Thrills and Skills
by Peter Ribotto
photos by Richard Lagerstrom

Yells of cheering spectators mingled with the screaming sounds of high-revving motors as contestants battled it out for first place on the dragstrip. In this case, however, the dragstrip was the hardwood floor of the 4th Street Guild, not the asphalt surface of Brainerd International Raceway, and the cars were ‘stock’ belt sanders. No ProStock, Modified, or Top Fuelers here, folks. Though the stakes weren’t as high, the competition was no less intense as members of the Guild gathered on December 16th to compete in five different skill-testing events at the 1st Annual Thrills and Skills Competition.

While no Winston points were earned at these belt sander drags, some unusual elements made it the spectator event of the evening. To begin with, contestants were required to use the LeMans start, where drivers at the sound of the starting gun must run to their vehicles from a certain distance away, get into the car, fire it up, and hit the road, hopefully getting an edge on their opponents. In this case, the ‘drivers’ had to stand at mid-track (which was made of six 16-foot lengths of 2x4s on edge, creating two tracks about 10” wide and 32 feet long), ‘cars’ in hand, and when the flag went down they had to run to the beginning of the strip, put the machines down on the track, plug them in and watch ‘em go! With sparks flying and belts squealing, these machines didn’t let up until they crashed into the box of rags at the end of the

(Continued on page 4)
The January 1998 issue of *Art & Antiques* magazine contains an article entitled, "Brilliance in the Woods". This article reviews the "New Hampshire Furniture Masters Association and Auction" and features the work of New England furniture makers. It reminds me of the Northern Woods Exhibition with the exception of their clients. Harrison Ford, John Sununu, Ivan Lendl, and Hillary Rodman Clinton are customers of this annual exhibition! After I sent this information out to our online members, I was informed by email, that we too have a new, but as yet, unidentified guild member from Grand Rapids who has built a piece of furniture for the First Lady. I would like to hear from that Guild member, so that we can publish the details of your project in the next newsletter.

The annual February Social Dinner is scheduled for February 21st. Once again this year, we encourage you to build a toy that will be donated to children with life threatening diseases. Last year's toys were donated to the Ronald McDonald House (see the thank you note from Kristi Luenemann, Director of Family Services, Child Life Specialist, elsewhere in this newsletter). If you don't have time to build a toy, don't let that stop you from coming anyway and enjoying the evening. I wonder who will receive the 3rd Annual Bruce Keiffer Award this year?

Congratulations to John Nesset for being invited to show his work at The Phipps Center for the Arts in Hudson Wisconsin. My wife and I toured the exhibits on Sunday, January 18th and the Center was filled with enthusiastic viewers. It is unusual for an art center to feature a woodworker, but John's style of wood sculpture was very much appreciated by viewers. It's not too late to check it out as the exhibit runs through February 16th, 1998. His gallery is called "Connections" and consists of furniture, photographs, and verbal sculpture. Hours are M-F 9:00 am -4:30 pm, Sat 9:00 am -noon, closed Sunday.

**Mid-West Tool Collectors Association** (M-WTCA) is holding their winter meeting at the Medina Entertainment Center in Hamel, Minnesota on February 7, 1998. $8 advanced registration or $12 at the door. You must be a member (you can join at the door for another $20). Get there early to get the best bargains or Tom Caspar will snap them up!

Recently, I received several calls from members requesting information on having trees sawed into lumber. There are several people with WoodMizers in the area, but I have used
only one of them, namely Adelmann's Portable Sawmill 463-4200. I would like to publish a list of local sawyers and kilns, so send me names and addresses of any sawmills or kilns that you have used. We'll print the list in an upcoming newsletter.

The photographic lights and equipment have been borrowed by several guild members, including Tom Young, Mike Burgoyne, Jon Stumbras, Peter Ribotto, Rich Gotz, and Ron Betcher. If you would like to borrow the equipment, please call Willis Bowman.

The Northern Woods Exhibition committee would like to thank Albi Albinson, Tim Schreiner and Butch Stelmazik for participating as judges in the 15th annual exhibition held at Southdale in October. Judges donate their time to participate in this event and we thank them for the stressful and arduous nine hours they spend scrutinizing each piece. Thanks again guys, you did a great job.

Scott Phillips produces a woodworking program for television called the "American Woodshop" and it is carried in most major market cities except Minneapolis and St. Paul. Woodcraft helps sponsor the show and they are trying to have it shown locally but we need your help. Please drop a line to the program director at KTCA and request it. Thanks. KTCA-TV, Program Director, 172 East 4th St, St. Paul, MN 55101

Also, thanks to the Woodworker's Store for continuing to support "The New Yankee Workshop" which started it's new season on January 17th on KTCA at 9:30 Saturday mornings.

During the recent holidays, several woodworking friends previewed James Kingshott's "World of Woodwork" videos for the purpose of writing a critique. The video on planes was extremely entertaining and I suspect the other three are equally informative and well done. Kingshott has a keen wit, heavy midlands accent and can make curls jump a foot and a half out of his planes. It's really quite amazing! The videos can be purchased from the Cambium Press at 203-426-6481. Watch for Tom Caspar's review of these videos in an upcoming issue of Woodwork magazine.

The Northern Woods Exhibition committee will meet the 2nd Wednesday of each month beginning in March. If you would like to help in any way, please join us at Pracna on St. Anthony Main at 7:00, March 11th. The first item on the agenda is the exhibition date. We are contemplating moving the show from October to November or perhaps March/April. If you have any input, for or against, please contact me.

Happy woodworking and I hope to see you at the February Social Dinner,

Letters to the Editor & President

I was pleasantly surprised to find the December Guild newsletter in my mail recently. I assume that you sent it or had it sent to me. Thank you for taking the time and showing an interest in me. I have sent in the Guild membership form that was included. The Guild seems to be composed of many talented and supportive people who welcome members of all levels. We are planning to attend the annual show in October as long as everyone stays healthy this time.

Once again, thank you for your help and encouragement.

Brian Jacobson (via Tim Johnson)
Loves Park, IL

Just got "Northern Woods" today and I have to say I'm very impressed with the quality and look of our newsletter. I enjoyed sitting down tonight and reading it cover to cover. It's also evident we have a really good, well run organization. The improvements for 1997 are substantial. Thanks to both of you for what you do for us as Guild members. And if that isn't enough, I was thrilled to get another table saw -

Best Wishes for the Holidays

Jerry Lilja
Roseville, MN

Hello Rich,

I just wanted to tell you how much I appreciate your emails. While I often am unable to take advantage of what you are reporting, I enjoy "reading the news" of the Guild, in addition to the newsletter.

Bravo!

Doug Nimmo
Saint Peter, MN

Newsletter of the Minnesota Woodworkers Guild
quarter-mile (rather, quarter-building).

While the belt-sander drags might have been the most noisy and action-filled, other events tested contestant’s skills in other, more subtle areas. For instance, one of the events required contestants to plane as long and thin a shaving as they could (best of three tries) from a knotty 16-foot 2x4 on edge. This proved to break the sweat on the foreheads of more than one contestant, as they bore down on their K4s, Bedrocks, and Lie-Nielsons. In spite of the length of the board and the knots it contained, many contestants were able to plane a shaving the entire 16 feet. The winning shaving whose thickness was determined by the average of three measurements was .0021 inches thick!

The next event involved cutting a dovetailed joint quickly and accurately. Both speed and tolerance were measured here. No power tools were allowed (naturally), just chisels, saws (both dovetail and coping), and whatever other manual implements could be garnered.

From there, contestants went to the square hole-drilling event, where they were tested not on their ability to drill square holes, but on their ability to bore a hole as close to 90 degrees from the surface in a piece of wood. Interestingly enough, almost everyone could get within one degree without difficulty, so the winning angle had to be pretty much within 1/2 degree of perpendicular.

Finally, contestants tuned up their planes again for a run at planing all four sides of a piece of poplar measuring 1 x 4 x 6", and comparing their skills at being able to joint the edges 90 degrees to the faces. And unlike the longest, thinnest shaving event, where the wood shavings curled slowly and resolutely from the plane, these shavings flew fast and furious as the planes whisked across the surface of the poplar in this timed event. Thanks go to Ellen Benavides for letting us use her bench for this event.

Overall, it was a fun-filled evening, one that will ensure a 2nd Annual Thrills and Skills Competition. So tune up your tools and come join the fun next time.

Winners in the various events, who received t-shirts and/or gift certificates, are as follows:

1st Overall - Rich Gotz
2nd Overall - Bill LeClaire
Belt Sander Drags - Don Wattenhoffer
Longest, Thinnest Shaving - Chris Westby (.0021" shaving 16' long!)
Fastest, Best-cut dovetail - Tom Caspar
Squarest Hole - Rich Gotz
Fastest planing and jointing - Willis Bowman
Buy & Sell

Aaron Carlson Corporation is looking for a **person to do** veneer work, primarily matching and preparing veneers for pressing into wall systems, tables, etc. This is a full time job with full benefits. Anybody interested, should contact Tom Schrunk at tschrunk@aol.com, 788-3328 (h), or 789-3624 (w) for further information.

**Wanted:** Guild members who would be interested in doing occasional subcontract woodworking. Call Jim Boles 894-2955 or jbd@winternet.com

**Keen Kutter Bedrock-style planes:** #4 1/2C, #5, #6C, and #7. Call John Walkowiak at 824-0785.

**Twenty to two-hundred pound** walnut burls from Oregon. Call Scott Bodine at 827-1041.

Reclaimed **submerged old-growth Red Pine, White Pine, Hemlock, Spruce, and Tamarack.** Tim McCabe in Hastings at (612) 437-4928 Also, call about air dried oak for $1.50/bf.

**THICK Macassar Ebony.** Most boards 8” wide, 80” long, nominal 2” thick (actual approx. 1-1/2”). $30/BF. ($25/BF if you buy over 50 BF). Can cut or sand to any size. Also, **Watco Danish Oil Finish,** pints $3, quarts $4, gallons $12, many flavors! Call Wayne Wenzlaff 895-0642 (days), 496-2330 (nights).

Do you want to buy old hand tools to use but can’t find them? Join the **Mid-West Tool Collectors Association.** For information call John Walkowiak at 824-0785.

**Jet 10-inch contractor saw** in great condition, $400. Includes Jet wheels for mobility. Will consider trade or other offers. Call Max Moon 722-7345 (evenings) or 626-9679 (weekdays).

**Tamron telephoto/macro 90 mm. f/2.5 lens.** Manual focus. Have shot many magazine articles with this lens. Excellent for photos of woodworking. $225. Glenn Gordon 690-9318.

**Wanted: Guild members who work for, or have “connections” with a printing business that would be interested in printing the guild newsletter in color at a reasonable price!** Call Rich Gotz 544-7278(h) 536-4198(w) or Willis Bowman at 869-0140.

**Beautiful, dazzling burls and unusual boards** of the most incredible wood you’ve ever seen. Colorful exotic burls from the Yukatan Peninsula, wildly figured Cocobolo from Guatemala as well as Zircote, Osage Orange, and more! Variety of sizes and widths. Unbeatable prices. Call Craig Lossing at 785-4194.

**Delta DJ-15 6” jointer.** Excellent condition $950. Call Paul Leinbach (612) 682-1030.

**Jet 15-5/8” Planer** on casters, 6 years old, $600. Call Colby Wilkins 927-5456.

**6” Delta Lathe** 12” diameter swing and extended bed for 48” between centers. Enclosed steel base with added reinforcements. 1 1/2 HP DC drive motor and variable speed controller with reversing. (240 volt 1 phase input - standard house power at about 10 amps) $850. Call Don Wattenhofer 572-1045 (h) or 781-5378 (w).

**8” Delta Lathe** 16” diameter swing (2” height blocks added to a standard 6” lathe) with auxiliary shaft to connect a lead screw. Mounted on a bench table with steel legs, 2” white oak top and shelf. 3/4 HP 3 phase AC drive motor with variable frequency speed control. (240 volt 1 phase input - standard house power at about 5 amps) Note: I will consider breaking this one up and selling components (the speed controller is an industrial unit worth about $750.00) $1,200. Call Don Wattenhofer 572-1045 (h) or 781-5387 (w).

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*Newsletter of the Minnesota Woodworkers Guild*
Waste you can do something about
by Barb Loida

Have you heard the phrase, Trust us, we're the government, we are here to help''? In this case, it is true!

You may be affected by a number of environmental regulations regardless of whether you are a hobbyist or a professional woodworker. A number of government and non-regulatory programs are available to assist you. This article outlines the general environmental requirements that could apply to a typical wood shop. Resources and contacts for additional information are also listed at the end of this article.

Generated Wastes

If you are finishing wood products, the hazardous wastes you could be generating include:

- spent solvents
- stain wipe rags
- obsolete or old stains, lacquers, or coatings
- paint stripping residues

Wastes may be considered hazardous if they are a "listed solvent" or exhibit hazardous characteristics. Spent methylene chloride strippers, acetone, toluene and methyl ethyl ketone (MEK) are typical solvents used in wood finishing that are listed hazardous wastes. Solvent based wastes (including old or obsolete stains, lacquers or coatings and spent solvents) that have a flashpoint below 140° F are a characteristic waste because they are ignitable. You can find the flashpoint of your material listed in Section 3 - "Physical Characteristics" - on most Material Safety Data Sheets (MSDS).

Most disposable wipe stain rags can be wrung out and disposed of as solid wastes. If disposable rags are being used are being used with listed solvents to clean off parts, the rags will need to be managed as hazardous waste. Several industrial laundries offer reusable rags for staining operations as an alternative to disposable rags.

Methylene chloride residues from stripping operations are also considered a listed hazardous waste. If you wash off the parts after the methylene chloride residue has been removed, the washwater generated from the stripping operation also needs to be managed correctly. The washwater can not be placed in a septic system. This would apply to any process wastewater that may be generated. You will need to check with your local wastewater treatment plant operator to determine if you can discharge washwater to a sanitary sewer.

Metropolitan Council Environmental Services (MCES) operates the wastewater treatment plants in the seven county Twin Cities Metropolitan Area. If your wastewater goes to these plants and you are conducting stripping operations you should contact Peter Berglund, with the MCES, on the new methylene chloride discharge limits. Peter's phone number is 612-602-4708. Several metropolitan area strippers have discussed forming an industry workgroup to collaborate on managing wastes and OSHA issues. Please contact Peter if you are interested in this workgroup.

Disposing of Wastes

Hobbyists who drop off their hazardous wastes at their household hazardous waste collection site should have their materials clearly labeled so that they may be sorted. Do not mix wastes. Please contact your county Household Hazardous Waste Office at the Minnesota Pollution Control Agency's (MPCA) Helpline 1-800-657-3864 for more information.

If you are charging people for your work, you would be defined as a business by the hazardous waste rules even if the number of items you sell or the amount of waste you produce is very small. A very small quantity generator (VSQG) is a business that generates less than 220 pounds (1/2 55 gallon drum of liquid waste) per month. Businesses have two options for waste disposal:

1. Contact a hazardous waste transporter and have the waste disposed of at a licensed hazardous waste facility. For more information call and ask for MPCA fact-sheet #1.06.

2. Contact your county environmental services program to find out whether your county operates a VSQG waste site. Some, but not all, counties operate a VSQG collection program along with their household hazardous collection program. Hazardous wastes from businesses can not be disposed of at household hazardous waste collection facilities that do not have an approved VSQG program. Waste drop-offs at VSQG collection sites must be pre-
Special Group Buy

The Minnesota Woodworkers Guild has arranged a special buy on Bessey Clamps from American Clamping Corporation. This is a “one time show special” and the prices are exceptional.

We are offering parts of the Tradesmen line in regular and heavy duty, most of the K Body line and several specialty clamps. If you are looking for something not on the list and you want at least a case, (case quantities vary), call to see if we can get them.

All orders must be received by February 28, 1998 and be paid in full. You will be notified when your order is available for pickup, at the address below. We hope this will be by the end of March.

The Tradesmen line is the middle level of clamps from Bessey. The bars are a modified I-beam.

The K Body line is considered the cadillac of clamps. It is designed so that the jaws stay parallel over their full length.

The KP Blocks come in a set of 4 and are designed to work with 4 or more K Body clamps to create a framing system. These are a must have if you use K Body clamps.

Edge Clamps are used in conjunction with Tradesmen clamps to provide a perpendicular pressure point for edge clamping.

The Angle Clamps are for clamping corners. The WS3 will handle stock up to 2" wide. The WS6 will handle stock up 4" on each side or 1" on one side and 6" on the other. The TK6 table clamps hold the angle clamps to a flat surface.

Order Summary

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Your Name
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Address
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City, St, Zip
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Phone No
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Make checks payable to Minnesota Woodworkers Guild
Sent order with check to Allan Furber
10440 Brunswick Circle
Bloomington, MN 55438

Orders must be received by February 28, 1998
Questions? Call Allan Furber, 830-1504

The Guild wishes to thank American Clamping Corp. for their support
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For those of you that access to the Internet, you no doubt know that there is a myriad of woodworking sites to visit. The following are reviews of interesting? useful? woodworking (and sometimes non-woodworking) sites for you to visit.

**Highland Hardware**
http://highland-hardware.com/

Highland hardware of Atlanta, Georgia is the grand-daddy of hardware stores and more lately, tool stores. A graze through this website shows why. Their mission statement is geared to provide the highest quality service and products while having fun. Makes you want to work there! The store offers a wide range of woodworking tools including one whose effect was shown at the January monthly meeting: the WoodSlicer. It is a resaw handsaw blade that leaves virtually no marks; it is difficult to tell the kerf cut’s finish to that of a finely sanded board. The blade may be seen at http://highland-hardware.com/catalog/saw4.html#slicer In addition approved by the county saw4.html#slicer In addition approved by the county so please contact them when you are considering this option. For more information on general VSQG collection program requirements may also call the MPCA for factsheet #2.51.

All businesses need to obtain an ID number from the Environmental Protection Agency (EPA). There are also requirements for licensing, labeling, storing, shipping, emergency planning, training, and record keeping that apply to generators. Please contact Sue Fager with the MPCA, for more on these requirements. Sue's phone number is 612-297-8319 or 1-800-657-3724.

If materials are still usable many collection sites have an area where materials can be picked up and used by other. For larger volumes of materials contact the Minnesota Materials Exchange Alliance to help place the materials. The alliance can be reached through the Minnesota Technical Assistant Program (MnTAP) at 612-627-4646 or 1-800-247-0015.

MnTAP also offers assistance in helping you find ways to reduce the amount of wastes that you are generating or less, toxic substitutes. Please call Paul Pagel at MnTAP for more information. Paul's phone number is 612-627-1901 or call 1-800-247-0015.

George Gartner - Wood Sculptor
http://www.mcn.net/~jangeo/index.html

George Gartner is a WYSIWYG sculptor who carves fastidiously-detailed relic planes and cars. The detail and use of different woods makes these objects pleasing to the eye. The planes, two versions of a P-51 Mustang aircraft, are not as nearly embellished as his cars which include a 1930 Packard, a 1937 Mercedes Model 540K Cabriolet, and two versions of a 1931 Model A Roadster (top up and top down). Each car has about 500 parts and takes 750 hours to make. All have carefully chosen woods to accentuate the details. No stains are used so that the wood’s color does the work. True works of art!

Correction: In the December issue Whiteside Machine, a manufacturer of router bits, was featured in this column. Whiteside Machine does not sell directly to the public but sells only through qualified distributors, such as www.routerbits.com. We apologize if this has caused any confusion.

**Air Quality Issues**

For professional workshops, if you are using a spray booth to finish your products or use over 200 gallons of solvent-based materials per year in your shop you may need an air quality permit. The MPCA’s Small Business Assistance Program can help you determine if you need a permit and help you complete an application if one is necessary. Many wood shops qualify for registration permits. These permits are less restrictive than a full permit, offer more flexibility, have fewer record keeping requirements, and have a much shorter permit application. Please contact Barb Loida, with the MPCA, at 612-282-2604 or 1-800-657-3938 for more information.

A new federal rule that limits the amount of solvent that coating formulators can place in architectural coatings will be finalized this fall. Volatile organic compounds in solvents lead to the formation of ground level ozone (smog). Unlike atmospheric ozone that
Local woodworkers play Santa

Last October a group of Guild members (Dave Boulay, Willis Bowman, Rich Gotz, and Richard Lagerstrom) delivered all the toys that had been collected the last two Winter Parties. The Guild board chose The Ronald McDonald House as the charity most needful of toys as all the children housed there have a terminal condition.

After a brief visit with Kristi Luenzmann, Director of Family Services, Child Life Specialist, we donated the toys to the center in the Guild’s name. Ms. Luenzmann sent a thank-you card to Rich Gotz which is printed below. Thank you to all who made toys; the children do truly appreciate them. You are urged to make a simple toy and bring it to the Winter Party on February 21st. A prize will be given for the best toy as voted on by your fellow guild members (see article below).

Dear Mr. Gotz,

The kids and families at the Ronald McDonald House send a million thanks to you and the Minnesota Woodworkers Guild for the wonderful handmade wooden toys you so thoughtfully donated. They will provide untold hours of magic and joy for the children.

We are all sincerely grateful for your generosity, sharing your skills, and your support.

Wanted: Wooden Toys

We are looking for entrants to the annual toy contest held with our February 1998 Winter Party. Contestants have been sparse in the past so this year the Board is asking you to seriously consider how a wooden toy of your creation can both make a child happy and demonstrate your skills. The Guild members attending the dinner anonymously judge entries. The winner receives a modest prize and the toys will be donated to a local children's hospital (see above).

If you would like to enter a toy in the contest but cannot attend the dinner, please contact Rich Gotz at the e-mail address or phone number printed on page 2 in this newsletter or another Board member to make arrangements to bring your toy to the dinner.

Need ideas? Woodworking stores and public libraries have many books of toys to stimulate your mind. The mass of catalogs arriving in your mail at this time of the year may also give you ideas. Please enter the competition this year to help make our contest exciting and bring joy to some kids.
helps protect the earth, ground level ozone is a pollutant that adversely impacts human health and the environment. EPA estimates that this rule will reduce VOC air emissions by 106,000 tons per year. What this means for people using these coatings is that they may have to adjust their operations to accommodate these coating formulations.

Other Useful Information

For the past year and a half the MPCA has been developing resources with other programs to help companies finishing wood products. These resources may also be useful to the hobbyist. If you would like any of the following information, please contact Barb Loida at 612-282-2604 or 1-800-657-3938,

- As part of our work with wood finishers we publish a free newsletter, "Finish Line", that contains compliance and pollution prevention information.
- We could add you onto the mailing list if you are interested. Back issues are also available.
- We have also developed a Wood Finishing Environmental Tips poster. Posters are available.
- Last winter we conducted half day Waste-Reduction and Environmental Compliance Workshops for Wood Finishing Companies throughout the state. These Workshops are designed for professional shops. If ten shops would be interested in a workshop, we could put one on. Call Barb if you would be interested in attending a workshop.
- If enough people would like a talk on the regulations listed in this article at a regular guild meeting we would be happy to meet with you. Please contact Barb Loida at 282-2604 if a presentation at a guild meeting would be useful.

Barb Loida is a Senior Project Engineer for the Small Business Assistance Program in the Air Quality Division at the Minnesota Pollution Control Agency. She may be reached at 282-2604.

Gold In Garbage

Every day valuable hardwoods, including oak, mahogany, poplar, basswood and cherry are being chipped, burned, and landfilled by the ton. The sight of this beautiful wood being used as hog bedding or being buried underneath the weight of an overflowing landfill is enough to make any woodworker sick. The Saint Paul Neighborhood Energy Consortium (NEC), a non-profit community-based environmental group, is developing a plan to divert this wood out of the waste stream and use this valuable resource. The project is called WoodWins™ to reflect how scrap wood "wins" another useful life, while providing social and environmental benefits for the community. The project will create employment opportunities for low-income residents of St. Paul, reduce landfill costs to businesses generating scrap wood, and produce a unique quality of timber useful for various projects. Future plans also include a job training component.

Available scrap wood, some coming from pallets and crates, typically measure 3/4" planed down, 3 to 4" wide, and about 3' long. The wood has particular appeal to those interested in antique-looking furniture due to some worm holes, spalting, or mineral deposits, though short pieces of clear hardwoods are also abundant. This wood is great for smaller projects such as jewelry boxes, toys, picture frames, and paneling. The NEC will also be experimenting with gluing or fingerjointing the shorter pieces together.

The NEC plans to market a line of small wooden products. They are also interested in planing down the wood and selling pre-cut lumber and kits for hobbyists and home craftspeople.

If anyone in the Woodworkers Guild is interested in working with the NEC on the pilot phase of the project they are strongly encouraged to call. The NEC can supply craftspeople with wood to use in exchange for feedback on the project or product design ideas. The NEC is also looking for a variety of used or donated machinery including a bandsaw, time-saver, and ventilation system. Finally, the NEC will be hiring a business manager in the near future and is looking for an entrepreneur with demonstrated experience in getting a successful project up and running. The NEC looks forward to working with the Minnesota Woodworkers Guild. If you have any questions or just want to stop by, say hello, and look at samples of the wood please call Alex or Patrick at 644-7678.

Alex Danovitch and the good folks from the NEC displayed samples of their recycled wood and explained their new program at the Guild's January monthly meeting.
Old Growth™ - A New Solution to an Age Old Problem?
by Jim Boles

I had recently been working on a cherry TV stand for a client. The building of the stand went well until I got to the finish. The client wanted it to match his current cherry furniture which I told him will after it ages for six months or so as its patina ages to the rich red-brown of old cherry. In this age of instant gratification the client wasn't pleased with my answer. He then asked me to stain it, and I replied that staining would work, but over time it would get darker than his other pieces as the natural patina developed. I got a frown in response, and I replied that you can't please all the people all the time. The client turned to a smile and so began my little finishing adventure.

Without going into great detail, Old Growth™ is a two part wood patination process. I don't use the word stain or dye, because Old Growth™ is more akin to the type of chemical reaction that cause metals to form a patina, for example, the green tint of copper after it has weathered. The first part (part A) is a solution of minerals, the second (part B) is a reagent that oxidizes the minerals, and instantly mimics the aging processes in wood. Part A can be mixed with water to reduce the amount of minerals applied, and consequently reduces the degree of darkness of the patina.

To start the process I diluted part A with four parts water, and applied part A and B (Old Growth™ for cherry) to a sample piece. The color matched the client's cherry perfectly. The top of the new TV stand is composed of 5 boards edge glue with Titebond II wood glue. The top was finish sanded, wet with a rag to raise the grain, and sanded again with 400 grit sandpaper. The glue joints are tight and invisible. I applied part A with a sponge brush, let it dry, and then applied part B with a second sponge brush.

I was amazed what it did for the wood. It worked, but I immediately saw some problems. The instructions said to wear gloves. I didn't, and you could see my fingerprints in a few places. The oils from the fingerprints partially prevented part A from soaking into the wood. OK, I admit that's my fault. I then noticed a more serious problem. The part A solution had also failed to penetrate along the glue joints. A pin stripe along each glue joint remained unchanged. A third problem ended by initial glee of working with Old Growth™. The instructions didn't say so, but part A is fairly unforgiving. If you overlap brushstrokes, the overlap, in essence, counts as two applications (if your wood is thirsty) and the overlap will appear darker giving an overall splotchy or striped effect.

The splotchiness could be overcome by using a spray system or even an atomizer to apply part A, but the glue joint problem is a real gotchya. Both the product and company are new so it is hard to get advise. I called the manufacturer several times, with no response. As it turns out the company has been over run with orders, and maybe complaints... I'm not sure. Finally connecting, they had no advice on the glue joint problem, saying only that this is a common problem with all water based stain products. Not having a lot of experience with water based stains I can't refute what the company said.

Maybe the glue joint problem could also be fixed by not letting any glue squeeze out. Even though I sanded thoroughly, Old Growth™ is extremely sensitive to underlying coatings (contaminants) as evidenced by the fingerprint problem. I believe that the problem may be more complex then just excess glue however, since what I saw was a pin stripe along the joint, and not a messy squeeze-out problem. It may be possible however to get rid of the pin stripe by scrubbing the glue joint with water before the glue sets, effectively removing the glue from the very top of the joint.

This is all a bit too much work for me however, and I'm not anxious to try Old Growth™ on another project. If anyone has had good experiences with the product you can send me email at http://www.boles-designs.com or jbd@winternet.com. The company's number is 505-983-6877, and their email address is olgrowth@aol.com.

Jim Boles is a member of the Minnesota Woodworkers Guild and runs his own design and woodworking shop, Jim Boles Designs, which makes custom furniture and art glass.
A Innocent Beginning
by Tyro Hacksaw

Well, you know I'm a newcomer to all dis wood stuff & so I thought dat Guild group buy ting wid dem Hock blades wud be a heckuva good deal. Acourse I didn't look too close when dat order form come. But I saw somethin' bout dat scraper blade & knew I could use one a dem. It wood save me maybe a few bucks. I put dat big X a mine in dat little box.

Well, dat blade ting come & I saw right away it was way too big fer my little scraper. Acourse I couldn't return dat ting to a store cuz dare ain't a store, just dat Guild. So I figure, heck, dis ain't a 20 dollar mistake it's a opportunity. If I find out watt dis ting fits all be ahead of dat wood game.

Well, all doze guys & gals at dat Guild dey say, dat's not a scraper blade Tyro, dat's a scraper PLANE blade. So I ask around & find out, doze old scraper PLANEs dey cost a bucket a money cuz dem collectors all snatch dem tings up & hide dem in dare attics. Dem dam buggers. So if I don't wanna lose my money I better get me a new one of dem scraper PLANEs. & wouldn't you just know it, dey only come from Germany nowadaze.

Well, I got out my wallet & got me a new one of dem scraper PLANEs at dat wood store & right away Ifigure I gotta lap dat PLANE sole cuz all dem guys & gals at dat Guild day say, dem dam soles day ain't never flat nowadaze. First ting at home I puts dat ting on some flat sandpaper & I laps heck outta it fer a day or two till I could see my pretty face in it. & I says, you looking good Tyro. Now you gonna use dis ting.

Well, I goes to put in dat big scraper PLANE blade & I find out by golly it's a skosh too wide fer dis new scraper PLANE too. Dat dam bugger. & cuz I lapped heck outta it already I can't return it to dat store neither. So I figured, heck, dis ain't a hundred dollar mistake it's a opportunity. to be continued...

Tyro Hacksaw is a member of the Minnesota Woodworkers Guild (really!) and has agreed to write a regular column in this newsletter. If you see Tyro at a woodworking store, please, let him be. -ed.

Catalog Available

John Kelsey, the Founder of Fine Woodworking magazine, is now running a book mail order house called Cambium Press. He has sent us copies of a catalog detailing many hard-to-find and interesting books to give to the guild members. Examples are Constructing Medieval Furniture, The Traditional Bowyers Bible, and Ian Kirby’s Down to a Line. You may get a copy of the catalog by calling Willis Bowman or contacting Cambium Press directly at 203-426-6481 or write to P.O. Box 909 Bethel, CT 06801. The guild has received the four-video set of Jim Kingshott’s World of Woodwork for our review. This set is a terrific view of old-style furniture making taught by the Master Woodworker of the English Royal Navy and should be included in every woodworker’s video library.

Evaluators Wanted

3M is in the beginning stages of marketing an improved garnet sandpaper line and is looking for woodworkers to test drive some samples. You can receive five packages of various grades of garnet sandpaper free to use all for the price of filling out a short questionnaire. 3M asks that you send back the used sandpaper and questionnaire in a prepaid envelope for their evaluation. To receive your test samples, please call Jane Conway (3M Construction and Home Improvement Markets Division) at 733-6143.

Newsletter of the Minnesota Woodworkers Guild
February 21, 1998 Saturday 6:00 p.m.

**Location:** Campus Club, 4th Floor, Coffman Union, University of Minnesota.  
**WINTER PARTY:** Members and their guests are invited to a fun and enjoyable social event. Invitations with more information will be mailed to all members.

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March 24, 1998 Tuesday 7:15 p.m.

**Location:** Kieffer Custom Furniture, 2242 University Avenue W., St. Paul. Take I-94 to the Cretin/Vandalia exit. Go north to University Avenue, turn left on University Avenue and go to Hampden Avenue. Building is on your left. Parking available in rear. Enter through the rear door. Shop is in the basement. **VENEERING:** Bruce Kieffer will demonstrate the veneering process. **Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.**

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April 21, 1998 Tuesday 7:15 p.m.

**Location:** Northern Hardwoods Framing, 1618 Central Avenue NE, Minneapolis. The office is on Central Avenue, just north of Broadway (and Youngblood Lumber). **PARQUETRY:** Thomas Schrunk will demonstrate techniques for parquetry (three dimensional marquetry). **Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.**
Hands-off Woodworking

By Joe Namwob

Introducing the latest and greatest of all woodworking machines: the Series 3000 Mulch-O-Matic. It will do everything in woodworking that you can't do now or could possibly ever think of doing. It is such a sophisticated piece of machinery that any piece of wood left near it will be instantly fed into the machine and out spits a piece of furniture followed by a dainty cone of fine sawdust. If there isn't enough wood it blares a wonking computer-generated voice, “more cellulose, please, more cellulose!”

I saw this machine at the last local woodworking show at the Fairgrounds, but only by accident. I had been at the show for a while and, well, I had a call from Mother Nature. When I came back from the little boy’s room, I heard a whisper from around the corner, “Hey bud, wanna see a great tool?” Always looking for interesting devices I followed the shadowy figure back into a room where lay the Mulch-O-Matic. The salesman pressed a few buttons, pulled a lever, and spun some wheels and it roared to life. He picked up a small piece of pine and owy salesman picked it up, blew some sawdust out of the birdhouse hole and handed it to me, “Sorry ‘bout the dent.” I looked at the birdhouse, then the machine, then finally to the salesman. I really didn’t know what to do but had an intense urge to bolt. He slicked back his oily hair and with his car-sales smile said, “Best of all, you don’t need an imagination, she does it all for ya.” My stomach fell and I told him I had left my car lights on. Back in the main room I took in all the vendors selling gizmos to make that perfect joint.

I left depressed and sat in my shop staring at my hands and the few hand tools on my bench. I thought back to all the vendors in the show. They were selling more than gizmos — they were selling myths. How many woodworkers left with boxes and bags of tools that they thought would make them better woodworkers? Unplug your Mulch-O-Matics everyone!! All you need is a couple of power tools, a bunch of quality hand tools, and a well-nursed imagination. Let me know what kind of birdhouse you make.
Greetings guild members new and old,

The Northern Woods Exhibition committee met on March 11th, and after some discussion, we decided that the show will be held on MEA weekend October 15th-18th, 1998. We are in the process of obtaining a firm commitment from Southdale Center. Once again, we would like to increase the number of pieces in the show and the number and variety of artists, so start planning your projects now — only seven months to go! The 1997 award winners have been posted on the guild’s website listed in the masthead. As Jeff recovers from moving from one house to another, he will update the Members Gallery as well.

The annual February Social Dinner was a very pleasant occasion and we received at least twelve toys that will be donated in the near future. Thanks to everyone that helped make the Toy Project a success. After dinner, the 1998 annual Bruce Kieffer award was awarded to Willis Bowman. Congratulations Willis. As you may know, Willis has been instrumental in guiding and improving the guild for many years and he most assuredly deserves this recognition. Thanks Willis.

During the past few months, I have been corresponding with Tom Jackson, Managing Editor of the Woodworker’s Journal, concerning an article about our guild. I provided Tom with lots of information and he wrote the article that will hopefully appear in the May/June issue and be on the newsstands in mid-March. Here’s a note that I received from their editor, Charles Sommers. "Richard, Thank you for the loan of the exhibition slides. All were great looking projects — a real compliment to the skills & craftsmanship of your membership. We’re glad to have been able to publish them.”

Congratulations to John Nesset for being the subject of Don Boxmeyer’s column in the St. Paul Pioneer Press on Saturday, March 7th. Don is an amateur woodworker and had this to say about John, “Just about the time I start feeling
proud of my woodworking, I meet someone like John Nesset, who could breathe life into a 2-by-4. If I get really lucky, my work becomes three-dimensional and more or less plumb, level and occasionally square. John’s woodworking is spiritual.”

Anyone who has taken Tom Caspar’s class on sharpening chisels and plane blades is aware how useful a large piece of thick flat glass can be. Fortunately, The Ax Man Surplus stores occasionally stock 14” x 16” x ½” pieces of glass at less than $5 that work perfectly for sharpening. I use 3M adhesive spray to hold various grits of gold 3M sandpaper to the glass.

Mid-West Tool Collectors Association (M-WTCA) is holding their Area “A” spring tool meeting at the armory in Hastings, MN on Saturday, April 25th, 1998. $9 advanced registration or $12 at the door. You must be a member (you can join at the door for another $20).

Here’s a list of local sawmills and kilns that we have compiled so far: Adelmann's Portable Sawmill 612-463-4200; Kurt Cole / Cole Cuts 612-447-1355; Mike Schwab’s kiln in Osseo, WI 715-294-2906. If you can’t reach Mike, call member Gregg Wandsnider for more info 1-715-294-4511. Send me a note if you know of any others in the area.

Most of us have probably stopped using the doweling jig years ago in favor of the biscuit joiner. I know my jig hasn’t been out of the box for years. A guest carpenter on The New Yankee Workshop uses the doweling jig as a movable stop on the fence of his radial arm saw and on his power miter box. I tried it and it works great!

A few years ago, I bought a very nice transition plane (metal top / wood bottom) from Al Reiner who is a renowned local tool collector. Last week I took the time to tune it up and I am extremely impressed with the results. In fact, it produces a better surface than my new Lie-Nielson block plane or low-angle plane (and those planes do a nice job).

The James Kingshott’s World of Woodwork videos are highly recommended by the MWG Board of Directors and they are now in the Guild’s library and can be checked out at any of the monthly meetings (based on availability). Or the videos can be purchased from the Cambium Press at 203-426-6481.

On a personal note, Kate and I are looking forward to a spring vacation out east to see the Philadelphia Furniture Show, which may just be the best furniture show in the country. Ross Peterson will be showing 7 or 8 pieces in the show and we all wish him loads of success. In addition to seeing the show, we plan to visit George Nakashima’s workshop in New Hope, PA and Wharton Esherick’s shop near Valley Forge Park.

We all wish John Nesset a speedy recovery from his March 9th emergency appendectomy. John was in the hospital for about a week and is now making a slow recovery at home. Get well soon John!

Until next time,

[Signature]

ACC Show coming to St. Paul

Every spring heralds the annual craft show in St. Paul sponsored by the ACC — American Craft Council. There are typically a half-dozen woodworkers showing their wares at this show. Our own Ross Peterson had planned on showing here but it conflicted with the Philadelphia Craft show and has opted to go east to display his work. Many nationally renowned woodworkers are in this show and is well worth the price of admission.

Show times for the St. Paul show at The River Centre are Friday, 10-8; Saturday, 10-6; and Sunday, 10-5. The cost is $6, or $10 for a two-day pass, children under 12 are admitted free. There is no web site to view, but you may call the ACC office 9-5 EST at 800-836-3470 if you would like more information.
LETTERS TO THE EDITOR

Dear Editor,

Do you remember the little tablesaws you mailed out a while ago? Well, I'm pretty irked that it won't cut anything. What kind of organization is this anyway?

Jack D. Plane
Safety first, Mr. Plane! Try using toilet paper next time... uh, that is, with your tablesaw. It is after all, a wood product. — ed.

Hey Editor-guy,
I hear that there are about 400 people in the Guild. How come there are only 40-50 people at each meeting and only 40 people showing at the Northern Woods Exhibition?

Char Pazatak
Thank you very much for your subliminal message, Ms. Pazatak. We use the 13% rule to size all the meetings; that is, only 13% of the guild regularly participates in the meetings and the exhibition. I wish more people would get involved, Ms. Pazatak! — ed.

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Welcome New Members!
Steven Vanhoose, Steve Peterson, Thomas P. Wicker, Rodney H. Peterson, Kevin Doherty, Jon L. Myllenbeck, Barbara Barnes, Donald E. Diesen, Mark Powell, David Franciaschelli, and Brent Richens.

Editor
Give me all your tools. I can’t write anymore because I’m running out of magazines.
—Me

Well me, it looks like can’t oblige you. You didn’t leave your name or address. Too bad, I was just about to unload a pile of them. Life as a criminal must be frustrating, huh? — ed.

Dear Editor:

What?

I’m glad you asked that question! You see, as Editor I’ve been struggling to pump out these issues bi-monthly after bi-monthly. It gets tough after a while to scramble up enough material to make 12 pages (my goal each issue!) and produce a decent publication. I’ve been very blessed with the people around me who have been predictable in sending me articles — mostly for meetings and announcements and my hats off to them. What I would love is to hear stories from other members in the guild. As the saying goes, Everyone has a story to tell. No matter how insignificant they may seem to the teller, most of the time there is a nugget of wisdom and excitement to be heard. So how do I get these wonderful stories? I remember one editor, who once ran this publication, who ORDERED two members (at random) to write something in the upcoming issue! Well, I won’t stoop that low but I will ask all of you to help me fill this paper. “What?”, my sentiments exactly! — ed.
# Minnesota Woodworkers Guild Apparel Order Form

Name: ________________________________
Address: _______________________________________
City, State, Zip: ___________________________________
Phone: _________________________________________

Make check payable to: Minnesota Woodworkers Guild. Check and form must be received on or before May 1, 1998. Send to: Dave Boulay, 6316 Grand Ave. S., Richfield, MN 55423. Please contact Dave with any questions at (612) 866-8834.

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Total Cap Cost: ____________________________

Grand Cost total: __________________________
(Add sport shirt, sweatshirt, jacket and cap totals)
Official Guild Logo Sportswear Now Available

Demonstrate your support for Minnesota Woodworkers Guild by wearing the guild logo on a sport shirt, sweatshirt, jacket or cap!

As requested by some of our members, official Minnesota Woodworkers Guild apparel is now available. To obtain your guild sportswear, place your order by May 1, 1998. Be sure to encourage other members to participate; our supplier requires a minimum order of XXL items. (If the minimum order is not met, checks will be returned).

Sport Shirt
Outerbanks brand 100% cotton pique sport shirt
Color choices include:
  • Forest green shirt with gold logo
  • White shirt with green logo
Cost: $19 (add $2 for XXL)

Sweatshirt
Lee Brand high-quality sweatshirt
(95% cotton 5% polyester)
  • Forest green sweatshirt with gold logo
  • White sweatshirt with gold logo
Cost: $20 (add $2 for size XXL)

Mountaineer Jacket
High-quality Tri-Mountain brand mountaineer jacket
  • Wind and waterproof nylon shell
  • Toughlan-brand fleece lining
  • Zip-front style
  • Jacket colors: forest shell with gold logo, navy lining
Cost: $53 (add $3 for size XXL)

Baseball-style Cap
Khaki/olive cap with olive logo
Cost: $9

ORDER FORM ON REVERSE
Buy & Sell

Porter Cable Plate (Biscuit) Joiner Model #555 $60.00 Call Dave Boulay 866-8834.

Aaron Carlson Corporation is looking for a person to do veneer work, primarily matching and preparing veneers for pressing into wall systems, tables, etc. This is a full time job with full benefits. Anybody interested, should contact Tom Schrunk at tschrunk@aol.com, 788-3328 (h), or 789-3624 (w) for further information.

Jet 15-5/8" Planer on casters, 6 years old, $600. Call Colby Wilkins 927-5456.

Reclaimed submerged old-growth Red Pine, White Pine, Hemlock, Spruce, and Tamarack. Tim McCabe in Hastings at (612) 437-4928 Also, call about air dried oak for $1.50/bf.

Watco Danish Oil Finish, pints $1.50, quarts $2, gallons $6, many flavors! Call Wayne Wenzlaff 895-0642 (days), 496-2330 (nights).

Do you want to buy old hand tools to use but can’t find them? Join the Mid-West Tool Collectors Association. For information call John Walkowiak at 824-0785.

50 year old air dried Walnut 4/4 $2.75/bf and 8/4 $3/bf. Contact Tom Schrunk at tschrunk@aol.com 788-3328 (h) or 789-3624 (w).

Free T-Shirts: Slightly irregularly printed Thrills & Skills event t-shirts. Free for the asking! 3 large sizes available. Call Willis Bowman at 869-0140.

Beautiful, dazzling burls and unusual boards of the most incredible wood you’ve ever seen. Colorful exotic burls from the Yucatan Peninsula, wildly figured Cocobolo from Guatemala as well as Zircote, Osage Orange, and more! Variety of sizes and widths. Unbeatable prices. Call Craig Lossing at 785-4194.

Delta DJ-15 6" jointer. Excellent condition $950. Call Paul Leinbach (612) 682-1030.

8" Delta Lathe 16" diameter swing (2" height blocks added to a standard 6" lathe) with auxiliary shaft to connect a lead screw. Mounted on a bench table with steel legs, 2" white oak top and shelf. 3/4 HP 3 phase AC drive motor with variable frequency speed control. (240 volt 1 phase input - standard house power at about 5 amps) Note: I will consider breaking this one up and selling components (the speed controller is an industrial unit worth about $750.00) $1,200. Call Don Wattenhofer 572-1045 (h) or 781-5387 (w).

Delta Contractors saw with Paralok fence and Bosch router table. Will sell all three together or individually. Call Ernie Kallgren 438-3799
Anudder Opportunity Knocking

By Tyro Hacksaw

Well, you know IÔm a newcomer to all dis wood stuff & got myself a couple tings dat wonÔt fit to-
gether. Doze guys & gals at dat Guild day say, you gotta grind dat one ting to fit dat other ting or kiss
dem dollars a yers adieu.

Well, I went out to dat wood store & I got me dare big grinder. Costs me maybe another hunderd but heck,
itÔs a ting gonna make dem odor tings fit. Got a motor big enough to winch up dat DeSoto a mine.

Well, before dat plug gets at dat socket dem guys & gals at dat Guild dey say, you gotta get yerself one a
dem white wheels, donÔt you use dem crummy tings day put on dat grinder, day gonna mess tings up. Well I
figure dem Guild folks know what day talk about so I goes out to dat wood store place to get me dat big white
inch wide grinder wheel. Costs maybe 20 bucks but what a heck, itÔs gonna save me a bucket a money.

Well, wouldnÔt you just know it, I put dat nice big wheel on dat grinder & now dat tool rest it donÔt fit
good. So dem guys & gals at dat Guild day say, datÔs a good ting Tyro, doze tool rests on dem grinders dare
cran & day gonna mess tings up. You gotta get you a special one dat works good. So I go to dat wood store
where by now day know me so good day ask, howÔs dat dog a yers? & I gave dem another bunch a dollars to
get dat tool rest, costs so much it must be made by nuns in Belgium got laid off at dat lace factory dare.

Well, I finally plug dat big grinder into a socket & it commences hopping & shaking around all over a place.
Got dem moves like a rocking roller. I takes dat grinder wid its big white wheel back to dat wood store & day
say, heck just look here Tyro you got one wheel dat thin & one & dats wide & dats why it's knocking round yer
basement. You gotta have both two wheels a same. You gotta get yerself another one of dem white ones.
DatÔll be 20-sum bucks. Dem dam buggers.

Well, now you know dat grinder gotta be smooth as a dairy churn & it is. & I ground a skosh off dat scraper
PLANE blade & it fits dat new scraper ting good. I only got one problem now, dat ting now itÔs so pretty I
donÔt wanna use it. Well, maybe two, cuz I sure canÔt afford to save any more money.

1998 Guild Dinner

by Richard Lagerstrom

On Saturday, February 21, 1998, The Campus Club hosted our dinner for a second year. Starting with a
relaxing cocktail hour, guests arrived to examine the new toys on display. Later we moved to the dining
room to enjoy a very good dinner. Great desserts, too!

In the past we complained, “Who picked this date!” The annual Minnesota Woodworkers Guild dinner has
been held in February for many years. How could it be that the simple act of setting the date drew Arctic air or
snow to us in some mysterious way? Is our luck finally changing or has a pool of warm Pacific Ocean water
made its presence known in yet another way? This year we did not worry about starting our cars or an exciting
drive home. Meeting old friends and filling our plates was excitement enough.

Toys on display: An annual event is the toy competition. Each year we ask members to make toys. The
toys are displayed and everyone at the dinner votes for a “best” toy. The toys are donated later in the year to a
local children’s hospital. Our toy box this year has a “Willis-ma-jig”, a T-Rex on wheels, a rocking horse and
rocking chair, a top, school busses, a flat bed truck, pine trucks, and a kaleidoscope. A total of 13 toys were
donated. When the votes were counted there was a tie between the “Willis-ma-jig” and T-Rex. Willis Bowman
and Rich Gotz shared the $50.00 gift certificate to Woodcraft. Each year we try to have a good number of toy
for our competition and donation program. Please consider making something for the next dinner. You can win
a modest prize for a toy that gets the most votes. But winner or not, the more important consideration is the

Newsletter of the Minnesota Woodworker’s Guild
For those of you that access to the Internet, you no doubt know that there is a myriad of woodworking sites to visit. The following are reviews of interesting? useful? woodworking (and sometimes non-woodworking) sites for you.

**World's Best Bubblewrap Homepage**
http://fathom.org/opalcat/bubblewrap.html

Ever have the urge to pop every bubble in a bubblewrap sheet but feel guilty? Pop to your heart's content on this site! You get virtual bubblewrap and bubblewrap etiquette.

**Silly Putty on the Web.**
http://www.vem.com/sillyputty/

Silly putty, I found out, is actually a Dow Corning product that can be purchased in 100 pound amounts. This site has silly putty creations, movies and stills. There is even the complex recipe for it! If you can't afford a 100 pound chunk, you can get on a child who can enjoy the results of your creativity.

**Bruce Kieffer Award:** Maxwell Moon presented the annual Bruce Kieffer award to Willis Bowman for his work in improving the Guild and making it a more useful and attractive organization for its members. Willis has helped us expand our choice of materials for our projects by hosting a meeting on working with metal and plastic, showing how these materials can open new design and construction options to the woodworker. Maxwell said, "another achievement visible to every guild member is the significant improvement in the size, design, frequency and content of the Guild Newsletter during his on-going editorship." Willis also gives his time to the Northern Woods Exhibition committee and is happy to create a design for a Guild Woodworking project. Many of the fixtures seen at the exhibition such as the vitrines and library chest are the result of his efforts.

If you have not attended a recent Guild meeting or dinner, please consider doing so. Members of the board attend every monthly meeting and are available to discuss questions or concerns of current or prospective members. Our annual dinner is an event intended to help Guild members get to know one another. The Northern Woods show makes our work visible to the community. We can all experience and consider different points of view of design, fabrication, finishing and much more. There is a world of possibilities but each of us sees only a small part of it. Join us and add your voice and talent to a community of woodworkers dedicated to excellence and mutual respect.

Rich Gotz, Guild president, said, "I feel very fortunate to be a Guild member, to be a member of the board, and to call all you guys friends. We are all so different but we share a common passion for wood, and together we have contributed to make the Guild a great organization." All of us on the Board feel that the opportunity to get together with Guild members and their partners at the dinner helps us to know one another in ways we do not experience in the mailing list for a group buy!

**Guinea Pig TeleVision**
http://www.olnya.net/jandrews/beta.htm

See a very large guinea pig (name unknown) as it sits in its cage, LIVE! There are three cameras looking into the cage which refresh every 30 seconds. For other cameras around the world go to → http://www.leonardsworlds.com/camera.html

**Gallery of Regrettable Food**
http://members.aol.com/lileks4/food.html

This site is chockfull of old food pictures, ads, and recipes. Even kitchens that prepared the strange food are featured. Download recipes of "South-of-the-Border Cheesy Meatloaf" and "Squirrel".

**Mr. Showbiz Plastic Surgery Lab**
http://www.mrshowbiz.com/features/games/surgery

Slice and dice your favorite entertainers, glue them together and see what you come up with.
Toys galore!!

The toys you see above and to the right are the ones that were made by Guild members to be given to needy children soon. The toys were made as part of a contest held every year at the Winter Party. A gift certificate for $50 to Woodcraft Supply was split between Rich Gotz and Willis Bowman who tied for first in a secret ballot vote by the party-goers. Last year the toys were donated to the Ronald McDonald House in St. Paul.

The same contest is planned for next year so start thinking about interesting and beautiful toys that children from 3 to 16 years old would love to have. All toys made by members are greatly appreciated! The toys and their makers are:

1. foldable rocking chair - Dave Boulay
2. Rube Goldberg Contraption - Willis Bowman
3. rocking horse - Bob Eckert
4. flat bed truck - ??
5. T-Rex pull toy - Rich Gotz
6. school buses - Chuck Pitschka
7. pine cars - Mel Turcanik
8. kaleidoscope and top - Don Wattenhofer

Thank you to all who made toys! By the way, does anyone know who made the flat bed truck? Unfortunately we did not write the names of who made what. We would like to credit the builder.

Above is a comment written on the judges sheet by a judge for Willis Bowman’s “Bloob Tube” entered in the 1994 Northern Woods Exhibition. He was so irritated with this comment that he was going to return the next year with wooden andirons to see if the judges could figure it out. It reads “I am not excited by your concept.”
**Coupon Dispensers**

Next time you are in a woodworking related store come the beginning of April you will be seeing new coupon dispensers holding “new membership” coupons for prospective members. Designed by Willis Bowman and built by Pat Juettner and Max Moon and finished by Rich Gotz, these dispensers have been dubbed “shark stands” because the portion sticking up resembles the fin of a shark slicing through water.

These stands will replace the old plaques in a few stores and will be new to a lot of other stores. Its intention is to offer coupons to prospective members who haunt these stores. In the past, it was difficult to figure out how to join the Guild. Now the new member can find these coupons near the checkout counter at many of our favorite woodworking stores. If you know of a store that you may think might benefit from have one of these dispensers, give Rich Gotz a call.

(Continued from page 7)

our monthly meetings.

Rich talked to several new members attending for the first time who had good things to say about our party. Remember that you need nothing but an enthusiasm for woodworking to participate in the Guild. There is no skill test and no one will spy on your work!

**Thanks.** Many people help make this event possible. Special thanks to:
- Allan Furber for coordinating the Campus Club arrangements, printing and mailing invitations and handling RSVPs,
- Tom Caspar for his talk on harmonizing the engineers cap and the beret,
- Maxwell Moon as a masterful master of ceremonies (who may have won the job for life),
- All those who contributed toys, and
- Everyone who attended and helped make the evening fun.

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**John Nesset Demonstrates the Use and Care of the Bowsaw**

By Peter Ribotto

It was standing room only at the 4th Street Guild the evening of Tuesday, January 20, where close to 70 current and new members of the Minnesota Woodworkers Guild gathered to watch and listen to fellow member John Nesset demonstrate the use and care of the bowsaw. A purist in every sense of the word, John uses only handtools in his work—no power tools; and though this was a path that was initially taken out of economic necessity, it is a path upon which he has chosen to remain, partially for reasons of economy, but also
for reasons of space, noise, and the pleasure of being as close as possible to the project at hand.

The first objective of the evening was to demonstrate resawing a piece of pine into bookmatched pieces using the bowsaw. John began by establishing a reference, or true, face on the board. To do this, he laid the board flat on the workbench and tapped lightly on opposite corners to see if the board would rock, or toggle, indicating a non-flat surface. Then he flipped the board over, clamped it in the vise, and, using a jointer plane, planed the face of the board, first diagonally, then with the grain. Checking periodically for flatness by flipping the board back over and trying to rock it on the benchtop. He continued planing until the board was flat. This flat surface was the now the reference, or true, face.

Working from this true face, John then marked the center of the board using a marking gauge, scribing a line all the way around the thickness of the board, then darkening it with a pencil so that it would be easier to see when sawing. Clamping the board vertically in the vise, he took his 27” bowsaw and checked the blade for angle and tension. Wryly commenting that with this size of saw, the maximum width of board was 26”, and further adding that he worked best while chewing his tongue, he began sawing the board, cutting on the push stroke. After a few strokes, he turned the saw over to willing spectators, who took turns experimenting with this very manual bandsaw while John fielded questions from the audience—How much tension is needed? (just enough so that the string doesn’t break); Can you cut on the pull or does it have to be on the push stroke? (whichever works for you); At what angle should the board be clamped in the vise? (whatever angle feels right); And what about the angle of the blade in the saw itself?

(whatever angle allows you to see down the blade as you’re sawing.)

When the board was sawed almost completely through, John wedged a shim of wood into the kerf; then, clamping that part of the board in the vise, he continued the cut without being concerned about pinching the blade as the cut was completed. Each half was then clamped in the vise and planed down to the line using first a scrub plane (a flat-soled plane with a convex-shaped plane iron for fast stock removal), then a jointer or jack plane (for final smoothing.) As before, he tested for flatness by trying to rock the boards on the benchtop. And that was it. A bookmatched pair of boards, resawn and handplaned, all without the use of earplugs!

The second objective of the evening was to demonstrate how to set and sharpen the blades using a sawset and triangular file. John explained that a blade must be set before it can be sharpened, and the set of the blade determines the width of the kerf, the straightness of the cut, and the amount of force necessary to move the saw through the wood. As far as how much set is required, he pointed out that a fine-toothed blade generally needs a smaller set than a coarser-toothed blade, although it really boils down to personal preference. He also mentioned that, in some cases, the teeth are not in the same plane as you sight down the tips of the teeth of the blade. To remedy this, the teeth must first be jointed, or gummed, in order to put them all back in line before they can be set. Turning back to the project at hand, John removed the blade from the body of the bowsaw and, clamping it in the vise, he positioned the sawset over a tooth and applied pressure, moving the tooth in or out from the blade to a preset setting as indicated on a dial located on the tool. Setting every other tooth on the blade, he worked down one side, flipped the blade around, and did the other side, following the same procedures as on the first.

Once the blade was set, it was sandwiched between two boards and again clamped in the vise, ready for sharpening. John sharpens all his blades as though they were rip blades, ie., he files straight across the teeth, not at an angle. Laying the triangular file comfortably against the teeth, the file is pushed smoothly yet firmly across the teeth that face him (every other tooth.) It’s very important to use an equal number of strokes on each tooth (usually one or two.) When one side is done, the blade is flipped over and the same procedures are followed for the other side. The whole process doesn’t take very long at all, according to John, who sometimes has to sharpen blades 2-3 times a day.

Although he admitted it takes a little practice (doesn’t everything!) to get a feel for how the whole process works, John assured us that it wouldn’t be long before we were quite comfortable using and maintaining a bowsaw. Thanks, John, for an interesting and informative presentation!

Peter Ribotto writes regularly for Northern Woods and is on the Board of Directors.
April 21, 1998 Tuesday 7:15 p.m.

Location: Northern Hardwoods Framing, 1618 Central Avenue NE, Minneapolis. The office is on Central Avenue, just north of Broadway (and Youngblood Lumber). PARQUETRY: Thomas Schrunk will demonstrate techniques for parquetry (three dimensional marquetry).

NOTE: LOCATION CHANGE! Aaron Carlson Company, 1505 Central Avenue NE, Minneapolis. Go north on Central Avenue past Broadway and Youngblood Lumber. Just beyond the railroad underpass, turn right & follow the tracks. The building is marked by a sign; enter and go to the third floor. Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.

May 19, 1998 Tuesday 7:15 p.m.

Location: Kieffer Custom Furniture, 2242 University Avenue W., St. Paul. Take I-94 to the Cretin/Vandalia exit. Go north to University Avenue, turn left on University Avenue and go to Hampden Avenue. Building is on your left. Parking available in rear. Enter through the rear door. Shop is the basement. LADDER BACK CHAIRS: Joel Nopola will demonstrate the process of making ladder back chairs. Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.

June 16, 1998, Tuesday 7:15 p.m.

Location: Youngblood Lumber Company, 1335 Central Avenue North, Minneapolis. Youngblood is one block north of Broadway, on the right, and is well marked. Parking should be available inside the cyclone fence (enter from the south side of the yard, off of 13th Street North). WOOD GRADING & MEASURING: Wayne Bradford will discuss grading and measuring wood from the perspective of a lumber company. Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.
The Mouseman of Kilburn

by Jerry Lilja

Imagine that you have come by a supply of real English Oak. This is wood that has been stickered as it was sawn from the log and air dried in an outside shed for five years or more. You have put in dozens of hours dimensioning and gluing up an eight by three foot solid top about 1 1/2'' thick for a trestle style "refectory" table. You have shaped heavy timbered legs, feet, and stretcher. You've hand chopped mortises and fashioned wedged through-tenons to lock the stretcher to the legs. You're finally ready to put this magnificent table together -- but for one last step. You lay the top on the floor, stand on it, and begin to hack gouges into your painstakingly flattened surface with a heavy, long handled adze.

Far from ruining this wonderful table, the adze, in the hands of a skilled craftsman, creates a "tooled" effect that distinguishes the work of a handful of furniture makers producing tables, chairs, dressers, and the like in a few sleepy villages of Yorkshire in the North of England.

On a vacation in April to see our cousins Peter and Judy Williams, of Beverley, East Riding of Yorkshire, my wife Joan and I were treated by them to a surprise visit to some of the places where this unique style of traditional English furniture is being hand crafted.

We visited Malcolm Pipes in his shop in the village of Carlton Husthwaite. He seemed to enjoy the chance to show us his work. Every surface, including frames, panels, and legs got "tooled" if not with the big adze, then with a shallow carver's gouge. Another specialty was lattice-back chairs whose "pie crust" look was begun with a hollow chisel mortiser and meticulously completed with carving tools. Hand methods are the heart and soul of every piece, but he does not apologize for roughing out, initial surfacing of panels and other "donkey work" with machinery.

The highlight for me (or perhaps my most embarrassing moment) was a chance to try my hand at adzing a panel of oak. Getting the right stance and swing, wrist and shoulder motion was like taking a first golf lesson. Malcolm could take one uniform chip after another to create a wonderful effect. I was comforted
Greetings Guild Members,

The Northern Woods Exhibition “call for entry” postcards were mailed to all members in mid-May. Please take a moment to review the card and send it back as soon as possible. This information helps the committee determine how many pieces of furniture or furnishings will be in the show and also provides us with a list of members who are willing to help. If you haven’t done so already, take a minute to fill out the blue card and send it back. Don’t forget to include your name and a 32 cent stamp. If there is a task that you would be interested in, please indicate that on the card. Thanks for your support. I’m looking forward to another great show.

This year, the Northern Woods Exhibition entry forms will be included in the June and August newsletters. Applications will be due September 16th. Please consider entering a piece this year. It’s a very rewarding experience and something you won’t soon forget.

Ever since I read Glenn Gordon’s account of the 2nd annual Philadelphia Furniture and Furnishings Show in the WOODWORK magazine (issue #44), I have wanted to visit the show. After finally accumulating enough frequently flyer miles for several years, I decided it was time for Kate and me to take a mini-vacation to Pennsylvania and see the show. We weren’t disappointed. Approximately 250 artists displayed a wide variety of furniture and furnishings. Each year at the show, several awards are presented to the artisans who are displaying their wares. For the past four years, The American Woodworker magazine has presented the $1000 cash “Best New Artist in the Wood Medium” award. This year, American Woodworker was very pleased to present the award to our own Ross Peterson. Congratulations Ross! You can take a look at American Woodworker’s Philly Show website & several
pictures of Ross’s pieces, at www.americanwoodworker.com/philly/philly.htm

Tom Caspar is scheduled to teach Basic Woodworking with Peter Korn at "The Center for Furniture Craftsmanship" in Maine from October 5th through 16th. Information on the class and a small biography of Tom can be viewed online at www.woodschool.com/woodwk.html

The 1998 May/June issue of The Woodworker’s Journal contains an article on the Minnesota Woodworkers Guild on page 10. The article describes the various events of our guild, such as the newsletter, Northern Woods Show, annual guild dinner, monthly meetings, toy contest, etc. The article contains seven pictures from the 1997 Northern Woods Exhibition including pieces by Tom Van Binsbergen, Jerry Lilja, Don Grandbois, Rich Gotz, Dwight Speh, Craig Lossing, and Steve Tomashek. For participating in the Woodworker’s Journal Club Spotlight, our guild will receive a Jet #JDP-14MF drill press. My thanks go to Tom Jackson for putting the spotlight on the Minnesota Woodworkers Guild.

Speaking of The Woodworker’s Journal, the Rockler Companies, Inc announced that they have purchased the magazine. According to their website, the May/June issue will be the last one and the July issue will be a combination of The Woodworker’s Journal and Today’s Woodworker. The website also offers a free issue of the May/June issue, and since it contains the article about our guild, it’s a great way to get a copy.

The June 1998 issue of Woodshop News contains an article about the Minnesota Woodworkers Guild, Minnesota Woodturners, and Viking Woodcarvers. (page T28). The article focuses on the growth of the woodworkers guild during the past several years and also highlights the Northern Woods show with pictures of the Queen Anne Highboy, the guild chest including a close-up of the wooden hinge, the miniature animals, and the single drawer shaker table. My thanks go to Tod Riggio for producing this article.

Also, look for an article on the Northern Woods Exhibition in the next issue of the Workbench magazine in their Over the Fence section.

Tom Caspar is teaching class at Woodcraft in which each participant will be making a wooden smoothing plane from a kit provided by Ron Hock, the maker of the blades. Also, Tim Johnson will be teaching a fundamental finishing class. Call Woodcraft for more details.

Allan Furber resigned from the Board in April and I would like to thank Al for the many activities that he sponsored such as two Annual Guild Dinner at the University’s Campus Club, two Bessey clamps buys, a wooden jaws clamp buy, feather board group buy, Hock blade group buy, and a few others that I probably forgot about. Al also maintained the data base and applied more labels to newsletters and invitations than he cares to remember. Thanks Al.

Dave Boulay resigned from the Board in May and I would like to thank Dave for all the activities that he helped sponsor during his many years on the board, such as lumber buys, MWG apparel group buys, Northern Woods Committee person, and solicitor for brochure advertisement and award sponsorships. It was Dave who invited me to be a board member several years ago and I thank Dave for that opportunity. Thanks Dave.

If you are interested in being a Board member or Northern Woods Committee member, please contact anyone on the board or call me. The board meets the first Tuesday of each month and we rotate meetings at board members houses. The Northern Woods committee typically meets the 2nd Wednesday of each month and we meet at Pracna on Main. It takes a lot of effort to keep the guild and exhibition going, so please consider joining us. Call me at work (536-4198) or at home (544-7278). Thanks for your support.
Later to learn that apprentices take years to get good at this. Malcolm “signs” his pieces by carving a small fox’s face on a leg or other unobtrusive place. He is following the tradition of his teacher, Robert Thompson, the “Mouseman” of nearby Kilburn. Thompson, 1876-1955, was determined to keep the craftsmanship of hand-made traditional furniture alive in an era of industrialization and mass production. He left an apprenticeship which is right for English weather conditions. Adzing and carving are, of course, by hand as is the joinery. The repertory of pieces has grown to cupboards, stools, chests, beds and even lamps. Commissions are taken for custom work. But finally, each craftsman and apprentice must learn to carve a small mouse on every piece.

Jerry Lilja is a regular member of the Minnesota Woodworkers Guild and serves on the Northern Woods Exhibition Committee.

LETTERS TO THE EDITOR

Whoa there!! Don’t use that dowel jig for a nut cracker just yet! Just because biscuits are quick and easy doesn’t mean that they’re the best for every job. Dowels have much greater strength in tension than biscuits, and therefore are superior for applications where there is likely to be tension on the joint or racking of the joint which would pull it apart. A good example would be the leg to apron joint of a table or chair. Obviously a mortise and tenon would be even stronger, but a well designed dowel joint can often be superior to the mortise and tenon just because the dowel joint is more likely to be well made. I don’t remember exactly where I read this but it may have been in FDM. In any case the Forest Products Laboratory does research on these things and would probably have more information.

I really enjoyed the newsletter and I hope with this new e-mail stuff I can contribute more. (Where in hell do I put the stamp?)

Mel Turcanik

I just saw on the TV show "American Woodworker" how myths get started. The fellow was demonstrating making pens on a lathe and was using "Super Glue" to assemble the components. His comment, "Be sure to cap the bottle because it has a short shelf life" stuck out as one of those things that seems intuitively natural but in fact leads one to do exactly the wrong thing. "Super Glues" (cyanoacrylates) cure in the absence of air and in the presence of humidity. This is exactly the opposite of other glues. I never cap my super glue any more and since I stopped capping them I haven’t had a bottle go bad. The shelf life applies to the unopened bottle where there isn’t enough air to prevent it from hardening over a long period of time. Also, not capping solves the problem of the clogged spout, just tap the bottom of the bottle on a table top before putting it away to clear the spout.

Mel Turcanik

Rich Gotz:
I just read your write up in the Woodworkers Journal and saw all the nice projects your members made. Most impressive. I especially like the all-wooden geared clock by Dwight Speh. Could you please find out for me if I could buy the plans for the clock and frame work from Dwight? It looks like a really fun project to build. Any help in this matter would be greatly appreciated.

Thanks so much,
Phil McDonald (via the internet)

Buy & Sell

Submissions to “Buy & Sell” are free to any Minnesota Woodworkers Guild member and $5 for non-members. Northern Woods has not investigated any of these advertisements and makes no claims as to the quality of items or services being sold.

Porter Cable Plate (Biscuit) Joiner Model #555 $60.00 Call Dave Boulay 866-8834.

Aaron Carlson Corporation is looking for a person to do veneer work, primarily matching and preparing veneers for pressing into wall systems, tables, etc. This is a full time job with full benefits. Anybody interested, should contact Tom Schrunk at tschrunk@aol.com, 788-3328 (h), or 789-3624 (w) for further information.
Purpleheart Lumber 4/4 Rough KD, $1.75 bf. Call James Sannerud at 434-8557.

Jet 15-5/8" Planer on casters, 6 years old, $600. Call Colby Wilkins 927-5456.


Watco Danish Oil Finish, pints $1.50, quarts $2, gallons $6, many flavors! Call Wayne Wenzlaff 895-0642 (days), 496-2330 (nights).

12" Crescent Jointer, 3 phase, $800 or b.o. Call James Sannerud at 434-8557.

Used Redwood Timbers, 16' x 10' x 12/4. Recovered from a brewery. Timbers formed the staves and are slightly curved and may be covered in paraffin wax. 279 pieces are available. $1.50/bf. The wood is clear. Call Dan Bauer at work 673-2420 or home 715-386-1554.

50 year old air dried Walnut 4/4 $2.75/bf and 8/4 $3/bf. Contact Tom Schrunk at tschrunk@aol.com 788-3328 (h) or 789-3624 (w).

Free T-Shirts: Slightly irregularly printed Thrills & Skills event t-shirts. Free for the asking! 2 large sizes available. Call Willis Bowman at 869-0140.

Beautiful, dazzling burls and unusual boards of the most incredible wood you’ve ever seen. Colorful exotic burls from the Yucatan Peninsula, wildly figured Cocobolo from Guatemala as well as Zircote, Osage Orange, and more! Variety of sizes and widths. Unbeatable prices. Call Craig Lossing at 785-4194.

Delta DJ-15 6" jointer. Excellent condition $950. Call Paul Leinbach (612) 682-1030.

8" Delta Lathe 16" diameter swing (2" height blocks added to a standard 6" lathe) with auxiliary shaft to connect a lead screw. Mounted on a bench table with steel legs, 2" white oak top and shelf. 3/4 HP 3 phase AC drive motor with variable frequency speed control. (240 volt 1 phase input - standard house power at about 5 amps) Note: I will consider breaking this one up and selling components (the speed controller is an industrial unit worth about $750.00) $1,200. Call Don Wattenhofer 572-1045 (h) or 781-5387 (w).

Delta Contractors saw with Paralok fence and Bosch router table. Will sell all three together or individually. Call Ernie Kallgren 438-3799.

Walnut tree. 13" at it's base. Has been de-limbed and cut into three 8' lengths. $50. Call Barb at 474-1928.


Makita 320 mm Planer/Jointer 12 1/2" planer and 6" jointer combination tool. 59" bed with extra set of knives. $1150 or b.o. James Sannerud at 434-8557.

4 huge basswood tree trunks pieces left over from storm damage. Free! Call Gil at 612-427-7024 (Champlin, MN).

Guild Videos

The following videos are available for viewing. Please contact Peter Ribotto at 448-5080 to check them out. (* indicates purchased video. All others are videos of guild meetings.)

Mortise & Tenon/ Paul Lee
Pool Table Construction/ Roger Schlitz
Squaring Rough Lumber/ Bruce Kieffer
Woodturning & Carving/ Jack McGowan
Router Techniques/ Bruce Kieffer
Pattern Making/ Robert Lund
1995 Northern Woods Review / Glenn Gordon
Finishing/ Chris Minick
Furniture Design/ Caspar, Wilson, Early, and Nesset
Starting your own Business/ John Scott
Photographing your project/ Burt Levy - 8/96

Wooden Wheels/ Michael Botts
Steam Bent Boxes/ Otto Leonardson
Performax - 1296
Furniture Design - 3/97
*Easy Outdoor Projects/Ortho
*Prairie House Remodel/Hometime
*Three Season Porch/Hometime
*Garages/Hometime
*Old Logs from Lake Superior - 4/97
DrawBore Mortise & Tenon /Tom Caspar - 6/97
1996 Northern Woods Review/ Glenn Gordon
Timber-frame Bridge/ Brent Brager - 8/97
Solid Wood Edging on round table - Bruce Kieffer - 9/97
*The Learning Channel-Underwater Logging
Thrills & Skills / Designing with Caspar, Bowman, Barnard
Bow Saw Techniques /John Nessett- 1/98
*Jim Klingshott - Dovetails Made Simple
*Jim Klingshott - Mortise and Tenons Made Simple
*Jim Klingshott - Bench Planes
*Jim Klingshott - Special Planes

Newsletter of the Minnesota Woodworkers Guild
As Regards Woodwork
by Nathan Stanley

What does the music of Antonio Vivaldi have to do with woodworking? Well, I think absolutely everything.

What I hear in Vivaldi are musical phrases that are built up with a thousand brilliant pieces of light. Just when I think that he has created the ultimate in a long musical phrase, I am pleased to discover that Vivaldi is just getting started, and what takes place then is pure magic. To say he doesn't stop at half measures is putting it so lightly. For him, the colors are never brilliant enough, and the sadness can never be too painful. The degrees of everything from a delicate drop on a leaf to the army approaching at the gate, is summed up and every race and sex who listens, responds.

I am confident that woodwork can be all of these things. The lathe work, the woodcarvings, the joinery can all come together like instruments in a symphony, but beware! All is not well.

As in the Roman Empire, we currently find ourselves much in the same position. By the end of the Roman Empire, the arts and apprenticeships that were needed to produce works of excellence and beauty, which, at an earlier date had been ubiquitous, became so neglected. In order for a new arch to be built in tribute to a Caesars' triumph, they could no longer find the workmen available who were up to the task. The historian Edward Gibbon describes how they had to rely heavily upon stealing artifacts from Greece, then attach them to the new works or arches in Rome.

Does this ring any bell? Are there any great modern bars or restaurants today that don't have something shipped in from Europe or from here one hundred years ago? As a woodworker, I feel so blessed to have contributed to this new affair on 10th and Nicollet*. The people involved all believed that maybe it's not too late. Let's not steal old treasures from Greece this time. Maybe there's still some imagination in this civilization yet. And whether it succeeds or fails, we used music to lead us down the path and show us the way.

*A bar and restaurant in Minneapolis called "The Local"

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Nathan Stanley has taught classes on the construction of columns and pillars at the Woodworker's Store.

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Lasering available!

You may have noticed the precise and clear text on the awards handed out at the Northern Woods Exhibition and various awards presented by the Guild. These letters weren't carved but were laser inscribed. This technique is now offered to you courtesy of Dave Looney of Davlins. Dave is offering a 30% discount to all Guild members who wish to use this service. Regular prices are:

- $5.00 set-up charge

Simple lettering
- First Item — $4.50 minimum, up to 6 in²
- All other items — $.75/ in²

Logos & Detailed originals
- First item — $6.00 minimum
- All other items — $1.50/ in²

Please subtract 30% from the above prices. Davlins is located at the County Road 30 exit from I-94. 15825 95th Ave. N. in Maple Grove. Call Dave at The Woods, 416-WOOD.

This technique may be used on wood, glass, plastic, aluminum (all soft metals), and some types of rock. Typical turn-around time is one day.

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The Northern Wood Exhibition awards were first drawn on a CAD program, the graphics printed on a laser printer, then the graphics were lasered onto the award blanks.
For those of you that access to the Internet, you no doubt know that there is a myriad of woodworking sites to visit. The following are reviews of interesting? useful? woodworking (and sometimes non-woodworking) sites for you to visit.

**Northwest Fine Woodworking**
http://nwfinewoodworking.com/

This website touts that Northwest Fine Woodworking is a cooperative of hundreds of woodworkers. What it is really, is an outlet for them and not a workspace. What is uncommon though, is that all the pieces displayed at the site are of superior quality. Every piece looks to be very well made and embodies considerable amount of design time. There are no "schlocky" pieces and most possess simple, elegant lines. The furniture has been classified into Dining room furniture, Fine bedroom furniture, Creative and fun furniture and Art pieces, Gift ideas, and current and past shows. The cooperative, founded in 1980 has two locations, Seattle and Kirkland, WA. This is a great website to snoop around for ideas.

**Mid-West Tool Collectors Association**
http://www.mwtca.org/

The Mid-West Tool Collectors Association (mwtca) was founded in 1968 by a group of 16 tool collectors in Chicago. Since then the organization has swelled to 3900 members in 50 states and 5 countries. This website has been geared to the collector by offering a variety of helpful pages such as a question and answer forum to experts in their own tool specialties, a patent number and dates file, want-ads for sellers and seekers, history of tools, and others. Membership is $20 to join and wives of male members are encouraged to participate with the mwtca auxiliary. The mwtca publishes a quarterly newsletter named "The Gristmill". Since there have been quite a few articles on tools in their publication since its inception, the website offers a search feature to find articles about almost every type of tool. The mwtca has many tool swaps and sales, one recently in Hastings, MN. A list of events is long. A good website to get started in looking for your favorite tool.

"KEEP DREAMING!"

Speaking of websites, the chart to the right shows how consistently the world has been looking in on the Guild. Since the inception of the Guild's website, some members who have posted photographs of their work have received inquiries about purchasing the pieces or plans.

Look for more features on our site. We are now working on posting the newsletters, past and present and in living color, for all to look at AND a new page which details all the common woods of the Midwest and many exotic species. There will be lots of practical information about the woods we use.

If you would like to put your work on the Guild's website please let Jeff Zinsli know at 434-0029 or jzinsli@wavefront.com. You may view the site at http://www.wavefront.com/~jzinsli/

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Newsletter of the Minnesota Woodworkers Guild
Veneering with Bruce Kieffer

By Richard Lagerstrom
All photos by Richard Lagerstrom

Bruce hosted our March meeting at his shop at 2242 University Avenue. He took on the task this time of teaching Guild members something about veneering flat surfaces. There are a number of steps to take when veneering a project. Selecting an appropriate veneer is perhaps the most interesting but many other factors will help assure a high quality, long-lived result. The substrate should be selected for its stability and ability to deliver a flat and smooth surface. Medium density fiberboard (MDF) is often used since it is both stable and very smooth and flat. The drawback of MDF in this application is primarily its weight although some workers simply dislike a manufactured product making up a part of their woodwork.

Many “rules” of veneering are adaptable to experience and methods of work but it is necessary to always veneer both sides of the substrate. Although veneer is very thin, it will warp a substrate unless balanced by an opposing force on the other side. Backing veneer does not need to be as high quality, as well matched or of the same species as the top veneer. Often the back veneer is selected from a fairly bland wood such as birch or maple to make matching of the panels simple. An appearance of quality work is important to show off a beautiful veneer. Tight joints and a flat veneer surface without bubbles or flaws are two indicators of good work. Practice and good luck will always help but starting with a reasonably flat veneer or flattening wavy veneer is a good start. Always make the substrate and veneer panel oversized so it can be trimmed after it is glued.

Flatten veneer by wetting it with a solution of glycerin and water. The solution is sprayed on both sides the veneer to dampen but not flood it. The moist sheets are then interleaved with unused newsprint or other absorbent paper and sandwiched between two boards or MDF cutoffs. Put some bricks or other weight on top and check after 24 hours. Change the paper until the veneer is dry. When dry the veneer can be stacked without the paper. Leave the dry veneer pressed under some weight so it does not become wavy before it is glued to the substrate.

Look at the sheets and decide the order in which they will be joined to make the most attractive visible surface. A number of different matches have become traditional but artistic license is encouraged to make the best of your veneer. Examine work in the style of your project as a starting point.

Two consecutive pieces in a veneer fitch can be used to make an impressive bookmatch.
Joining the veneer into a panel that will cover the substrate is the final step before getting the glue and clamps ready. Bruce demonstrated his method: Cut the veneer with a veneer saw and straightedge. Do not use a knife since it both compresses the cut edge and tends to follow grain lines, making an invisible joint much harder to achieve. After the edges are straight, clamp the two veneer sheets with edges that will make the joint between two straight boards exposed slightly and pass the stack through the jointer. Watch grain direction so the jointer does not tear up the edge. Do this for all of the edges. Bring the sheets together bottom side up on a sufficiently large work surface, match them and fasten them together with very thin, perforated veneer tape. Do not use anything other than veneer tape for this. Bruce puts the tape on the underside of the panel so the tedious scraping required when the tape is placed on the show side of the veneer need not be done.

When the veneer tape is dry, flip the panel over and open each joint. Place a small amount of glue on the joint just as though edge gluing boards. Close the joints and let the glue dry. When the glue has dried you have a solid but fragile panel of veneer. Scrape off any beads of glue so the joints are smooth on both sides. Do this for both the top and bottom veneer.

Assemble your collection of clamps, battens and caul, and have the substrate ready. The press sandwich will be made up of a caul, some sheets of newsprint to prevent the veneer from sticking to the caul, one veneer panel, the substrate, the other veneer panel, some more newsprint and the caul. Check all the surfaces that will contact the veneer and the veneer itself for grit or glue particles since anything trapped in the veneer press will mark the veneer. Spread glue on the back of one veneer panel and place it on a caul with newsprint over it under the substrate, glue side up. The veneer will want to curl as soon as moisture from the glue contacts it so work fast! Then spread glue on the other veneer panel and place it on top of the substrate. Now make sure both veneer panels are aligned properly and place the top caul over its layer of newsprint.

Clamp the stack by placing battens every few inches apart over the caul. Tighten the clamps evenly so any excess glue trapped between the veneer and the panel can get out. Battens are often made with a slight crown on the side that contacts the caul. The crown is intended to both spread the clamp pressure more evenly over the length of the batten and put more pressure on the center of the caul first to encourage excess glue to run out rather than pool under the veneer.

In a few hours the glue will be dry and the panel can be trimmed to its final size. You will have a surface that looks almost identical to solid wood. Be careful with the sander though since the veneer is very thin and sanding through it is a sad experience.

Thank you, Bruce for a useful and interesting meeting. A videotape is available. To check out a tape please contact Peter Ribotto.
Titebond Wood Molding Glue
For Moldings & More
By Bruce Kieffer ©1998

If you haven't tried this new addition to Franklin's line of Titebond glues, you should. I was curious, so I picked some up and did a few quick tests. The first thing you notice is it's thick, really thick. Squirt some on a board, hold that board upside down, and it just stays there! Apply some to the mating surfaces of two pieces of wood, press the wood pieces together with finger pressure for 10 seconds, then try and separate them. You'll find it requires quite a bit of effort to get them apart.

Now granted, I don't attach a whole lot of moldings on the projects I build, so if I planned to use it for that purpose only, the small bottle would probably go bad before I used it all. But once I had messed with it a bit, I started to imagine other uses I would have. Basically, any glue up where you don't want drips or major glue ooze from a joint. Just think of all the times you've done a glue up that dripped and oozed all over you're finish sanded work. Wow, the time wasted cleaning that mess up is tremendous.

Gluing casework dado joints together without oozing glue all over the interior surfaces has always been a challenge for me. Say you're assembling the sides, top, bottom and stationary interior shelves of a cabinet. Here's how I do it: I cut dadoes in the sides to join the pieces. Then I assemble the cabinet on it's side. I set up an assembly stand by placing two perfectly straight 2x4's (I machined them from hardwood) across two saw horses, then I level the stand. I lay one cabinet side flat on the 2x4's and glue and clamp the top, side. I run beads of the molding glue down the dadoes of the remaining side, flip it over and position it onto the ends of the horizontal cabinet members (well, since I'm assembling the cabinet on it's side, they're vertical at this time). With yellow glue this step would have to be done really fast otherwise the glue would drip all over the other cabinet members, but the molding glue gives me plenty of time to align the parts without any glue drips.

I haven't done any bond strength, water resistance, or glue creep tests yet, but none of those issues are that important to me considering the applications I've used the glue for so far. One thing I have found is that the glue is difficult to get out of the bottle nozzle once the bottle is half or less full. To solve this problem, I drilled a 1/2-in. dia. hole in a 10" long 2x6 to make a stand to hold the glue bottle upside-down. Now the glue is always at the tip so I don't have to go through all those odd shaking actions trying to get it out of the bottle!

Make a stand like this to hold the glue bottle upside-down so the glue is always at the nozzle.

When you keep that feature in mind, you can start to imagine it's other uses. Pick some up and give it a try.

Bruce Kieffer is a past editor of this newsletter and a former Guild President. He writes for various national woodworking magazines.
Mortising with Rusty Hacksaw
(Tyro Hacksaw's brother)

Dis mortise ting has got me feathers up in da air and me brain in a tizzy. First da guy at da voodkrafters shop says git yerself a plunge rooter. Vell, wouldn't ya know it, my rooter don't plunge, so I go back to da voodworkers shop agin and buy dat der kuntraption ting dat fixes to me rooter and now I can do dat plunge ting dat dat Norm guy does on dat fancy TV show. Den da guy at da shop says I gotta git a special up twisting bit. What da heck is dat? Okay, da guy he confuses me so I buy dat ting anyway and now I'm ready to go make mortises. So I go home and try to start but I can't guide me rooter. So I goes back to da shop and da guy says you gotta make a special fence. Velllll, I made lotsa fences on da cow farm, but now a gotta make vone for me rootter too. You vould tink dat dis fancy rooter vould come with da fence. Den I find out dat dis fancy rooter don't even make no square mortises.

Vell, I got disgusted and brought everything back to da guy. I told da guy dat dis ting don't make no square holes. Den the guy says, Oh if you vant to make square holes you gotta have da drill press ting and da mortising attachment ting. So my vife she ain't whith me so I git me checkbook out and buy da big drill press ting and mortising attachment ting. Now dis ting is also confusing me head because how can it drill da square hole. So I git it home and sit it up only to find out I gotta go to da store again to get deese special square bit tings. Boy, I tell ya, dees guys at da voodvookin shop, day love to see me comin. Anyvay, after all dis I start to worry about how konfusin it's gunna be to make dem dere teyons tings.

Vell, after all dis my brain it gits so tired dat I gotta sit down in me Easyboy and vatch da Kingshott videos dat dat dere voodvooker club in Minneapolis has got and dat funny speaking English guy on da tape he makes his mortises vith da chisel and da hammer. And now I got all dis fancy stuff and now vhat am I goin do vith it? How am I gonna explain dis vone to da vife? At least da vife is somewhat happy cus dis hobby ting its keeps me outta her vay.

Til ve meet agin,

Rusty

Tyro Hacksaw is a member of the Minnesota Woodworkers Guild (really!) and has agreed to write a regular column in this newsletter. Tyro has taken the summer off to explore the wild north. His brother, Rusty, has taken over for him. -ed.

Welcome New Members!

June 16, 1998, Tuesday 7:15 p.m.

Location: Youngblood Lumber Company, 1335 Central Avenue North, Minneapolis. Youngblood is one block north of Broadway, on the right, and is well marked. Parking should be available inside the cyclone fence (enter from the south side of the yard, off of 13th Street North). WOOD GRADING & MEASURING: Wayne Bradford will discuss grading and measuring wood from the perspective of a lumber company. Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.

July 21, 1998 Tuesday 7:15 p.m.

Location: Fourth Street Guild, 2625 SE 4th Street, Minneapolis 378-2605. Take I-94 to the Huron Street exit near the U of M campus. Go north on Huron to Washington Avenue. Turn right on Washington and then right onto University. Go 1 block on University, then turn left on 25th Ave, then right on 4th Street. THROUGH MORTISE AND TENON JOINTS: Ross Peterson will demonstrate his method for making through mortises using a combination of hand tools and pattern bits. In addition, Ross will talk about his techniques for creating several unique styles of furniture legs. Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.

August 18, 1998 Tuesday 7:15 p.m.

Location: Danish Woodworks, 2303 Kennedy St. NE, Minneapolis. 378-0954. Take I-94 to I-35W, go north on I-35W to Hennepin Ave., then go east to Stinson Blvd., north one block to Kennedy St., and west on Kennedy St. Use the rear entrance at the back of the building. The shop is in the lower level. TECHNIQUES ON SPRAYING LACQUER AND X-Y-Z MULTI-ROUTER DEMO: Hans Mouritzen will demonstrate techniques for spraying lacquer and explain his multi axis router. Spraying lacquer will be done in a booth with an exhaust fan, however, due to overspray, you are encouraged to use your own organic face mask! Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.
The Philadelphia Furniture and Furnishings Show 1998
by Ross Peterson

His whole show thing started out with a desire to make some kind of meager living doing something I like to do, either at or very near home. Commuting all over the metro area just to grind my body into the ground doing structural and ornamental ironwork was growing increasingly less appealing. I decided to explore the world of woodworking.

In conversations I had with area woodworking professionals, I got a pretty bleak picture of the local market. Oddly, at the same time, I was reading and hearing about other craftspeople who were apparently doing O.K. in their markets in the East, Northwest, Chicago, etc. It became obvious to me that if I wanted to sell the kind of stuff I like to build, I would have to get some exposure in these other markets.

To those ends I began checking out the craft show scene. I attended the 1997 ACC (American Craft Council) Show at the St. Paul Civic Center and gleaned as much information as possible from exhibitors. I then conned my spousal equivalent, Jennie, into heading to Philadelphia and did the same investigating at the 1997 Philadelphia Furniture Show. As I now understand after doing a show myself, the last thing an exhibitor wants is some woodworker blocking the view into his or her booth and arguing the finer points of joinery, so I am glad I was able to assemble as much information as I did. I came away with the vague notion of booth layout, pricing, quality of work, and a conviction that I would make a run at the 1998 shows.

I sent away for the application forms to the ACC Shows, The Smithsonian Craft Show, and the Philadelphia Furniture Show and readied them when they arrived. The jurying process for the spring shows starts in September of the preceding year so I had to get my act together early. I now know that my act was not together! I sent off my applications with the slides that I had available at that time, only to be wait-listed or rejected from two of the “big” shows – ACC Baltimore and The Smithsonian Craft Show. Although not too disappointed at the time (chalking it up to experience) I learned later through discussions with other craftspeople that the reactions were more likely due to bad slides than the work itself. Fortunately the application deadline from the Philly show was not until November. I had two new pieces completed and the opportunity to take advantage of the Northern Woods Exhibition photo session to have two more high quality slides shot. Armed with better slides I put together my application for the Philly show and was juried in. NOW WHAT? Easy... Build some stuff. Build a booth. Pack it up in a van. Drive out there and show it. Although there was much trepida-
Dear Guild Members,

The July/August issue of Workbench magazine contains an article on page 24 about the upcoming Northern Woods Exhibition on October 15-18, 1998. The article also contains several photos from the 1997 show including pieces by Peterson, Tomashek, Lossing, Speh and Gotz. The guild has been fairly successful in having the 1997 Northern Woods Exhibition photos published in various magazines including Woodwork, The Woodworkers Journal, Woodshop News and Workbench. Slides were also sent to American Woodworker and Fine Woodworking but have not been published as yet. If you are planning to enter the 1998 Northern Woods Exhibition, be sure to take advantage of the offer for professional photographs. The cost will be approximately $85 which is much less expensive than independently arranging to have a professional photographer shoot your work. Only photographs taken at the exhibition by the guild photographer, will be circulated to the national magazines. This is a great opportunity to "get published".

The Northern Woods Exhibition committee invited President Jimmy Carter to be one of three judges at this year's show but unfortunately he was unable to attend. Some of you may be aware that Mr. Carter is an accomplished woodworker and some of his pieces can be seen in Fine Woodworking issue 46, May/June 1984. Please see his letter on page 4.

The August 1998 issue of Woodshop News contains an interesting article on fellow guild member, Ross Peterson. The article chronicles Ross's conversion from structural iron worker to a successful furniture designer/maker. Congratulations to Ross .... and I hope your thumb heals quickly.

If you are planning to enter the Northern Woods Show in October, please fill out the included entry form and return it by September 15th. It is a huge task to create the show brochure and late entries create extra work for the poor sod entering all the information. Please submit your entry information on a PC compatible disk if possible to minimize typing and to eliminate potential errors. If you use a Mac, then save it in PC Word format. Pictures will be included in the brochure if the quality is sufficient. Please feel free to use the Guild's photography equipment to get better quality photographs. I am very much looking forward to your entry.

The toys collected during the Annual Guild Dinner in February were delivered to the Ronald McDonald House on June 24th by Willis Bowman, Richard Lagerstrom, and Rich
Letters to the Editor & President

Dear Rich,

Thanks for the wonderful web page! I enjoyed it.
I would like to start a woodworking guild on Grays Harbor, a county located on the coast of Washington State. I would like to see the talented woodworkers in the county have a chance to get together and swap stories as well as a chance for them to show their creations through an annual Woodworkers' Show. I think an organization like this could help to revitalize our economy and provide a network for the many woodworkers, hobby and professional alike. Woodworking is my hobby, but I'm passionate about it.

I hope to try a first meeting in October or November to see what the interest level is. I would really appreciate any suggestions you, or other members of you group, could offer me. I am particularly interested in copies of your newsletter, bylaws, club calendar, or anything that could help me figure out how to start a successful organization. I don't want to reinvent the wheel if there are other organizations in other parts of the country who have been successful.

Please help me.

Thanks in advance,
Brandon Ford
Aberdeen, WA

Dear Rich and Guild members-

I am responding to Roger Knudson's recent email extending an invitation to help jury your up-coming annual show. I am honored and I thank you. I have followed the Guild's work through previous shows and through your newsletter (which I love and is definitely the best of all the one's I receive from around the country!)- you have an impressively large and active and talented group.

However, I am sorry to tell you that I won't be able to accept your offer. I have neither my own money nor a travel budget from the magazine with which I could get out there. The second factor is that my wife and I are expecting twins in Aug/Sept, and my guess is that I will have my hands more than full!

It would definitely be a lot of fun to visit and get to meet many of you in person, not to mention seeing all the work. Maybe another time? By all means, send me slides and information for the magazine.

Regards,

John Lavine
Editor, Woodwork Magazine

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Gotz. Kristi Luenzmann provided a tour of the house and expressed her gratitude for the toys. She related a few stories about how the toys are being utilized and how the teenagers were especially challenged by the puzzle that Chuck Pitchka made two years ago. One other note that surprised me - 30% of the income to support the operation of the house comes from the pop tabs saved by people like you.

Olympic Stains has joined our list of sponsors for the up coming Northern Woods Exhibition. Olympic has purchased advertisement in the brochure and will sponsor the $200 cash Peer Award. Thanks to Ron Betcher for arranging this sponsorship. And thanks to Olympic Stains.

The American Woodshop is now on KTCA! Both Woodcraft and members of the guild have been requesting that KTCA (ch. 2) carry Scott Phillips' American Woodshop and it is finally scheduled on Saturday mornings at 10:00 am beginning on July 18th. Please call KTCA at 229-1330 and thank them for carrying the program. Check out the following website to see a summary of all the episodes. www.deltawoodworking.com/delta/library/tv/amer98.htm

If you haven't been into the Complements store on 50th and Xerxes for awhile, stop by and check out their newly remodeled interior and new name. Talk to Tim Johnson if you are interested in selling your custom made furniture on consignment.

One of our members is spending the summer by piloting her own houseboat from Minneapolis to the Gulf and back. We look forward to Ellen's "tales on the river" in an upcoming issue of our newsletter.

I would like to thank the many people who provide a location or prepare a demonstration for our monthly meetings. Their time and space is donated to the guild free of charge and we are indebted to them. If you are interested in doing a presentation or know somebody that would be interested, please call our program director Kurt Kurtenbach.

Regards,
Do you venerate my project?

by Tim Vignos

His story starts in Easter season 1997 at my community church. In addition to our small sanctuary crucifix, a large scale (seven foot tall) cross was being used during Lent for the powerful symbolism that it brings to believers, especially at this time of year. The spotlight on this large cross comes on Good Friday, for a two hour worship service called veneration of the cross.

So, there I was last year in church standing near the big cross, looking at it in all its green landscape timber glory, held upright and straight with strapping bands. I comment to our worship director standing a few feet away, "no offense, but for a parish of 3,500 families, I think we could do better, in fact, I think I could do better." Not being sure that she really heard me, I headed for the parking lot. A few weeks later I'm reading the worship committee's monthly meeting minutes in the church newspaper: "Tim Vignos has offered to build a new lenten cross, a design will be presented at a future meeting". I guess she was listening! Is this my first commissioned piece (albeit donated)?

Fast forward to winter 1998, I've had almost a year to present a design, but Lent and Ash Wednesday are sneaking up on me fast. I have the basic design criteria in my head - it needs to be oak to match the other church furnishings, it must be big, and it must be portable and light since it's processed on shoulders. To be portable it will be two pieces (cross and base) and to be light it will be a hollow square tube. But I can't get started because I still don't have a good approach to joining the two hollow square sections and I need a base heavy enough to prevent it from tipping over. But hey, there's a guild meeting coming up on the power of sawdust networking.

Thank you for your kind invitation.

Although I appreciate your offering me this opportunity, it will not be possible for me to join you.

With best wishes,

Sincerely,

Jimmy Carter

Through some connections with Minnesota's ex-Senator Rudy Boschewitz we are trying to rekindle this invitation. Keep your fingers crossed!
After John Nesset's nice presentation on using a bow saw I searched out Rich and presented to him my design and my problems. Rich in turn recruits Willis Bowman and Elizabeth Barnard. In moments we have a collaborative design team. I felt special because even though nobody actually knew me, each was so willing to listen to me and offer design and practical suggestions. Ten minutes and a few ideas (plane the wood thinner, join it like this) and sketches later I had what I needed. Home to the shop.

Thanks to all because the cross was completed in plenty of time for Lent 1998 and the Good Friday Veneration (to regard with reverential respect) of the Cross service. It turned out light, strong, and good looking. A friend provided a slab of one inch steel for the base so it shouldn't be tipping over anytime soon. The last word on this story is how good I felt sitting there in church seeing the work of my hands being used every Sunday during the entire Easter season. At first it was in the gathering space in the back, but from Easter forward it was front and center in the sanctuary.

One of these days I'll actually keep one of my projects, but until the birthdays, weddings, and new baby's slow down I'll just plead patience from my wife and explain that my skills are developing and the cherry end tables she wants will turn out better than ever.
American Woodshop is Back!
The American Woodshop will be shown on Channel 2 (KTCA) It will be shown Saturdays at 10:00 am beginning July 18th. We have been trying to get KTCA to carry this program for a long time and it is finally on. Scott Phillips approaches woodworking quite differently from Norm Abrams and I think you’ll like the program. If you do, please call KTCA and thank them for carrying it. You can view Scott’s web page at www.deltawoodworking.com/delta/library/tv/amer98.htm for a schedule.

Philadelphia Furniture Show Side Trips & Highlights

by Rich Gotz

While in the Philadelphia area attending the furniture show, Kate and I took a few side trips to the home and workshops of George Nakashima and Wharton Esherick. Although both men have passed away, their legacy lives on. Nakashima’s home and workshop are about an hour north of Philadelphia. The countryside was picturesque as the dogwoods, rhododendrons, azaleas, and seemingly, every other flowering tree and bush know to mankind, was in full bloom. The area, known as Bucks county, is heavily wooded, with winding roads, fairly hilly and contains many quaint villages, not too unlike parts of England. Nakashima’s daughter, Mira, lives across the road and still runs the family business and was very gracious while conducting the tour. She seemed so at ease talking about her father and seemed to float on air as she strolled through the grounds of the Nakashima estate. Three galleries provided an ample idea of the kinds of furniture that Nakashima is world famous for.

After the tour ended, I stuck my head into “the” workshop and met a most delightful Austrian gentleman named, of all things, Adam Martini. He could tell that I was amused by his name and quickly added that he was born on the Austrian/Italian border and his name was obviously influenced more by the Italians. Anyway, Adam came to America when he was 19 years old and while he worked as a carpenter, applied at Nakashima’s workshop. Although he was not accepted at first, he persisted and eventually George hired him and he has been working there ever since – 40 some years! I expected to see nothing but Japanese tools but in fact, Adam uses the western style dovetail saws and, from what I could see, western chisels. At any rate, Adam’s work continues to be impeccable and he was a delight to meet.

Our second side trip, took us west of Philadelphia about 30 miles, through Valley Forge and past several multi-million dollar houses that encroach on Valley Forge. Although, Wharton may not be a household word to most of you, you may have seen his circular staircase or a three-legged stools, or any of a number of things that have appeared in the World’s Fairs. An article on Wharton’s house, now a museum, graced the front of Fine Homebuilding in June/July 1984 (issue 21). Wharton’s home/studio took 40 years to build and it reflects the artist’s changing styles from organic to expressionist to the lyrical free forms which made him famous.

The last, but not least, highlight of our trip to Philly, was to sit in the front row and listen as Sam Maloof spoke of his woodworking journey through life. At 81, this man has more life left in him than most people half his age. He works ten hours a day, six days a week and although he might like to work on Sunday, his constant companion, business partner, and wife, lets him know that Sunday is for church and the family! When Sam was asked to speak at the Philly show, his wife said, “Sam, you’ve paid your dues, you don’t have to do the lecture”. But Sam insisted...
Northern Hardwood Lumber Purchase

Because prior purchases have been so well received, the Minnesota Woodworkers Guild is making another group lumber purchase from Northern Hardwood. All lumber is FAS/SEL grade and rough sawn. Please select from the species listed on the order form below. The minimum order is 25 BF per species on 4/4 and 50 BF on 8/4.

I must receive your order and check by September 19, 1998. You must pick up your order on Saturday, October 3, 1998 from 10:00 to 11:00 am at a yet to be determined location. Those ordering will be sent a notice and a map for pickup.

If you need a quote on a species not listed, please call Rick Kathan at 226-3868.

<table>
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TOTAL: ______

Return this form by September 19, 1998.

SALE TAX: (X .065)

Name: ________________________________________________

Address: ________________________________________________

City/State/Zip: ________________________________________________

Telephone Number: (____) _____________________________

Make check out to Minnesota Woodworkers Guild. Mail this form and check to: Rick Kathan

4141 Raspberry Ridge Rd. NE
Prior Lake, MN 55372-1197
Minnesota Woodworkers Guild
Sixteenth Annual
Northern Woods Exhibition
Rules & Entry Form

Show Dates: October 15th - 18th, 1998
Location: Southdale Mall, Edina, Minnesota

Read, complete, enclose your check, and return by September 15th, 1998.
For more information call Richard Gotz at (612) 544-7278

Show Overview

Dear Fellow Woodworker:

The Minnesota Woodworker's Guild, Davlins, and Southdale Mall will be sponsoring the Sixteenth Annual Northern Woods Exhibition October 15th through the 18th. The show will be held in the center atrium at Southdale.

The deadline for submissions is September 15th. Late entries will not be published in the show catalog nor be eligible for judging. The entry fee for Guild members is $30. Members in good standing of other area woodworking associations (e.g. 3M Woodworking Club, Minnesota Woodturners Association, Minnesota Woodcarvers Association) are eligible to participate in this year's show. The entry fee for fiscally participating associations is $30 (the fee for non-fiscally participating associations is $40 - check with your association to determine its participation level). The entry fee entitles the entrant to submit one or two pieces. Additional pieces can be entered at a charge of $15 per piece. Regardless of the number of pieces entered, only two pieces per entrant are eligible for judging.

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). Pieces photographed at the show (whether awards winners or not), are submitted to a variety of national magazines, and typically, several pieces are published each year.

The show catalog will be printed using off-set lithography and high quality paper. Only professional quality photos will be considered for publication. Although photos are not required, received photos may be published. Photos should be color prints, black and white prints, or slides. While we reserve the right to edit, we encourage entrants to lengthen and increase the "human interest factor" in their descriptions and biographies.

Exhibitors will be required to volunteer time at the Guild booth.
Judging Overview

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. Additionally judges will offer constructive written comments.

The judging categories have been designed to encourage you to enter a piece regardless of your status as a woodworker. It's more than a competition for prizes. The show is meant to be 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. You may decide to enter a piece but not have it judged.

Each piece is eligible to receive only one award from the judges. All pieces are still eligible for the Peer Award and the People’s Choice Award.

Award Categories

Note that all categories are awarded at the judges' discretion. If they do not feel any one piece meets the winning criteria of a category, that category's award will not be given.

Best in Show
The winning piece should exhibit the best qualities of most of the categories above.

Peer 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
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 imagination. The winner should offer bold and innovative ideas. The design of a daring piece may not be totally satisfying, and the technical ability of its builder be not 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.

Best Finish
The finish may enhance the natural beauty of wood or alter its texture and color. A good finish elevates one’s perception of the piece to which it is applied. 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 Turning
This award honors the tradition of turning. This winning piece will exhibit quality of form as well as execution. This award will only be given if there are at least five turning entrants.

Best Carving
This prize is awarded to the piece with the best use and execution of carving. It is differentiated from the Best Handwork award in that the carving is the essence of the piece, not just an element. This award will only be given if there are at least five carving entrants.

Top Drawer
The finest craftsmanship often goes into a part of furniture that is rarely seen. This award goes to the best engineered and the most deftly executed drawer.

The People's Choice
Determined by balloting by the general public, this award recognizes the crowd's favorite piece in the show.
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 judged pieces are not eligible for entry. Previously shown but not judged pieces can be entered and may be judged.
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 black pedestals 4" in height. Pedestals must have leg levelers. Small items may be displayed in entrant or Guild provided display cases or vitrines. Please contact the show committee if you would like space in a Guild display case.
7. Advertising is limited to portfolios, business cards, and Guild sponsored publications. All advertising must remain next to the entrant's piece(s).
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 15th are not eligible for judging nor inclusion in the show brochure.
10. Entrants are required to volunteer time staffing the Guild booth.
11. Items required at time of entry:
   a. **Piece Description** - A description of the piece which will be published in the show brochure. Description should include dimensions, materials, and selling price if applicable.
   b. **Biographical Data** - Biography of entrant. Biographies will be published in the brochure.
   c. **Color Prints, Black and White Prints or Slides (optional)** - If received by September 15th, may be printed in brochure. If received early, may be included in press releases.
   d. **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)** - Indicate if you want the piece to be judged.
# Northern Woods Exhibition 1998
## Entry Form

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You must be a Guild member in good standing or a member in good standing of another recognized area woodworking association to enter the exhibition. Include $30 annual membership dues if you are a new Guild member, and any past dues if a current Guild member. The entry fee for Guild and fiscally participating association members is $30. The fee for non-fiscally participating association members is $40. There is also a $15 surcharge for additional piece if you enter more than two.

Please provide the following information for each piece:

1. Piece description (state dimensions as depth X length X height), materials, price (optional). Include "human interest" description (e.g. piece history, why did you build it, what does it symbolize, etc.).

2. Biographical information.

3. Hand tool usage (optional) - see rule 11e.

4. Piece contributors - see rule 11f.

5. Is piece to be judged: ☐ Yes ☐ No

If you compose your piece description and bio on a computer, to aid in the keylining of the show brochure please send an electronic version. Microsoft Word on 3.5" diskette is preferred.

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

Signed ___________________________ Date ________

Return this form with your entry fee, and any dues you owe to:

Northern Woods Exhibition  
c/o Richard J. Gotz  
415 Wedgewood Lane N  
Plymouth, MN 55441

For more information call (612) 544-7278

*please make checks payable to Minnesota Woodworkers Guild*
that he had to come and “share the secrets”. If you think you are a lumber collector, Sam has roughly 60,000 board feet on hand most of the time and designs 3 new pieces of furniture per year. He still builds on average 52 pieces per year. He feels the greatest folly is buying tools that you don’t need. Sam enjoys putting close-ups of flowers in his slide presentation to remind himself and others that a simple flower is more perfect than anything a woodworker can produce. As most of you probably know, a freeway is scheduled to go through the orange grove where Sam has lived for most of his years. The house will be moved to a new site where Sam and Freida are planning another larger house and workshop. Can you image – planning to build another house at 81? Well, Sam is totally enthusiastic about building the house and shared the blueprints with the audience. At the end of his lecture, he was asked if he had a sign hanging over the entrance to his shop, what would the motto say. He quickly said, “Blessings, Peace and Love”.

So, if you get the chance to visit the Philadelphia Furniture show in 1999, be sure to spend a couple of extra days to visit the Nakashima and Esherick studios.

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1st Annual Birdhouse Auction

Homes needed...

for the Birds

There is a lot of energy and enthusiasm being generated by this event, and its going to be THE social event of the season!

No one’s going to want to miss it.

Proceeds from the auction will go to Interfaith Outreach and Community Partners (IOCP).

We Need You...

and some of the wackiest and most creative birdhouses, truly objects d’art to be created and donated for a silent auction to be held April 10, 1999, in Wayzata.

Birdhouses will be displayed before the event and must be completed for photography no later than February 1, 1999.

To register, fill-out form below and mail to:
Shirl Melton
1140 Vagabond Lane
Plymouth MN, 55447

For more information call Shirl @ 612-476-5302

Name

Address

City State Zip Code

Telephone

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advertisement

Newsletter of the Minnesota Woodworkers Guild
The Naked Truth
by Willis Bowman

Your average glue & screw joint

The well-engineered drawpin-mortise and tenon joint

The unforgiving dowel joint

The fox-wedged mortise and tenon joint

The elegant biscuit joint

I had been working on a model of a machine for a company where I had once worked when I got a call from the project engineer telling me that a certain part needed to be a half inch taller. In order to make the part taller and meet the deadline, I had to salvage most of the wood by slicing and dicing. In that process I cut through a biscuit joint which revealed to me how they work. I decided to look at other joints from a point of view we never see: the inside.

The five joints above are the biscuit joint, the glue & screw joint, the fox-wedged tenon joint, the doweled joint, and the drawpin mortise and tenon joint. The joints that revealed their ingenious designs to me were the drawpin and the biscuit joints. The biscuit joint holds the boards in the same plane but offers lateral adjustment of about 3/32. It is a very foolproof, simple, elegant joint. The drawpin mortise and tenon joint provides a way of drawing the joint closed without the use of clamps. Perfect for installing a long stringer that's a 1/2 inch longer than your longest clamp in the shop! In the example above, I intentionally drilled the hole in the tenon more offset than needed (it should be off set by about 1/32, I drilled it at a 3/32 offset) to emphasize the drawing action. You can see that the 1/4 inch dowel really does a snaking action. This action, or really its resistance to it, pulls the tenon into the mortise, making for a VERY tight joint. What's best is that once the dowel is driven through, the joint is secure without clamps and could conceivably be used right away. The offset need only be slight. You can see that this dowel nearly exploded coming out of the tenon hole. The dowel was pounded through from right to left.

I once knew a potter who would slice a lot of his thrown bowls in half to see if the form was right. I asked him why make them if he was determined to destroy them. He told me that after the 100th bowl it might start to look right. After cutting my joints apart I understand exactly what he means. There is always room for improvement!
Complements
furniture by Minnesota artists

Photos by Willis Bowman

Complements, a hand-made furniture store located at the corner of 50th and Xerxes in Minneapolis, has undergone some major transitions in its pursuit of offering well made furniture to the public. Northern Woods sent one of its staff to ask Tim Johnson, part owner and partner of the store, about the changes. The other partners of Complements are Patrick Baillargeon, Richard Helgeson, Ed Krause, David Munkittrick, Ross S. Peterson, Jon Stumbras, and Greg Wood.

NW: How did Complements get started?
TJ: It started as Tim Johnson joining Fjelde Company Antiques in 1974 (who still owns the building) who ran a cooperative antique store in the basement. I had no knowledge what so ever of antiques but had refinished a few pieces with my dad and decidedly ruined a few. My Brother-in-law and I bought a '67 Chevy pickup truck for $880 and headed off to Southern Minnesota and bought a truckload of antiques for $600. We took it back to his garage and started fixing them up. I worked out of that garage for the next few years until I bought a house and could set up my own shop. I moved out of Fjelde's basement area and headed to a space in the Warehouse District (in downtown Minneapolis) on 3rd street on the 5th floor which had no heat. Two partners and I framed up a portion of the floor and that became the beginnings of what is now known as the Fourth Street Guild (a woodworking cooperative). We had to put the varnish on the one radiator on the floor to heat it up because it was so cold!

The reason I left and went downtown was that I had met the owners of a store called the Scroungers, which sold and rented antiques and new furniture (propwork) to be used on movie sets and advertising shoots. They had hired me to be their carpenter to build sets. They had been coming to Fjelde and buying antiques from me for years. They convinced me to join them and I worked with them for a few years but after a while the owners butted heads and they went their separate way. One still owns Scroungers (now on Lyndale Avenue) and the other formed a company that eventually became the International Market Square in Minneapolis. There was another guy who used to come by every now and then to sell what was undoubtedly stolen stain glass windows from abandoned buildings who eventually started Architectural Antiques. This was really quite a group of people to be associated with. In fact Ralph, one of the owners, left to start an antique business in Chicago, settled in Milwaukee with his own advertising agency. I was asked to manage an antique store in Harmon Court but that's not where my heart was. I wanted to build stuff. In fact, Ralph and I had been asked to make a replica of a bank for the Duluth Depot as part of their centennial so we gathered up old tables and chair and a teller's cage and made a realistic bank interior. It was donated to the Depot and it still stands to this day as a part of a series of shops. This was the real beginning of my woodworking. Eventually the workshop grew and I had saved enough money to buy machinery and expanded and added more people who knew how to build furniture. In exchange for me watching them build furniture they got to use my machines. We didn't have a name at that time. I remember going down stairs to pay our rent and the secretary had us listed as "the boys upstairs"!

I had been selling antiques from another store called Plum Preserves when I got an order to make a harvest table because almost all the old harvest tables were either busted up or very expensive and the wrong size. I had a lathe which I had barely used and had never attempted a mortise and tenon joint but I tried it and it turned out pretty good. I had so much fun making it that I immediately made another one and stuck it in the store. The orders started pouring in! I was way ahead of the curve because no one else was making them at that time and I was inundated with orders. I knew of other woodworkers who might want to try this so Jon Stumbras, Tom Caspar, Joel Simon, and myself started what is Complements up the street at 3415 50th st. I owned the store and they worked one day a week and could take commissions and show their work. We leapfrogged a few times and ended up here. Dave Olson joined later in 1990 and that was the start of the present day Complements. I find it interesting that Complements ended up right above where I first started.

NW: How does your consignment system work?
TJ: Not very well! No, seriously, there are eight full time partners. We're all independent but work as a cooperative. We each pay monthly rent plus a commission on any sale that goes in the store to pay for renovation and soon, advertising. We are open seven days a week so we split up the days between us. We are trying to model ourselves somewhat after Northwest Fine Woodworking Gallery in Seattle except we are easier to deal with. We have a sliding scale for commissions depending on the price of the furniture. Our commission fee is actually quite low for expensive pieces. No other gallery in the States has that low a fee.

NW: So is it your intentions to push and sell a higher costing piece?
TJ: Yes, but as you see our track record doesn't reflect that wish! What we want to get across to the buyers is that no matter what the cost of the price the value is high. We have one piece that sells for $20,000 but it is worth every penny. Our goal is to get people who visit our store to say, "I can believe that's a fair price". You know as well as I do that woodworking is labor intensive and the materials are expensive and we really can't compete with the factory made furniture stores. Our goal is to offer something different to people who can't find their home at Gabberts, people who are bored at Room and Board, and people who buy sticks at Wickes The reason we build things is to make money but there is more to it than that. You do the best job you can. You can't help from doing it any other way. Making furniture by hand is addictive. Once you use a sharp plane, there is no going back! It's about exploring and being creative.

The second half of this interview will be presented in the October issue — ed.

Newsletter of the Minnesota Woodworkers Guild
Ladder Back Chairs with Joel Nopola, May 19, 1998
by Richard Lagerstrom

Joel Nopola from Moose Lake demonstrated the process of making ladder back chairs from green red oak. Working green wood is much easier than the dried stuff we usually use so hand tools are adequate and efficient. Rungs, posts, back slats and a seat make up the chair. These chairs are light in weight and have a delicate design made possible by the great strength of straight grain posts and rungs.

Rungs are split from green wood using a froe. Start by splitting out a square stick that is slightly larger than the maximum diameter of the rung. Discard any pieces with crooked grain or knots. Shave the stick round using a drawknife and spokeshave. Place the rungs aside to dry and wait to cut the tenons until the posts are done and the chair is ready to be assembled.

Posts are split out from the log just as the rungs but the posts for the back are much longer and so require a long log. A chair with straight back posts is easier to make so Joel recommends making a straight-backed chair to practice your skills before making a more difficult chair with curved posts. Round the posts in the same way as the rungs and then mark the mortises for the rungs.

The post mortises are drilled into green wood that will shrink tightly around the dry rung tenon as it cures. Decide on the diameter of the mortise that the rungs you made will fit into. Then dry the rungs to below equilibrium moisture content. In this part of the country, equilibrium moisture content is about 8% so drying to about 5% should be your target. Placing the rungs in a warm oven for a few hours will do this. Now cut the tenons for a tight fit into the post mortises and assemble the chair. Joel uses a little glue on the joints for additional strength but glue is not necessary if well fitting joints have been made.

This kind of joint works because posts are at a higher moisture content than the dried rungs, causing the rung tenons to expand as their moisture content reaches that of the posts. Since the rungs were dried below their equilibrium moisture content they will remain, as they regain equilibrium moisture content, wetter than they were when the tenons were cut, causing the tenons to remain tight in their mortises.

The seat and back slats must also be made to complete the chair. The back slats are split from thin green wood, cut to the desired pattern and bent by flexing them by hand to limber the wood. Place the slats in a three-stick bending press to dry. Shallow mortises are cut into the posts to receive the slats. The slats normally have no shoulders so an accurate mortise is a requirement for a good-looking result. The seat is usually woven from bark or fiber. Traditional weaving patterns are expected on a chair of this type.

Cutting tenons: Joel cuts his tenons with a hollow auger but they also can be whittled. Hollow augers are antique tools that sometimes can be found at auctions or flea markets. The Veritas Tenon cutter is a modern version made by Lee Valley Tools and is available in 5/8, 3/4, and 1 inch sizes. Models for hand brace or electric drill are available. There is an article by Daniel Mack, Making a Rustic Chair, in the August, 1998 issue of American Woodworker that describes a similar joinery technique.

This article cannot touch on the wealth of detail and personal observations we were privileged to receive from Joel. Please ask a member of the board for loan of a videotape of this meeting. Joel recommends the book Make a Chair from a Tree: An Introduction to Working Green Wood by John D. Alexander. This book was published in 1978 by The Taunton Press but may be difficult to find today.

The Minnesota Woodworkers Guild thanks Joel Nopola for a stimulating introduction to a method of work many of us have not tried. We also thank Bruce Kieffer for use of his shop for the meeting.
Ross Peterson  
(Continued from page 1)

Jennie flew out a few days later and we met at the hotel on Thursday, the morning of setup. Later that day I really began to appreciate the effort required to put on a show of that magnitude. 200+ exhibitors tooling around in everything from mini-vans to old school buses to 26 foot cube vans. The bigger the rig the worse the driver it seemed. Somehow we all managed to get in the hall and unload before the 4:30 p.m. deadline. It was amazing to see some of the elaborate contraptions people had dreamt up for their booths. Creativity ran rampant, but I was glad for the advice I got from Glenn Gordon and Craig Losting to keep it simple and efficient. We were basically finished in an hour and had time to relax and enjoy the mayhem. At this point I started to feel more at ease, most of the unknowns had resolved themselves and I was getting some positive feedback from other exhibitors.

Friday morning we picked up flowers to perk up the booth a bit and went in early for judging and opening ceremony. There were a couple of hours before the show opened so Jennie womanned the booth and I went on tour to try to get a better handle on pricing, maybe chat with a few other craftspeople, and vote for the exhibitors choice award. When I got back to the booth Jennie said, “Two guys from American Woodworker Magazine, Ellis Wallentine and Andy Rae have been by a couple of times looking for you. Do you know them?” I said, “No. But I hope I know what they want…”

A bit later at the opening awards ceremony as Ellis Wallentine described the work they had chosen for the “Best New Artist in Wood Media” I slowly realized that he was talking about my work! As I approached the podium, heart pounding, to accept my award, I was forever grateful that making a little speech was not expected to and had a very positive experience. I met a lot of genuinely nice folks, gained valuable experience and was encouraged to find people out there who recognize the enduring qualities of handmade furniture and who are willing to pay for it.

For me the show thing was a big success. I sold more than I expected to and had a very positive experience. I met a lot of genuinely nice folks, gained valuable experience, and was encouraged to find people out there who recognize the enduring qualities of handmade furniture and who are willing to pay for it.

The only trouble is that the two-day commutes get pretty long.

Rusty Hacksaw has joined his brother Tyro for a little R & R. He will return shortly. — ed.

Welcome new & rejoining members!

Randal Aanes, Jim Christian, Mike Emerson, Bradley Johnson, Jacob Kulzer, Rex Markle, Chuck Marschall, Jim Moss, Nick Medwid, Michael Newkirk, Al Olme (paid for 3 years!), John Davey, Bob Pedigo, and Peter Sletter.

Newsletter of the Minnesota Woodworkers Guild
August 18, 1998 Tuesday 7:15 p.m.
Location: Danish Woodworks, 2303 Kennedy St. NE, Minneapolis. 378-0954. Take I-94 to I-35W, go north on I-35W to Hennepin Ave., then go east to Stinson Blvd., north one block to Kennedy St., and west on Kennedy St. Use the rear entrance at the back of the building. The shop is in the lower level. TECHNIQUES ON SPRAYING LACQUER AND X-Y-Z MULTI-ROUTER DEMO: Hans Mouritzen will demonstrate techniques for spraying lacquer and explain his multi axis router. Lacquer will be sprayed in a booth with an exhaust fan, however, due to overspray, you are encouraged to bring your own organic face mask! Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.

September 15, 1998 Tuesday 7:15 p.m.
Location: 4th Street Guild, 2625 SE Fourth St. Minneapolis 378-2605. The shop is one block west of Highway 280 and one block north of University Avenue. FURNITURE DESIGN: John Nesset will discuss his design philosophy in furniture making using some of his specific pieces as examples. Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.

October 15 –18th, 1998
16th Annual Northern Woods Exhibition
Southdale Center, Edina
The Minnesota Woodworkers Guild’s annual woodworking show. Come see the largest and finest juried woodworking show in the Midwest. Look for entry inside!
Northern Woods
AN EXHIBITION OF FINE WOODWORKING

SIXTEENTH ANNUAL

Northern Woods

Southdale Center, Edina, MN - October 15 - 18, 1998

Sponsored by The Minnesota Woodworkers Guild and Hosted by Davlins and Southdale Center

This activity is made possible, in part, by funds provided by the Metropolitan Regional Arts Council (MRAC) and the Stiefel-Ladder Center for the Arts through grants from The McKnight Foundation and an appropriation from the Minnesota Legislative
Northern Woods

Dear Guild Members and Visitors to the 1998 Northern Woods Exhibition,

It’s show time! The Northern Woods Exhibition Committee, as well as those members exhibiting pieces at the show, have been extremely busy during the past several months preparing for this big event. This year, forty-one members are displaying sixty-seven pieces of wooden art in the form of furniture, turnings and carvings. Judging by the applications that I have received, the judges will have their “work cut out for them”.

Speaking of judges, each year the committee tries to arrange for prominent woodworking people that have established themselves in the woodworking arena. This year, our judges are Bill Lahay, Associate Editor of Workbench magazine; Rob Johnstone, Executive Editor of The Woodworker’s Journal; and Chris Hewett, a restoration artist at Conrad Schmidt Studios. Please see the judges’ biographies on page 9 in this newsletter.

I would like to thank the Northern Woods committee, because without them there would be no show! Preparation for the show is really a year long process. Although there are things to prepare during the winter months, such as the grant request, the first meeting is scheduled in March and we meet the 2nd Wednesday of every month right up until show time. Since it is a huge effort, we would like to recruit your help. You could help make the awards, build additional display cabinets, repaint the existing display cabinets, work on advertising with the local newspapers, create the brochure, etc. Please contact me during the show and volunteer your services. It’ll make you feel good! The following members are to be congratulated for putting on the 1998 exhibition: Willis Bowman, Roger Knudson, Jerry Lilja, Dave Looney, Peter Ribotto, James Tracy, Don Wattenhofer, and Rich Gotz. Thanks guys!

Wow, can you believe that Mark McGuire hit four homeruns in his last two games of the year? Awesome. Way to go Big Mac and Slammin’ Sammy!

Many people and organizations help make the show happen. Just to name a few: Thanks go to Craig Borgman and Bolger Printing for donating the paper for the
brochure this year (and several of the past years). Thanks to Paul Brown who provided the awards lasereng. Thanks to Steve Shutte and Machiek Gralinski of GraphicsXpress who were very patient with me as I made last minute changes to the brochure and probably drove them nuts with tweaking here and tweaking there. Thanks to Kinkos for producing the first color poster for this years show (I badgered them a lot too). Thanks to Dave Looney and Southdale Center for allowing the guild to use main court for the exhibition once again this year.

This year the guild was fortunate to acquire new sponsors for the exhibition including Performax Products, American Woodworker magazine, and Olympic Interior Stains. We thank them.

We also thank our long standing sponsors such as Rockler Woodworking and Hardware (formerly The Woodworker's Store), Woodcraft, Seven Corners Ace Hardware, GC Peterson, Tried and True Tools, Youngblood Lumber, and Northern Hardwoods of Cannon Falls.

The Northern Woods Exhibition awards will be announced on Friday night, October 16th beginning at 9:00 pm. Tim Johnson, this year's master of ceremonies, will provide humor and insight into this yearly event. Why don't you join us and see who wins what. Refreshments, cookies, and a Guild cake will be served.

Come and browse at the show. While you're there, stop by and see some of the demonstration put on by Guild members. See page 11 for a schedule.

See you at the show.

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After the last meeting at the Fourth Street Guild I overheard more discussion about something else than John Nesset's beautifully thought out and constructed benches. The subject? The directions to the Fourth Street Guild printed on the back cover of last Northern Woods were either wrong or, at the very least, vague. To correct that I will be including a map to all venues, space permitting. Many newcomers to the guild may not be familiar with some of our regular meeting spots so a map should help guide them easier to the meetings. I apologize for any inconvenience this may have caused! See back page.

— ed.
Birdhouses still needed

The last issue of *Northern Woods* asked for birdhouses to be donated to the Interfaith Outreach and Community Partners charity. Unfortunately, only one was made as pictured here. Willis Bowman made this one out of inland cedar and is sized for a chickadee. Modeled after Greek architecture (except for the cedar clapboards), the birdhouse has a roof made from rusted strips of steel which highlights the cedar. A Pat Heime of Minnetonka was the recipient of the birdhouse after his winning raffle ticket was chosen. The raffle was held by Edina Realty which raised $285 for the charity at $1 per ticket. Another raffle will be held in April of 1999. 400 birdhouses are needed for this auction. Please contact Shirl Melton at 476-5302 if you are interested in donating a birdhouse for the cause.

It's official!

*American Woodworker* magazine is moving its operation to the Twin Cities. They are looking for people to staff the magazine which includes furniture builders, writers, editors, and graphic artists. Please call Ken Collier at 612/851-8629 for further information.

*Woodworker's Journal* magazine will also be published in the Twin Cities as a recent acquisition of the Rockler Company (formerly The Woodworkers Store).
Buy & Sell

Submissions to "Buy & Sell" are free to any Minnesota Woodworkers Guild member and $5 for non-members. Northern Woods has not investigated any of these advertisements and makes no claims as to the quality of items or services being sold.


14" Delta band saw, open stand. Excellent condition. Tuned and upgraded with "Cool Blocks". $325 Call Rick Berland, Berland-R@worldnet.att.net or 925-9392.

Thomas Register 1989 complete set — 23 volumes. $30 Call Willis Bowman 869-0140.

Watco Danish Oil Finish, pints $1.50, quarts $2, gallons $6, many flavors! Call Wayne Wenzlaff 895-0642 (days), 496-2330 (nights).

You want burl, flame, and quilted maple? We have thousands of pieces in stock, ready to ship. call or fax to place your order. Donny Van Orman ph. 360-482-4180 fax 360-482-6808 (Washington state).

Delta DJ-15 6" jointer. Excellent condition $950 or b.o. Call Paul Leinbach (612) 682-1030.

Free T-Shirts: Slightly irregularly printed Thrills & Skills event t-shirts. Free for the asking! 2 large sizes available. Call Willis Bowman at 869-0140.

Makita 320 mm Planer/Joiner 12 1/2" planer and 6" jointer combination tool. 59" bed with extra set of knives. $1000 or b.o. James Sannerud at 434-8557.

Delta 3 HP Heavy Duty Shaper w/ Bosch raised panel door cutters. $1100 or b.o. James Sannerud at 434-8557.

Beautiful, dazzling burls and unusual boards of the most incredible wood you've ever seen. Colorful exotic burls from the Yucatan Peninsula, wildly figured Cocobolo from Guatemala as well as Zircote, Osage Orange, and more! Variety of sizes and widths. Unbeatable prices. Call Craig Lossing at 785-4194.

Wanted: 10 inch Delta contractor table saw 3(+) hp, 220v. Also need technical help with power conversion to 50 Hz. Dale Porter 890-3328.

Experience with a Black & Decker Piranha Pro® blade.

By Richard Lagerstrom

I needed to crosscut and rip pieces from a 36" x 72" slab of 2" thick maple counter top stock. This was one heavy piece of wood that I could not handle alone on my table saw. The only practical solution for me was to use my portable saw with a good blade to make clean cuts. I looked at a number of 7 1/4" blades and picked the B&D Piranha Pro® 40-tooth blade mostly because it promised to have the cutting quality I needed for a reasonable price.

The blade crosscuts and rips very well. It cut through the thick maple easily and did not strain the motor at all. There was only a slight amount of chipping on the exit side of the crosscuts and none on the rips. For this application the Piranha Pro® did an outstanding job and was a joy to use.
This article is the second and last interview with Tim Johnson, who is part owner of Complements, a retail store which sells hand-made furniture. Since the publication of the first half of this interview some interesting changes have taken place concerning the name of the store. In an effort to move the store into a better market position, will soon be called XYLOS, a gallery of fine woodwork. Xylos (pronounced “zy-lows”) is derived from the greek prefix “xylo-” meaning wood. Look for the name change beginning of next year.

Complements, soon to be Xylos, now sports a new look with more quality, hand-made furniture.

NW: Tell me your philosophies of woodworking.

TJ: It goes back to the twelve years or so I spent singing with Dale Warland Singers. I decided to become a professional woodworker in 1985 in, of all places, Stuttgart, Germany. It was the result of being treated as a professional in a field where musicians and singers were never, until Dale Warland made it possible for us to be, paid and respected as they should. It was in Germany where the entire audience came and they knew the entire score! It was great.

What happens in music is that you practice and practice and you have to learn the technique, which is exactly what you do in woodworking. You learn and refine the technique and study and when you perform you’ll find it the case that there is a point when you stop singing the music and the music sings you. You lose your sense of self, become so focused on the music you are creating, that you become a vessel through which the muse of...
music comes through. I remember standing on stage and becoming so focused and literally, I see nothing! I
don’t see the musical score; all I see is the baton. You really lose your sense of self and you become part of an
art that is currently being created. And it ends, and when it ends the audience applauds. It was after one of
these performances, Mahler’s Resurrection Symphony II, that I knew that I would become a woodworker. I
couldn’t split my time between my building and the singing and give each its full attention. I wanted to have
the same kind of experience in woodworking as I had had in music. The long and short of it is that it truly hap-
pens. The lathe is one of them. A magical tool.

The things about performing music in a choral sense or even in a rock and roll band is that you create some­
ting that you can’t do by yourself. You realize you are part of something bigger and performance requires an
audience and in woodworking, instead of the audience applauding, they buy the piece.

NW: What are the future goals for the store?
TJ: We are looking for more partners. We are looking for more pieces in the store. We need a critical mass.

After we had remodeled the store we noticed a great change in the impression of people walking in. Rick
Fjelde (whose store is adjacent to and underneath Complements) came into the store this morning and com­
mented that he thought that antiques and new furniture would go well together but now seeing the remodeled
store maybe they don’t. The change is that dramatic.

One of the other goals is to advertise, to get the name out to people and people into the store. And if we need
to move because we have more furniture or more partners or demand, that would be great. In fact, we have
been trying to come up with new names for the store as part of this transition to signify a true change in the
store.

NW: Why the change in the store’s attitude?
TJ: It was the case that customers would be constantly confused. They didn’t know if they were looking at
new stuff or old! The old pieces I had weren’t selling and I was having a tough time paying the rent. In effect,
I gave up trying to own the store by myself and thought to stop selling antiques and turn it into a gallery. Con­
centrate on new things. Let’s turn the store over and concentrate on new furniture. The old style just isn’t
working.

NW: Is it safe to say that you tend to gravitate towards the cooperative style of business?
TJ: I’m comfortable with it. I think some of the other partners where feeling shortchanged. I was trying to
control things too much. It really was a letting-go for me, as in building furniture sometimes you HAVE to let
it happen. I look at it as a positive change. I remember when we doing the remodeling and I had to leave early
and the guys stayed until 11:00 that night. I came back the next morning and it took my breath away. It was
beautiful. As Rick realized and I realized: we should have done this a long time ago. It was hard for me to let
go and I’m sure there was some tension because I wouldn’t, but when I finally did, this is what happens
(gestures at the room of pieces). That was a real lesson for everyone and me. “Cooperative” means just that.
Everyone has to have a voice, everyone has to be comfortable with what’s happening. We have meetings that
are long and contentious but that’s good. I think we have a better place because of that. I think we have a hold
of something here that’s special. It’s not going to happen overnight and it’s not going to be easy but I think it’s
worth while doing.

NW: Will you keep the trains?
TJ: (Laughs) It is one of the things I asked for to keep. I initially put them in the window because I was des­
perate to sell something. As you know, anything that’s kinetic or moves will catch your eye. They might see
that splash but they might also see the table or chair in the window. There’s one story I like to tell about the
trains. A woman came in to the store because her son insisted on looking at the trains. As anyone in retail
will tell you it makes complete sense to have an eye-catcher. As far as I concerned they work well and I would
like for them to stay. There are others who say they are just toys in the windows. But as one woodworker who
also likes trains said, “If your really think about it, everything in the store is a toy”. If the trains don’t stay, I’ll
be sad but they will go somewhere else.

Newsletter of the Minnesota Woodworkers Guild
Meditation on a Can of Putty
by Mel Turcanik

This afternoon I found myself wearing one of my least favorite hats, that of landlord. I had a window that needed good old fashion putty. Were I not the cheapest labor available, I’d prefer to hire someone else to do this, but I’m here and it needs to be done now.

So I pulled out an old can of putty that has probably been laying around for about 10 years. As linseed oil putty gets, the oil was on the top and the putty was on the bottom of the can. It took quite a bit of stirring, kneading, mixing and poking, chipping, kneading, mixing, and even a little more oil added before it eventually reached a workable consistency. As I was muddling through this, the thought occurred to me that this stuff wasn’t that expensive. I would probably be much better off just going down to the hardware store and getting another can of putty. Something made me keep mixing, kneading, stirring, sometimes crumbling, then mixing, kneading and so on.

As I continued this process the smell and feel of the putty transported me to my youth. My dad was scraping and painting and puttying. Back then, there were no aluminum or plastic clad windows. The only way to maintain the house was to periodically scrape, putty and paint. My dad never made a lot of money. At the peak of his earnings, I don’t think he made much more than a couple of dollars per hour. Even considering the effects of the intervening inflation, that wasn’t much money. Regardless of how little the putty costs, there was always more time than money. So for my father, it made perfect sense to spend as long as necessary to salvage an old can of putty.

So, I continue to work on my can of putty. While my dad would be working, this kid would always want to help. The kid is rarely of any help. The kid usually is in the way. He would pull out a wad of putty and give it to me to soften up. Actually, he would have to soften it up before I could handle it, I was no help. I had nothing to putty. So, I would make little cubes, balls, birds. I really don’t remember exactly what I did with those wads of putty. I never got tired of it though. When Dad was done, the putty went back into the can. Can’t waste it. Costs money. It would eventually seal another window.

The process of restoring this ancient can of putty reminded me of how hard my Dad worked to provide us with a comfortable and secure home, and how much value there was in that activity for him. Sometimes I think, because today we are all so wealthy in absolute terms, we fail to appreciate the value in those little bits of hand work that have been, and sometimes still are required in everyday home maintenance. Perhaps also, that first little bit of sculpture I did in the linseed oil putty may have begun to set me on the path to appreciation and production of art. In any case, I have a new appreciation for a parent’s patience.
Judges set for the show

The judges for the 1998 Northern Woods Exhibition have a tough job. In ten hours they must review each of sixty-seven pieces, write meaningful critiques, and select winners for ten categories. If they are brave, they might even stay afterwards and field questions about their comments and selections! The committee is very thankful to have the following judges for this year's event.

Chris Hewitt has been a furniture artist for fifteen years and has shown his furniture and sculpture in galleries in Chicago, Minneapolis, St. Paul, Milwaukee, and Racine. Chris completed his Masters Degree in Studio Arts at the University of Minnesota, Minneapolis. He completed his Bachelors Degree in Ceramics at the University of Wisconsin, Milwaukee. He also holds a Certificate of Cabinet Making from South Central Technical college in Faribault, Minnesota. Chris began woodcarving in college and has developed a love of the craft, often incorporating it into his furniture. He has studied with one of Britain's Master Woodcarvers, Ian Agrell, in Sausalito, California and with Ivan Whillock in Faribault, Minnesota. Chris is currently living in Milwaukee, Wisconsin as a restoration artist at Conrad Schmidt Studios.

Bill Lahay, Associate Editor of Workbench magazine, has been a woodworking hobbyist since the age of eighteen and operated his own custom cabinetry and furniture business for six years. Bill has worked as a staff reporter and associate editor of Woodshop News for four years and has been the associated editor of Workbench magazine since November 1996. Bill juried the Northeast Woodworkers Association show in Syracuse, New York in April 1996.

As with most folks, Rob Johnstone's career is really a series of jobs and experiences connected by a single thread. For him, that thread is woodworking. His father and uncle owned a cabinet shop and production woodworking company. Rob worked here while growing up, developing a love of woodworking and the lore surrounding it. Rob trained as a luthier, not a religion, but a stringed instrument builder and he discovered the artistry of woodworking as a result. After a long and convoluted path in the craft he found himself being hired buy a local book publisher as a fine woodworking expert to support a project developed by WOOD magazine. The combination of writing and woodworking clicked for him and his publishing career was born. After a stint as a technical editor and project builder for the book publisher, he moved onto Today's Woodworker. As you know, Rockler Companies bought The Woodworker's Journal last March and this July they combined the two magazines into a single larger magazine. This July, Rob was promoted to Editor of the new Woodworker's Journal.

Web Sites Review

For those of you that access to the Internet, you no doubt know that there is a myriad of woodworking sites to visit. The following are reviews of interesting? useful? woodworking (and sometimes non-woodworking) sites for you to visit.

Hock Handmade Blades
http://www.mcn.org/a/rhock/hockhome.htm

The legendary plane blade maker brings his wares to the internet. What's the best feature about this simply designed website is that Mr. Hock gives a lot of philosophy (and how-to) about his selection of steel and sharpening methods. You can order directly from the site products such as scraper blades, plane iron assemblies, plans, plan kits, bench and block plane blades, violin and marking knives, burnishers and even custom sized blades. As a bonus, when you receive a blade from Hock, it comes wrapped in sharpening instructions.

Garrett Wade Tool Catalog
http://www.garrettwade.com/

I'm sure we have all lusted after many of the tools that are shown in the Garrett Wade catalog. Now you can see them in living color on your monitor. The only problem is that this website does not contain nearly as many tools as its paper cousin. Tools may be purchased directly from the site.
Spraying Lacquer and the Multi-Axis Router
with Hans Mouritzen
August 18, 1998
by Richard Lagerstrom

Hans Mouritzen invited the Guild to Danish Woodworks for demonstrations of lacquer spraying and his multi-axis router.

Spraying. Practicing the techniques of spraying is necessary for good results. It is important that the equipment is of high quality, is properly cleaned and adjusted and is familiar to the operator. A proper spray booth is vital when working with lacquer because of its combined explosive and toxic qualities. The spray booth at Danish Woodworks is available for rent.

Explaining the physical process of spraying is best left to the videotape but Hans offered a number of tips and suggestions that do not need the visual aid of the tape.

- **Lacquer Quality:** Lacquers are available in two types, catalyzed and non-catalyzed. Catalyzed lacquers are harder and more resistant to substances such as alcohol than the non-catalyzed type. Lacquer is also affected by humidity but high quality products, according to Hans, are not affected as much. As with many things, price determines quality. The quantity of solids in the lacquer indicates its protective quality and covering rate. A higher solids content means fewer coats are needed making a faster job possible. Solids content above about 35% is considered high.

- **Tips on Spraying:** Devise a turntable or some other way to quickly reach the entire object to be sprayed. This is important since a good finish depends on keeping the surface wet to eliminate roughness caused by over spray. Start spraying the least visible parts and work out a strategy to allow vertical and horizontal spraying. Randomly waving the spray gun over the piece will not achieve consistent coverage.

- **Runs and Roughness:** Roughness is caused by over spray drying on the surface without enough solvent to flow out. Sand it off and then spray the surface again. Watch for runs and excessive buildup in corners. These problems can be fixed but avoiding them in the first place will usually save time. Hans suggested using masking tape to pick up a run and remove it.

- **Successive Coats:** Surfaces that get much wear should have four or more coats of high solids content lacquer. Surfaces that get less wear should have at least three coats. After a coat is sprayed, wait for about 20 minutes and then lightly sand with 320-grit paper. Blow off the sanding dust and wipe with a paper towel. Do not use a tack cloth. Be careful to wipe lightly when the humidity is low so static electricity does not build up, attracting dust to the surface.

Multi-axis Router. This machine makes high precision mortise and tenon joints, sliding dovetails, compound angle joints and many others. The machine references the joint to one surface of the wood avoiding the registration problems often encountered on a router table when two surfaces must be used for reference. When production runs of interchangeable pieces are needed this machine will do the job. It is unfortunate that the price of this tool places it out of reach many woodworkers who would enjoy its use.

Videotape is available. See a Guild board member to borrow a copy.

The Minnesota Woodworkers Guild thanks Hans Mouritzen for these interesting and useful demonstrations and offering his workshop space for the meeting.

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Welcome new members and renewals!


Newsletter of the Minnesota Woodworkers Guild
1998 Northern Woods Exhibition
Demonstration Schedule

The schedule below is a list of slated demonstrators for this year's show. You and the public are invited to watch, learn, and enjoy.

Thursday October 15
6:30 pm - 8:00 pm  Dwight Speh
"Turning Brass Accents"

Friday October 16
2:00 pm - 4:00 pm  Steve Tomasheck
"Miniature Carving"

4:30 pm - 6:30 pm  Mel Turcanik
"Woodturning"

Saturday October 17
10:00 am - 11:00 am  Steve Dosdall
"Cutting Dovetails by Hand"

11:30 am - 12:45 pm  Don Wattenhofer
"Iron-on Parquetry"

1:00 pm - 2:15 pm  Jon Stumbras
"Sculpting a Chair Seat with Hand Tools"

3:30 pm - 5:00 pm  Tom Schrunk
"Sanding and Finishing Wood"

Sunday October 18
12:00 noon - 1:30 pm  Chris Thompson
"Scandinavian Knife Making"

2:00 pm - 3:00 pm  Elizabeth Barnard
"Gluing and Clamping"

3:30 pm - 5:00 pm  Ed Johnson
"Woodturning"
The Minnesota Woodworkers Guild’s annual woodworking show.
Come see the largest and finest juried woodworking show in the Midwest.

November 17, 1998 Tuesday
7:15 p.m.

**Location:** 4th Street Guild, 2625 SE Fourth St. Minneapolis 378-2605. The shop is west of Highway 280 and one block north of University Avenue. **WINDSOR CHAIRS:** Jon Stumbras will demonstrate the process of making Windsor chairs with hand tools. **Show & Tell / Buy & Sell** starts at 7:15 p.m. Educational program starts at 7:30 p.m.

December 15, 1998 Tuesday
7:15 p.m.

**Location:** 4th Street Guild, 2625 SE Fourth St. Minneapolis 378-2605. The shop is west of Highway 280 and one block north of University Avenue. **THRILLS & SKILLS:** The popular woodworking antics meeting is back again! See the December issue for details.
The Zion Effect
by Tom Van Binsbergen

As I sit here writing this, it is the Monday after the show and I have just gotten back from my sister-in-law Brenda's home—where I left behind the secretary I spent six months laboring over. What the heck was I thinking?! Although I had planned it this way from the start, it was still difficult to leave it behind for good. What really made it easier was the reaction I saw on her face; not only when I presented it to her at the show, but especially what I just saw hours ago—attaching the cartouche and sliding drawers in when I turned around to find Brenda standing there crying. This was all the thanks and appreciation I needed.

My whole misadventure into making this monstrous hunk of wood began on a summer bicycling trip through the Grand Canyon Zion National Park region in Arizona. This type of strenuous activity often frees my mind to think in directions not traveled before and, boy, was this the case last summer. After eight days of bicycling through some of the most beautiful country I have seen, the ninth and final day found me riding the last 124 miles to Zion National Park. My reaction as I stepped off my bike was to look up and just say, "Wow!" Then in my delirium from the 100°F heat, lack of water, and the fact that I am a wood nerd, I thought to myself, "Boy, wouldn't it be great to make a piece of furniture that someone could walk up to, look up, and say, "Wow!"?" I've come to call it the Zion effect.

To attain such a goal, I knew I'd have to make a large piece of furniture; one which probably wouldn't fit into my home! Thus, I decided to make it as a gift, and since my brother and sister-in-law have a home with a cathedral ceiling, it would work well for both of us. She gets a great gift and I get to spend large amounts of time and money on a piece of furniture I would be giving away. Geez, what a schmuck.

After having thought about what I was going to make for several months, it took only a week to draw the basic proportions and outline of the Rococo style secretary I had decided on. The ideas were a combination of several pieces pictured in books I own. The details such as the hidden drawers, moldings, and carvings came about as I was working. The most fun parts about making this secretary were, as usual, the new challenges it posed to me. The carving was much more detailed than on previous pieces I've built and more important to the piece as a whole. In addition, figuring out how to make the secret drawers, cockshells, and dovetailed mitered feet took more time than I had estimated. In fact, this piece of furniture took more of everything than I had anticipated. It took more planning, more time, more effort, and more money. However, having said all this, there is nothing I would change. There is very little on it which I could have done better and that, for me, is the best mark of success.

In conclusion, if you get the chance to do a project that will really push you beyond where you are comfortable, go for it. The reward of building something you put much of yourself into that has made someone happy (and hopefully will be in the family for centuries to come) is a unique feeling and one I hope you all experience. After all, like the commercial says, "If you're gonna go, go all out!"
Dear Guild Members,

Once again I am happy to say, the 1998 Northern Woods Exhibition was a huge success! Preparation for this exhibition touched many different emotions for me. The one I enjoyed the least was the panic I felt during the 3rd week of September as the applications trickled in and the brochure deadline was less than 10 days away! One never knows if the show will be successful in terms of quality and quantity until the applications start arriving at the mailbox! Each day I raced home and anxiously opened the mailbox to see what new piece would be in the exhibit. It was just like opening presents on my birthday. The panic & frenzy were eventually replaced by joy as the brochure was completed and all the other loose ends were wrapped up. The next emotion was the thrill of setting up the exhibition on Wednesday night. Once again, this process took us well into the wee hours of Thursday morning but eventually each piece found its proper spot on the floor. Friday was an anxious day as I hoped the judges would make the "right choices". Of course for the winners, the choices were right! But for those that didn't win, I hope you are not discouraged and try again next year. On Friday night, as Master of Ceremonies Tim Johnson opened each envelope, each artisan stood in anticipation and hope that his or her name would be announced. Saturday and Sunday were fun days spent watching the demonstrations and talking with many people that were impressed with the exhibit. Finally, on Sunday night at 6:00 p.m., it was suddenly done. As I was driving home on Sunday night with my workbench bouncing around in the back of the pickup, I felt both satisfaction and relief as the show was successfully concluded. I hope all the people associated with the show, whether you were an observer or a participant, found it to be a positive experience, as I did. There are not many guilds around the country that could sponsor an exhibition equal to ours. Thanks to everyone that helped or was involved in someway. I look forward to being involved again next year.

"Eight Craftsmen with one goal" is the name of an article in the December 1998 issue of WoodShop News. The article describes the newly revamped Xylos handmade furniture store at the corner of 50th & Xerxes in South Minneapolis (previously named Complements). Members of the co-operative are Tim Johnson, Richard Helgeson, Jon Stumbras, Pat Bailargeon, Ed Krause, David Munkittrick, Ross Peterson, and Greg Wood. Congratulations to Tim Johnson and Tom Caspar who have been selected as new associate editors of the American Woodworker magazine. It is very exciting to have another national woodworking magazine to the Twin Cities. You can look forward to the first "Minnesota based American Woodworker" issue to arrive at your doorstep next spring.

Although we have encouraged the use of the Guild's photographic lights in several newsletters, some new members may not be aware of this opportunity. Any guild member may borrow the 9' seamless background, tripod supports, and two quartz lights for a very small fee ($5) which covers the seamless replacement. The Board is reviewing the possibility of obtaining a third "grid" light that will create additional highlights in the photograph. Please call Willis Bowman at 869-0140 if you would like to borrow the equipment.

For those members that were fortunate to receive a gift box of Olympic interior products in August and September, please remember to return your evaluation form. The folks at Olympic were very generous to provide more than $2000 worth of product for us to test, and now we must
"own up to our part of the bargain". Thanks for your support.
The 4th annual Philadelphia Furniture show was held last April and Ross Peterson entered the show for the first time.
As you know, he was pleasantly surprised to receive the Best New Artist in Wood Media award. A picture of Ross receiving his award from Ellis Wallentine can be seen in the December 1998 issue of American Woodworker (page 32). Congratulations Ross!
Also in the December issue of American Woodworker, Nina Childs Johnson's jewelry box won 3rd place in the Student division of the magazine's "Excellence in Craftsmanship Awards" (see page 80). Nina also won the "Most Technically Accomplished" award at this year's Northern Woods Exhibition. Nina is a new member of our guild and has set up shop at the Fourth Street Guild cooperative. Congratulations Nina.
Our website continues to receive inquiries at a very regular pace and we are now over 8000 hits in about 18 months. The NWE98 pictures have been scanned and Jeff Zinsli is preparing to update the site. In addition, Jeff if trying to work out the problems with posting a color newsletter on the web. When you see Jeff, thank him for all his hard work.
For the past several years, almost every monthly meeting has been video taped by Sherm Wood and the tapes are available for your viewing pleasure. Thanks a lot Sherm for your continued effort.
Several Board members having been willing to do "double duty" until we can find additional board members to take on some responsibility. Currently we need someone to be the guild librarian and/or program director. The Board meets the first Wednesday of each month, so if you would like to get involved, please call me at 544-7278.
The annual Guild Social Dinner will be held on Saturday, February 20th. We are in the process of looking for a new location for this year's event, but in any location, it's a great event that you should consider. Once again, we are encouraging attendees to build a small toy that will be donated to the Ronald McDonald House as we have done for the past two years. Of course, you need not bring a toy, but this year the prize for the best toy is a $50 cash award and a gift certificate for a shiatsu massage at the Minnesota Center for Shiatsu Study donated by Ellen Benavides, and no... you don't have to take your clothes off! We hope to see you there.
One last note about our monthly meetings. Attendance has been way up and we have found the meetings to be more enjoyable if a chair is brought to sit on. Not only is it more comfortable and you can concentrate on the presenter but it also allows for better viewing for the people who stand. The meetings list on the back page will carry this symbol to let you know when it would be a good time to bring a chair.

When Tom Van Binsbergen finishes a piece of furniture, he hopes it will turn heads. But he was turning heads well before he made his first shaving on his rococo style secretary. The piece shown on page one was culled from this huge piece of claro walnut. It weighs 450 pounds and measures 5 ½ feet wide, 8 ½ feet tall and 3 ½ inches thick. It was shipped to Minnesota from Pennsylvania.

From the Board Of Directors

vi-trine (vé-trén’) n. A glass-paneled cabinet or case for displaying articles such as china, objet d’art, or fine merchandise. [Fr. < vitre, pane of glass < L. < vitrum]
The Southdale Center management was very impressed with this year's Northern Woods Exhibition, so impressed that they asked us to rent all the vitrines that were used in the show to them and to sell them two new ones. After deliberation, we decided to keep the new ones and rent all ten to Southdale. We now have plenty of room for showing off the small items entrants bring to the Northern Woods Exhibition. The new vitrines are twice the size of our regular sized ones and are outfitted with halogen lights as well!

Thanks to Rich Gotz and Willis Bowman for building the new vitrines.
It's never too early to start thinking about that small, exquisite piece you've been toying with in your mind. Show it off in style next year!
The Square-foot Woodworker
by Ken Baker

I saw an article a while back in one of the popular woodworking magazines about setting up and organizing a woodshop in a two-car garage. The shop featured in the article was nicely equipped with the normal complement of workbenches, shelves, and chests, as well as the big power tools like a table saw, drill press, planer, band saw, and coffee pot. There was even a walled-off finishing room and built-in dust collection equipment. Quite an impressive setup in a moderately sized space. It so happens that my woodshop is also in a two car garage. At least, it is in the half not actually taken up by the car. And I share the remaining half with a few household item. There is the lawnmower, as well as the wheel barrow, fertilizer spreader, and grill. Then there’s the sled, several bicycles, and, inexplicably, more riding toys than there are children on my block. On a good day, when some of those things are out in the yard, I am left with a rectangle roughly eight by ten feet in the corner of the garage.

What kind of shop can you put into eighty or so square feet? The only big power tool I have is a table saw, which edges out of the rectangle along the wall in front of the car, so I actually have perhaps as much as 90 square feet all together. Along the wall next to the saw (but within the rectangle) is a lightly built two foot by four foot table which is used mainly for piling things on, and also serves as a sharpening bench. Behind the bench are plywood pieces and two-by-fours leaning against the wall, and up above is the indispensable pegboard loaded with pliers, screwdrivers, and clamps. Along the perpendicular wall is about 40 square feet of shelf space, about two thirds dedicated to woodworking items like tool boxes, power tools, jars full of nuts and bolts, glue and oil, stains (both in cans and on the shelves), sandpaper, and wood scraps. On the top shelf I have about two dozen board feet of various hardwoods neatly stacked and stickered.

Parallel to the shelves and about four feet out is a ‘Caspar’ bench, a torsion-box cabinet maker’s bench built from Menardian pine two-by-fours and plywood (cost less than $150, including the Record vise). The space between the shelves and the bench, easily accessible by stepping over a yellow and blue plastic riding toy or by climbing over a wheel barrow, provides nearly 30 square feet of standing and working room. Another ten or twelve square feet is taken up by boxes of wood scraps, the shopvac, and piles of the kinds of things that end up in piles in a woodshop.

So, what can you do with 90 or so square feet? Well, I won’t be building any pipe organ cabinets or three-masted schooners. But with a bench, a saw, and a small collection of hand tools I have about as much room as I need to build most of the smaller projects an amateur is likely to tackle. There is plenty of room to build things like chests and jewelry boxes, even a small table or a bookcase. If I want to do some bigger work like cutting plywood, I can cheat a little and back out the car.

I may never have room for the muscle machines like jointers and band saws but I discovered shortly after buying my table saw that I don’t like sharp pieces of metal driven at high speeds by powerful motors. I don’t even have a electric can opener in my kitchen.

I have managed to build some small practice pieces without being hindered by the size of my shop. Actually it’s quite peaceful tucked into my quiet corner of the garage in the evening after a busy day. I am confident that with a little practice, some nice pieces will come out of my dinky shop. Eventually, though, I want to build something larger like a canoe. How does one build a sixteen foot canoe in an eight by ten foot rectangle? Well, that is just one of the many engineering challenges to be faced.
Stanley Bedrock planes for sale #602, 603, 604, 605, 607, and 608. Prices vary. Call John Walkowiak 824-0785.

Reclaimed submerged old-growth Red Pine, White Pine, Hemlock, Spruce, and Tamarack. Tim McCabe in Hastings at (612) 437-4928 Also, call about air dried oak for $1.50/bf.

Stanley 55 plane. Original box and 3 boxes of cutters. Good condition. Call Heidi Frenz 883-0532

Watco Danish Oil Finish, pints $1.50, quarts $2, gallons $6, many flavors! Call Wayne Wenzlaff 895-0642 (days), 496-2330 (nights)

You want burl, flame, and quilted maple? We have thousands of pieces in stock, ready to ship. call or fax to place your order. Donny Van Orman ph. 360-482-4180 fax 360-482-6808 (Washington state)

12" Crescent Jointer, 3 phase, $800 or b.o. Call James Sannerud at 434-8557.

Used Redwood Timbers, 16' x 10" x 12/4. Recovered from a brewery. Timbers formed the staves and are slightly curved and may be covered in paraffin wax. 279 pieces are available. $1.50 bf. The wood is clear. Call Dan Bauer at work 673-2420 or home 715-386-1554.

Delta DJ-15 6" jointer. Excellent condition $950 or b.o. Call Paul Leinbach (612) 682-1030.

Delta Shaper. Medium Duty, this is the one with the funny looking fence. 1 ½ HP reversible. Excellent condition. Dust collection port. New $799 + $52 tax. Asking $600.00. I finally broke down and bought the 3 HP industrial unit. That's the only reason this one is for sale. Allan Furber, 759-7600.

Makita 320 mm Planer/Joiner 12 1/2" planer and 6" jointer combination tool. 59" bed with extra set of knives. $1000 or b.o. James Sannerud at 434-8557.

Beautiful, dazzling burls and unusual boards of the most incredible wood you've ever seen. Colorful exotic burls from the Yucatan Peninsula, wildly figured Cocobolo from Guatemala as well as Zircote, Osage Orange, and more! Variety of sizes and widths. Unbeatable prices. Call Craig Lossing at 785-4194.

Wanted: 10 inch Delta contractor table saw for a girls school in Tanzania. 3(+) hp, 220v. Also need technical help with power conversion to 50 Hz. Dale Porter 890-3328.

Midwest Tool Collectors Association Meet February 13th at the Medina Ball Room, Medina, MN Call John Walkowiak 824-0785 for details or to join the MTCA.

Each year at the Northern Woods Exhibition, the public attending the show is encouraged to vote for their favorite piece, to which the winner receives the People's Choice Award, a cash award, and of course, the coveted pecan pie.

Occasionally voters pen comments about a piece or the show on the back of People's Choice Award ballot. This one caught our eye. It's for Ross Peterson's hall/entry table.

"This piece seems to be the most aesthetically sophisticated & refined. It seems the kind of piece that does not scream "look at me", but will instead grow more & more pleasing as the years go by. Design, proportion, & detail are all exceptional.

This was not a difficult choice & NO, I am not your mother."

—Anonymous
BEST IN SHOW, PEER AWARD, & PEOPLE'S CHOICE AWARD
Tom Van Binsbergen, Philadelphia Rococo Style Secretary.

BEST HANDWORK John Nesset, Bench in Silver
Maple from a Whole Plank with Imperfections and a Leveling Block.

BEST FINISH Steve Tomasek, Various small carvings.

MOST DARING Willis Bowman, Christmas Tree Stand.

JUDGE’S AWARD Richard Helgeson, Hall Table and Mirror.
MOST TECHNICALLY ACCOMPLISHED  Nina Childs Johnson, Jewelry Cabinet.

BEST DESIGN  Ross Peterson, Hall/Entry Table.

TOP DRAWER AWARD  Karl D. Johnson, End Table.

WOODWORKING FOR PLEASURE AWARD  Rich Gotz, Thoroughly Modern Morris Chair.

BEST CARVING  Cecilia Schiller, Shelf for my Puppets

BEST TURNING  Dwight Speh, Tilt Top Table.

Newsletter of the Minnesota Woodworkers Guild
Tilt Top Table

by Dwight H. Speh

You have a lathe? Enjoy turning? Would you like to adventure into new turning challenges? How about a tilt top table? When I was in high school, the school shop had acquired a new Delta variable speed wood turning lathe. I built several woodturning projects on this lathe and vowed that someday I would own a lathe like the Delta. During the summer of 1994 while visiting the Tried & True Tools store in Fridley, I noticed an older Delta variable speed wood-turning lathe. Close inspection revealed that the lathe was in good condition and could be placed in operation without the large investment of a new lathe. However, lacking funds (can you hear the woodworker’s theme song?), I didn’t purchase the lathe and returned home. A few weeks later after completing a manufacturing phase for a plastic company, I returned to the store (checkbook in hand) and the lathe was still there. I plunked down $900 and headed back home with another woodworking toy to add to the collection.

The lathe was put into immediate service to help produce turned items for my wooden geared clocks. Finding a notable project for the 1998 Northern Woods Exhibition was proving to be a difficult task, until I discovered a back issue of Woodworkers Journal featuring the tilt top table. Checking my library of Fine Woodworking magazines produced a similar article on a pie crust table utilizing the lathe to produce the top. The Fine Woodworking article warned of glue joint separations and disintegrating table tops. Only one question needed to be answered: Would the Delta in my shop handle the 36" diameter piece of cherry, or would I have a new skyscraper window or if the table top (UFO) took off for places unknown? I had visions of some neighbor claiming they saw a UFO take off by Speh’s shop and landing in the corn field and Dwight was chasing it!

5/4 cherry from Youngblood lumber was surfaced and glued up to provide a 37" diameter disk, which was, in turn, paper jointed to a 24" diameter 3/4" baltic birch back plate for the lathe’s 6" face plate. I actually mounted the baltic birch to the face plate and trued up the circumference and face surface before paper jointing to the top. Truing up the circumference and face helped reduce any unbalance and wobble. A word of advice: when paper jointing a backplate to a table top, make every attempt to keep the top concentric to the backplate to reduce vibration. On a piece this large in diameter, wood densities will vary from side to side and you will not be able eliminate all vibration while turning. The lathe speed was reduced to its minimum speed by replacing the motor pulley with the smallest diameter pulley available and leaving the belt loose in case things went awry. I mounted the work on the outboard spindle stepped out of the way and hit the start button. The lathe came up to speed and rocked gently as the table top rotated in the neighborhood of 120-150 rpms. I had considered sandbagging the lathe for more stability, but it wasn’t needed. I grabbed a round nose chisel, stood to the side and started to clean up the circumference - this was fun.

The guidelines provided by the articles would be needed to. First turn the rim including the bead, cove, taper on the back and prepare this surface to finish quality. Plunge cut into the top surface with a parting tool at three inch intervals starting at the rim side working towards the center striving for equal depths. Remove the material between the plunge cuts starting at the rim side and again strive to maintain an equal depth. Above all, do not retrace your steps as the table top will be cupping toward you since you are removing wood from only one side. You have one only chance to turn the top; once the decorative rim has been turned to a finished state, you can’t go back and change it because either the table top is now oval or cupped. The large 24" diameter baltic birch backplate will help reduce cupping, but will not eliminate all cupping. Any retraction will result in problems and maybe ruin the work piece. Do all of the turning in one setting to reduce the cupping affect! When all of the waste between the plunge cuts has been removed, leveling of the top will need to be completed by scraping. An added guideline from my experience would be to leave the backplate and face plate on until the top is completely leveled - should you decide to remount the top on the lathe for sanding. Be careful not to damage the prepared rim surface during any of your work.

Six hours of nonstop turning and the top was completed. Although the aforementioned articles suggested turning at 300 rpms and 700 rpms respectfully, I would not recommend this at all, unless you enjoy visiting the emergency room. The speeds are too fast!

When preparing the pedestal, guild member Tom Caspar was consulted about the dovetailed legs. Tom suggested to route flats on the pedestal where the legs joined as this will provide an easier surface to match up the dovetails. The pedestal was roughed turned to the large diameter and then the dovetails were cut. I milled a flat, huddled out waste for the dovetail with a straight bit and then followed with the dovetail bit. The next leg position was indexed and the process repeated. The matching joints on legs were cut on the router table and fitted to a nice sliding fit. I tapered the cabriole legs on the bandsaw and then shaped them with a spoke shave. The only items on this project not produced on the lathe are the legs, the cage plates and a key to hold the top to the pedestal.

This was my first attempt at outboard turning and also my first in turning an object over 12" in diameter. This project was fun and not all that difficult with construction time approaching 60 hours (finishing not included). On arriving at Southdale Center, I was overwhelmed as usual by the beautiful craftsmanship from all the entries. I mentioned to Richard Gotz that maybe I should just return home as I felt somewhat intimidated. Well, you know the rest of the story, and I was completely surprised in receiving the Best Turning Award this year. The article in Woodworker’s Journal does an excellent job of explaining the construction methods in producing this classic table. Should you proceed, may I suggest you procure this back issue and read it several times before commencing work.
This advertisement came in the mail a few weeks ago. Aren’t mail-in rebates supposed to work the other way?

Earlier this summer, radio station Cities 97 (KTCZ 97.1 FM) played one of their theme park music sets of which "wood" was the theme. Thanks to DJ Mike Wolfe for sending the list. Can you think of any other songs about wood?

1) "Norwegian Wood" / Beatles
2) "Knock on Wood" / Eddie Floyd
3) "The Wood Song" / Indigo Girls
4) "Wooden Ships" / Crosby, Stills & Nash

For those of you that access to the Internet, you no doubt know that there is a myriad of woodworking sites to visit. The following are reviews of interesting? useful? woodworking (and sometimes non-woodworking) sites for you to visit.

San Diego Fine Woodworkers Association
http://www.sdfwa.org

This guild was just handed the accolade of “the best woodworking club in America” from Fine Woodworking magazine. With 1400+ members, how can they go wrong? Their annual “Design in Wood” juried show has some 300 entrants with stunning pieces. A tour around their website shows that they have plenty of support and outreach into the community.

The Center For Furniture Craftsmanship
http://www.woodschool.com

Famed woodworker, Peter Korn directs this Rockport, Maine school which offers many 2 week and several 12 week intensive courses. There are regular visits by the gurus of woodworking who come to teach small specialized classes. Our own Tom Caspar co-taught with Mr. Korn in October. The CFC bases their curriculum on the basics but has a heavy dose on design.
A new store featuring period and hard-to-find furniture hardware has opened up in two locations in the Twin Cities. One is located at Galleria, 69th and France Avenue in Edina and the other in St. Paul, 791 Grand Avenue. Upon entering the store in Edina, one will see many pieces of Mission Oak style furniture. Well made and interesting to look at, closer inspection of the furniture shows that there is no solid piece of wood wider than about 1 1/2 inch; it’s all made from glued up panels. The heavy dark stain hides the fact. It is still a good place to browse the style none-the-less.

There isn’t a whole lot of hardware on display but what is shown is well made and unusual. Although Restoration Hardware is more of a home furnishings store, there are products available for the woodworker: a limited number of specialty tools, some finishes (mostly waxes) and an admirable selection of woodworking style-books.

You may request a catalog by calling 800.762.1005 or visit their website at www.restorationhardware.com.

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**Call for Toys**

The toy contest at the guild’s annual Winter Party has always brought forth many beautiful, interesting, and much-appreciated toys which we donate to children at the Ronald McDonald House on the University of Minnesota campus. Again we asking you to make a toy or collection of toys and come and enjoy yourself at the Winter Party February 20th.

You may win a valuable prize(s) if your toy is voted the best by fellow guild members. This year the guild is offering $50 cash and a gift certificate for a shiatsu massage at the Minnesota Center for Shiatsu Study (donated by Ellen Benavides) to the winner.

Can’t think of a toy to make? Browse these books, some of which are available at Southdale Library, for a starting place. Some of these books are also available for purchase at local woodworking stores.

*Making Toys in Wood*, Charles H. Hayward

*46 Step-by Step Wooden Toy Projects*, Lewis Hodges

*Wooden Toys – Projects and Plans*, Heinz Graesch

*How to Make Animated Toys*, David Wakefield

*Making Heirloom Toys*, Jim Makowicki

The Ronald McDonald house offers housing to families of children, through age 18, who are suffering from a terminal illness.

Hope to see you at the Winter Party!

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**WELCOME NEW MEMBERS**

Pat Baillargeon, James Becker, Roger Brandel, Wilfried Hein, Bruce Johnson, James Losinski, Paul Niebuhr, Frank O’Keefe, Paul Scobie, Randy Wallake,

John Walsh, Michael Frank, William Kaplan, and Kenneth Peterson.

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Newsletter of the Minnesota Woodworkers Guild
Annual Thrills and Skills

Come for an evening of thrills, spills, and woodworking skills! Leave with a bellyful! Plan to attend a friendly competition and show off your woodworking skills on December 15th, 1998. See back page for directions and times.

**Belt sander races:**

Award for the fastest in a round robin tournament. Contestants will race their belt sanders down a straight 30-foot plywood track with sides. Use any grit for traction. Extension cords supported from above will be supplied.

Award for the best decorated sander. Spruce up your sander with anything to impress the spectators as you fly down the track.

**Just plane simple:**

Award for the longest, thinnest, unbroken shaving. Test your hand planning ability by shaving the longest unbroken curl from a 16-foot pine 2 x 4. Thickness of shaving will be measured with a micrometer so sharpen that blade so that even your family surgeon would blush! Wood may be curly or burled! Yep; there might be knots!

**A cut above:**

Award for the fastest hand-cut dovetail joint. Join together two 2 x 5 x ½ poplar pieces as fast as you can. It doesn’t matter how many pins and tails or what angle you cut at, just get it done! You supply your own tools.

Award for the fastest jointing and planing of a 4 x 8 x ¾ rough board with your own hand plane into a usable board. Points given for squareness and flatness and quickness.

**New for this year!** To make this more of a party, please bring some food for the rest of the contestants. Beverages, plates, and silverware will be supplied. You may bring hot dishes or desserts or salads depending on your last name:

- A – H Hot dishes, I – Q Salads, R – Z Desserts

**Questions?** call Willis Bowman 869-0140 or e-mail WBowman@compuserve.com
December 15th, 1998 Tuesday 7:15 p.m.

THRILLS & SKILLS: The popular woodworking antics meeting is back again! Come join us at this meeting to pit your woodworking talents against other woodworkers. Awards will be presented to those members with the best skills in the use of hand and small power tools. Fun and frivolity expected. See page 11 for details. **Location:** 4th Street Guild, 2625 SE Fourth St. Minneapolis 378-2605. The shop is west of Highway 280 and one block north of University Avenue. **Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.**

January 19th, 1999

Tuesday 7:15 p.m.

SHOP SAFETY: Mel Turcanik will discuss shop safety; bring your questions and near-accident lessons so all can learn from each other's experiences. **Location:** 4th Street Guild, 2625 SE Fourth St. Minneapolis 378-2605. The shop is west of Highway 280 and one block north of University Avenue. **Show & Tell / Buy & Sell starts at 7:15 p.m. Educational program starts at 7:30 p.m.**

February 20th, 1999 Saturday 6:30 p.m.

WINTER PARTY: Members and their guests are invites to a fun and enjoyable social event. Invitations with more information will be mailed to all members.