of water-based finishes I’ve seen combine acrylic and polyurethane resins. Also, the clarity and color rule you stated varies with manufacturers. In the Hydrocote line, the polyurethane actually has a slight amber tint, like a conventional varnish or lacquer. Every manufacturer does it a little differently.

Some additives the members might experiment with to cure flow and foam problems are: skim milk, rubbing alcohol, lacquer thinner. I’ve read about the milk and tried the other two. (If you decide to add alcohol or lacquer thinner to the finish, don’t dump the finish back into the bottle. These additives may catalyze the finish and harden it within the container.) The main thing is to set aside time to do nothing but play with these finishes. Once you get the hang of it, they are not only superior to the old finishes, but a lot more fun because the clean up easier and are safer.

Mel Turcanik

Profile of a Woodworker

John Hoppe

John Hoppe presented an outstanding meeting in June. He showed us how he makes full extension wooden drawer glides. His presentation included an excellent hand-out which is included in this newsletter and a model made with a Plexiglas frame to demonstrate the workings of these glides. I was very impressed with both the glides and the quality of the presentation and am excited to try these glides in a project I’m currently working on.

Throughout most of his life John has built things from various materials including but not limited to wood. While he did have 1 1/2 years experience in a professional furniture shop, he has developed his formidable skills through trial and error over the years. He prefers to approach each project or challenge as a learning experience, keeping an open mind, and always trying to improve what he’s doing. He finds experience in various materials contribute to his abilities in others. John doesn’t approach a project as a “wood worker” or from any other single discipline. For example, he frequently uses metal working techniques in his projects made from wood.

The drawer slides have an interesting history. He first noticed the idea in an old file cabinet which has “been in my family for years.” The original was a mass produced design; over the years he has changed and simplified the design to suit his methods of work and the project at hand. For example, the original slides were cut on a table saw, with a hole drilled at the interior corner. John now prefers cutting them on a band saw and cleaning them up with a router and chisel.

I want to personally thank John for sharing a useful skill with us and for obviously taking a lot of time to prepare and explain the concept. In the short time I have been a Guild member, I have most appreciated the willingness of other members to share their talents. I encourage any of you who have a unique skill to approach Kurt Kurtenbach and volunteer to conduct a meeting.

Rick Berland

HOPPE DRAWINGS continued on 6
FULL EXTENSION DRAWER GLIDES

CONCEPT
Each drawer glide consists of three components, the cabinet runner, the drawer runner, and the slide. This drawer glide is a purely proportional mechanism that is based on the dimensions of the side of the drawer. It can be used on almost any type of drawer provided that there is 1/2" of clearance on each side of the drawer. By adjusting the size of the slide section it may be used to carry loads of 50 pounds or more.

The following criteria should be considered when designing this system:

1. The cabinet and drawer must be parallel and square.
2. Use hard, dry, stable material for the components. Plywood works well if it is edged with hardwood.
3. Stop pins must be centered in the runner slots to prevent binding.
4. Be creative. This idea can work in many different applications, including very short drawers and single sided pull-out mechanisms.
5. Rubber bumpers and stops make the operation much quieter.

CONSTRUCTION

1. Cabinet runner
This is the upper track that is fixed to the side of the cabinet. It contains a stopped slot that the slide’s upper pin runs in and controls how far out of the cabinet the slide may be extended. It may also provide the running surface for the slide of the drawer above.

2. Drawer runner
This is the track that is fixed to the side of the drawer. It contains a stopped slot that the slide’s lower pin runs in and controls how far along the slide the drawer may be extended.

3. Slide
This is the moving component that is the heart of this system. It travels with the drawer as it is extended out of the cabinet and supports the drawer. It is fitted with two stop pins that engage the cabinet runner as well as the drawer runner. The slide is supported by the bottom of the cabinet, a web frame, or the cabinet runner of the drawer below.
OPERATION

1. Fully closed (0% extension)

Drawer completely inside cabinet; all parts nested together.

2. First step (33% extension)

Drawer travels 1/3 of its length; drawer runner stop engages pin on slide; slide begins to move with the drawer.

3. Second step (100% extension)

Drawer travels the second 2/3 of its length; drawer runner pulls slide along with drawer; slide pin engages stop on cabinet runner, drawer is fully extended.
October 21 through October 24
“Northern Woods Exhibition” at Southdale Mall in Edina MN

November 16, Tuesday, 7:30 PM
Location: Rayco Construction, 3801 5th Avenue NE, Columbia Heights, MN, 781-6092. 5th Avenue is between University and Central Avenues north of downtown Minneapolis.

REPAIRING WOODEN BOATS: Ray Ellis will discuss repairing wooden boats and give a tour of his shop.

December 15, Tuesday, 7:00 PM
Location: Elvig Design, 1600 Freeway Blvd, Minneapolis, 561-6711. The location is northwest of Hwy 100 and I 694. Take the Humbolt Avenue exit from Hwy 100; then take a left at the first stop sign which is Freeway Blvd.

SHOP TOUR: Dave Elvig will give a tour and discuss the design and construction of high quality custom furniture.
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New Membership Coupon

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

Name

Business Name (If any)

Address

City State Zip code

Home Phone Business Phone

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

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.

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 Jon Stumbras (612) 827-1553, or Pat Juettner (612) 933-3451 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.
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I'm writing this article mainly as a response to Bruce's repeated request for articles. I didn't really think I had much to say, because I'm not a vastly experienced woodworker. I've just started my 2-car garage shop, and this winter I'll be doing my first major project which will be a workstation. That is, an area to house a computer, file drawers (I'm and indexing pack rat), a large desktop for drawing, painting, and designing, and lots of drawers to organize supplies. I'll be using the cherry I ordered through the Guild.

This project with its flat and square pieces of plywood and planned and jointed cherry lumber is far removed from sculpting. I sculpt in cherry also, and that's one of the few commonalities between what you may call linear woodworking (furniture making and cabinetry and the like), and non-linear woodworking (sculpting and the like). Of course, you can't make clear-cut distinctions. Many pieces of furniture look more like sculpture than furniture, and some sculpture may just look like lumber waiting to become furniture.

In general however, the sculptor and the cabinet maker are two different critters following different principles and fulfilling different human needs. You can find tons of books on linear woodworking, but there are few on sculpting. I sculpt in cherry also, and that's one of the few commonalities between what you may call linear woodworking (furniture making and cabinetry and the like), and non-linear woodworking (sculpting and the like). Of course, you can't make clear-cut distinctions. Many pieces of furniture look more like sculpture than furniture, and some sculpture may just look like lumber waiting to become furniture.

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As stated in the Guild bylaws, the election of Guild officers is to be held every year during the November monthly Guild meeting. This year was no exception, and the results for 1992/93 are as follows: I will preside as President, Pat Juettner has been elected Vice President, Doug Perlick was reelected as Treasurer, and Bruce Kieffer will continue as the newsletter editor. Next year’s Board Members at Large are: Richard Langenstrom, Kim Rupprecht, Willis Bowman, Dennis Hruby, Kurt Kurtenbach, and Rick Berland. Rick has recently joined the Board and his contributions are greatly appreciated and Kurt will continue to organize the general membership meetings. The new board has decided to proceed on several exciting new projects for the next year. First off as a group, the Guild will purchase 1200 board feet of cherry from a mill in Cannon Falls. We hope to offer more group deals throughout the year.

Bruce Kieffer’s concerns regarding the newsletter’s decline, as expressed in the last newsletter, were taken to heart. The board has made a serious commitment to improve the newsletter and make it more valuable to the general membership. Starting with this issue, you’ll begin seeing the improvements. Your contributions of articles and comments for future issues are encouraged and welcomed.

Notice the announcement on page #3. As you can see, the Guild will be hosting and organizing a class in furniture making to be taught by Tom Caspar. Tom is a Guild member, and highly regarded in our woodworking community. Offering different formal educational experiences will get more attention during this next year. We have a wealth of knowledge and expertise within our midst that can be tapped to benefit us all.

Speaking of expertise, I want to say a few words about this year’s Northern Woods show. Show coordinator Tim Johnson, along with Craig Jentz, Craig Borgmann, Dave Looney, and Joel Simon did an outstanding job organizing this year’s effort. A great deal of work goes into putting on an affair of this quality, I have nothing but respect for the effort they gave. Northern Woods is a chance for the Guild to shine. Not only the participants, but for the entire membership should be inspired and challenged by the work they see. The diversity of the work this year was welcomed. Judging in a show such as this is always a source of controversy. I was disturbed that some participants felt less than welcome for the work they presented. I want to make it clear that nothing could be further from the truth. The mission of the Guild is to encourage growth and development of woodworking skills, and the show is a vehicle to present our best and inspire others to push themselves further. We will continue to hold to this mission in future shows.

One further note, the winter party is being planned for February, but as of yet plans are not finalized. Watch for your invitation in the mail. I hope to see all of you there.

Jon Stumbras, President

A UNIQUE OPPORTUNITY

WORKING AT THE BENCH

taught by Tom Caspar

During this nine session hands-on class, you will design and build an end table with your choice of Cabriole or tapered legs and a drawer. The class will concentrate on use of hand tools but will also include discussion of woodworking machines. There will be homework between classes which may involve machining to prepare for the next session.

Topics will include:
1. Designing furniture
2. Sharpening
3. Wood selection and making the top
4. Mortise and tenon joinery
5. Making Cabriole or tapered legs
6. Making a drawer, including hand-cut dovetails

Each class is limited to eight students, so there should be ample opportunity for individual help and instruction. Tom has organized the class to include as many as possible of the skills an apprentice would learn. You will need your own tools; Tom will explain each week what should be brought to the next session. The fee will be $112.50, payable in advance to secure your place.

The first class will be first-come, first-served for those who are first to make arrangements to pay their fees and pay in a timely manner. A waiting list will be kept for scheduling future classes. It is possible that a week may be skipped during a series of sessions to permit students to get their homework done.

The first class is scheduled to begin on Sunday, January 17 at 1 PM at Woodcraft Supply, Plaza at Oxboro, 9741 Lyndale Avenue South, Bloomington. Please contact Rick Berland at 925-9392 or 929-9266 with questions or to register for the class.

Tentative sessions (all Sundays):
January 17, 31.
February 7, 14, 28.
March 7, 14, 21, 28.
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<td>Fine Woodworking</td>
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<td>Patrick Helm</td>
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<td>Jeff Herring</td>
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<td>Tracy E. Heston</td>
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<td>Earl Heyerdahl</td>
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<td>Merriman Hipps, Jr.</td>
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<td>Dean Holzman</td>
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<td>John Hoppe</td>
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<td>Dennis Hruby</td>
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<td>Christopher Inman</td>
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<td>Robert A. Iverson</td>
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<td>(612) 482-9565</td>
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<tr>
<td>Robert Jenkins</td>
<td>829 Fifth St. S.W. Rochester, MN 55902</td>
<td>(507) 281-4475</td>
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<td>Craig R. Jentz</td>
<td>313 W. 49TH St. Minneapolis, MN 55409</td>
<td>(612) 822-4599</td>
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<tr>
<td>Mark Johnson</td>
<td>508 - 4TH Ave. NW Buffalo, MN 55513</td>
<td>(612) 682-3130</td>
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<tr>
<td>Richard Johnson</td>
<td>18 Ash Ave. E. St. Michael, MN 55376</td>
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<td>Dale Johnson</td>
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<td>(612) 753-3160</td>
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<td>David Johnson</td>
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<td>Kenneth S. Johnson</td>
<td>Big Bob's Boats 5171 St. Albans St. N. St. Paul, MN 55126 (612) 291-1129</td>
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The following suppliers offer special discounts to guild members. In order to receive your discount you must prove you are a member in good standing by showing the vendor your membership card. Vendors wishing to be included in this program should contact Willis Bowman. (612) 869-0140.


Art Betterly Co., (612) 755-3425, Bob, "Special consideration to Guild members" Call for information.


Gardner Hardware, (612) 353-3393, Mike. 20% discount on supplies, some hand tools. No discount on power tools. Call for information.

Lake Elmo Hardwood Lumber, (612) 777-8118, Joe Rogers. Discount depends on wood type and quantity, hardwood only. Call Joe for details before placing your order.


Shopsmith, (612) 633-6844, Scott. 10% discount on all tools and supplies.

Tool Crib of Minnesota, (612) 521-7657, Terry. Various discounts on cutters and tools, depending on item and quantity.

Warner Industrial Supply, (612) 378-7300, Dan Shea, 10% discount to Guild members.


Woodcarvers Supply, (612) 927-7491, George. 10% on all items. Additional discount on router bits.

Youngblood Lumber Co., (612) 789-3521, Randy. Wholesale prices to Guild members.
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<th>Name</th>
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<tr>
<td>Scott Johnson</td>
<td>Shopsmith</td>
<td>Roseville, MN 55113</td>
<td>(612) 633-6844</td>
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<td>Timothy Johnson</td>
<td>DBA Complements</td>
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<td>Thomas Joyce</td>
<td>2137 Juliet Ave.</td>
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<td>Patrick Juettner</td>
<td>6616 Portland Ave.</td>
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<td>Joe Kaeder</td>
<td>6154 49 St. W.</td>
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<td>Ken Karpe</td>
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<td>Patrick Kartes</td>
<td>Kartes Woodworking</td>
<td>Minneapolis, MN 55418</td>
<td>(612) 788-2107</td>
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<td>Philip S. Kerber</td>
<td>8900 Co. Rd. 26 W.</td>
<td>Maple Plain, MN 55359</td>
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<td>Kieffer Custom Furniture, Inc.</td>
<td>St. Paul, MN 55105</td>
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<td>William King</td>
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<td>Bob Kinghorn</td>
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<td>Dale Knudson</td>
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<td>Mary Kohancke</td>
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<td>Mark Kraus</td>
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<td>Ross Krogh</td>
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<td>J. E. Kronlokken</td>
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<td>Hans Mauritzen</td>
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<td>James May</td>
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This issue inaugurates a new column which will try to report on meetings where new skills are taught and profile the member who teaches them. I will try to include both skills taught and tips given.

Our last meeting was taught by Tom Caspar. While the subject was antique repair, Tom basically presented many skills and tips for making and using hand tools. Tom teaches regularly at both The Woodworker’s Store and Woodcraft Supply and we are discussing a “hands-on” class sponsored by the guild for members. He is also available for private tutoring in either your shop or his at $20 per hour. You can reach him at 378-2605.

Making a Scarf Joint

Tom began by breaking a long thin piece of wood similar to a chair leg which may need repair. Half of the piece was rotated 180° so it rested on top of the other piece and a line was drawn across the two pieces. Tom cut outside the line on a band saw and then re-stacked the two pieces aligned on the line and clamped them in a tail vise. The tail vise was particularly useful for this operation as the wood was supported by Tom’s bench for planing. A #4 smoothing plane was then used for truing the edge which would be matched to make the joint. When reassembled, the joint line was practically invisible.

Plane Selection

Tom recommends a #4 and a #7 plane as your first two basic planes. Many people would think a block plane would be more suitable for the operation above, but Tom believes the #4 is superior as the one handed operation of the block plane does not provide enough plane for the effort needed. Old Stanley Bailey planes made between the turn of the century and World War I are as good as any new plane you can buy today and cost considerably less than the best of today’s planes. A good place to look for these old planes is Beaumont’s Quality Tools, 410 East 48th Street, Minneapolis, MN 55409. Owner Beau Battle is very knowledgeable and has a good selection. Look for patents listed 1902 & 1910. Check the condition of all parts and make sure that the frog is adjustable. Beware cracks and excessive rust. Plane irons have three different grinds:

- Scrub or plow planes irons are curved across the entire width and are used for rapid material removal; if you have an old plane that isn’t much good, you might consider converting it to a scrub.
- Smoothing planes are slightly curved, accelerating to the corners. The #4 is your most basic.
- Jointing planes are ground square.

All planes, even new ones, need tuning before they are ready for use. The bottom must be flattened and the blade sharpened.

Once you learn to tune your new planes, be prepared for considerable practice and instruction before you will be skillful at flattening a panel or jointing an edge!

Tom Caspar

Sharpening

Sharpening is the most basic skill needed for effective hand tool use. Tom maintains a simple sharpening station next to his bench and keeps his tools very sharp. He has a grinding wheel for hollow grinding and recommends water stones for honing and flat grinding. In fact, if you already have oil stones, he recommends you discard them or use them for winter work in unheated areas. Water stones are easy to use, and while they dish easily, are easy to flatten. You can flatten them by rubbing two stones together. Tom uses an old glue bottle to keep his stones permanently wet and ready to go.

Sharpening is a difficult skill for most of us to learn. A hands-on class can be very helpful.

Scratch Stocks

Tom makes tools for cutting various profiles called scratch stocks. They are shaped scrapers mounted in home-made wooden handles. He marks the desired profile on a piece of hard steel like an old hack saw blade or scraper and grinds it on his wheel. After honing, he mounts them in wooden handles and can make or replicate moldings of his choice. They are particularly useful in curved or tight places.

Tom also demonstrated the use of various scrapers and spoke shaves. He had some chair scrapers which are particularly useful for chair parts and cabriole legs.

Tom’s class was well attended and very interesting. I’m certainly glad I was able to attend as many of the things he covered were among those I’m trying to learn.

Rick Berland

Want Ads

Want Ads (40 word maximum) are free to members and $5.00 per ad to non-members. To place a want ad, write or phone: Bruce Kieffer, 1406 Grand Ave. #3, St. Paul, MN 55105-2213, (612) 642-9615.

For Sale:

2 Magna Set planer knife setting jigs $100 for both, new in box. Call Henry @ (612) 489-7965.

For Sale:

Approx. 200' mixed sizes and grade of kiln dried native Walnut, from 1" to 2-3/4" thick, all but 50' over 1" thick, all rough sawn. Cheap! Make offer, call George evenings @ (612) 447-6215.

Wanted:

To use, or rent a band saw to resaw some boards, please call Jim @ (612) 894-6776.

Wanted:

Disk sander, 12" diameter or larger. Call Bruce Kieffer @ (612) 642-9615.
January 23, Saturday, 10:00 AM
Location: Johnson Logging, about six miles south of Cannon Falls, MN. All interested in car pooling should meet by 9:00 a.m. at the Holiday Inn International parking ramp which is located south of I 494 at the 34th Ave. exit.

SAW MILL AND KILN TOUR: Rod and Conrad Johnson will give us a tour of their saw mill and kilns. The tour will start in the saw mill. DRESS WARMLY.

February 20, Saturday 6:30 PM
Location: Jax Cafe, 1928 University Ave NE, Minneapolis, MN.

WINTER PARTY: Invitations with more information will be mailed to all members in January. The criteria for this year’s Winter Party woodworking project is that the item’s size be no longer than 1 foot in any dimension, that it be made primarily of wood, and that it incorporate at least one other material than wood.

March 16, Tuesday, 7:00 PM
Location: Kieffer Custom Furniture, Inc., 2242 University Ave. W., St. Paul, MN, (612) 642-9615. Take I 94 to the Cretin/Vandalia Ave. exit, go north to University, go left to the next stop light which is Hampden, go left and park in lot behind the building on your left, enter the red rear door and go to the basement.

SIZING ROUGH LUMBER: Bruce Kieffer will demonstrate his techniques for joining, planing and sawing rough lumber into straight, smooth and square finished pieces of wood. Don’t miss this demonstration, people still talk about how much they learned the last time it was given 2-1/2 years ago. As an added bonus, he’ll also show us how to quickly and easily cut plywood to finished sizes, and how to cut it cross grain on a table saw without any tear out.