

*The Newsletter of the Minnesota Woodworkers Guild*

# NORTHERN WOODS

*Volume 112*

*Dec / Jan 2008*



## *Flight of Fancy*

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# NORTHERN WOODS

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To become a member, fill out the coupon below, write check to MN Woodworkers Guild, mail both to:

MN Woodworkers Guild  
5700 Vincent Ave. S.  
Minneapolis, MN 55410

You will receive your membership card by return mail.

## Address Changes

Please forward address and contact change information to Carole Magnuson at the email address shown to your left.

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## President's Notes

by Barry Whiteaker



On Monday evening we had our monthly MWG Board meeting at MCAD. The meeting was relatively short and the necessary planning and business covered quickly thanks to a small group of dedicated members who have made my job for the year a pleasure. My thanks to all of you.

After the meeting, **Bob Bridigum**, our newsletter editor reminded me that it was time for another newsletter and with that another column from me. His next comment was that my column really didn't need to be as long as usual. Apparently he realized that being subtle with me about my writing skills wasn't working. I'll be brief.

If you missed the Fall Seminar with **Mark Adams** you missed a very special weekend. Mark has a passion for woodworking and a talent for teaching. **Mitch Kohanek** of Dakota Tech said, "Listening to Mark is like trying to drink from a fire hose. It just keeps coming."

From his first comments on Friday evening until the closing of the seminar on Sunday afternoon, Mark shared his knowledge and experience as a cabinetmaker, business man, furniture maker and teacher. I don't think anyone came away from the experience feeling they didn't learn something.

As you may remember, Mark currently runs the largest woodworking school in the country. Many of the speakers we have had for past seminars and meetings have taught at the school and Mark made several suggestions for speakers we should consider for future seminars.

As an amateur who is planning to make new kitchen cabinets for our home I found his tips and suggestions on cabinet making were very helpful and timely. His ideas about cabinet construction, fit and finish made sense. That's probably because his little one man cabinet shop grew into one of the largest commercial cabinet making companies in his region before he decided that he wanted to teach. My project should go more smoothly than it would have without the methods he suggested.

Just learning how to make a joint similar to the one **Sam Maloof** uses to join a chair seat to the leg in his rocking chairs was worth the price of admission. Speaking of Sam Maloof, I understand that there is an article in this newsletter about taking a course from him. So with that in mind I'll cut this short so you can move on to the good stuff...

Enjoy the time in your shop and remember to work safely.

**Editor's Note:** Barry's writing has always been great and it has been a pleasure working with him this past year. Space in this issue is at a premium for a change. Usually is it a challenge to fill the space available. Thank you all for your contributions.

## New Membership Coupon

Name

Business Name (if any)

Address

City

State

Zip Code

## October Meeting - Wood Sculpters by Duane Gemelke

Approximately 85 members gathered at Forest Products for a demonstration of a unique technique for making wood art. Duane demonstrated all the steps he has developed for making wood sculptures from a combination of turning and flat wood working. The cover of this newsletter shows one of the pieces Duane has created. The following material is from the hand out Duane provided at the meeting. As they say, a picture is worth a 1000 words.



1. Cut 12" diameter disk from four quarters rough cut material with band saw. Pictured is soft maple.



2. Make wood drive faceplate, approximately 8" diameter with flat face.



3. Trap blank between faceplate and tail stock with firm tail stock pressure. Start lathe slowly and assure blank is secure.



4. True-up one side of blank. Sand off small nubbin where blank is held by the tail stock. Reverse and true-up other side.



5. Check that each side is flat. Use sanding pad with course paper for final surfacing.



6. Secure blank to face plate with paper-glue joint. True-up disk edge to round.



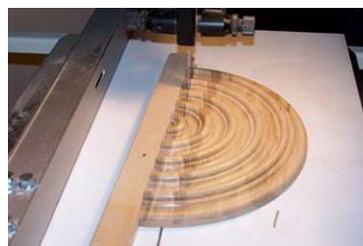
7. Layout alternating 3/8" wide beads and coves separated by 1/8" wide fillets. Cut fillets 3/16" deep.



8. Turn beads and coves. Finish sand and seal front face. Drill small pilot hole through the disk, to mark center. Pry piece from drive faceplate with wood chisel.



9. Make carrier board, guided by band saw fence. Cut turned piece on center along wood grain. Sand cut edges and make each half equal in size.



10. Make fragment cutting jig. Cut fragments from each half, sanding each half between cuts. Sand each fragment.



11. Re-assembled piece showing cut fragments.



12. Slotted support table to allow piece to be assembled to final shape. Mark a line on rear face of the piece, to aid in reassembly.



13. Fragments in final arrangement, for alignment marking. Apply spray sealer to seal cut and sanded edges to prevent glue stains.



14. Glue fragments together two by two, with PVA glue. Use water, brush, and rag to clean any excess glue from face. Clamp time as recommended on glue bottle.



15. Glue pairs together, two by two.



16. Groups of 4 re difficult to clamp. A fixture such as this aids in holding irregular shapes. Following glue-up, sand rear face flat, and finish with spray finish.

### ***Fall Seminar - by Bob Rocknem & David Mitchel***

Mark Adams is a true example of someone who has followed their bliss and had great success. Mark started out as a self taught cabinet maker in a one man shop, learning by trial and error. Sounds like one of us, at least the trial and error part. He built the cabinet making into one of the largest shops in the country and in the process became a manager of employees and a thriving business.

Again Mark followed his bliss when he started teaching the skills he had learned the hard way. He now runs the largest woodworking school in the country. The list of his instructors reads like Who's Who in the woodworking community. There are 8000 alumni from his school, which has been in operation for 15 years. Sign up for this next year started Dec. 3.

Besides running the largest woodworking school in the country and traveling coast to coast doing seminars, Mark finds time to make furniture for his family. His work adheres to the philosophy of embellishments and color makes the piece. Here are some examples. By the way, Disney has featured his work in their training classes.



It would be impossible to put all of the gems of wisdom from the Fall Seminar into the Newsletter. Thanks to the efforts of Bob and David, our guest editors, we have the following highlights to share:

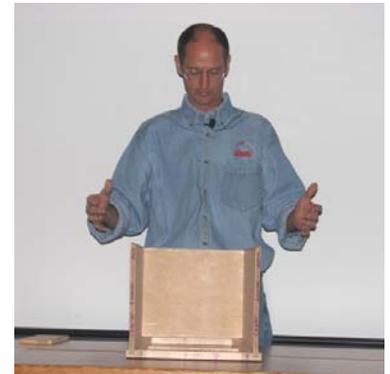
## Cabinets

Prior to the 1920's and 30's storage in kitchens and bathrooms consisted of hutches, moveable floor cabinets and sometimes built-in custom wall cabinets. Later in the 20<sup>th</sup> century enclosures for sinks, stoves and other appliances appeared along with convenient counters. Over time kitchens evolved to become the center of today's home so appearance, convenience and livability are becoming ever more important. Cabinetry, whether mass produced, custom or legacy, with design specialists, has become a major industry.

Arrangement of appliances and working surfaces now follow time-tested but flexible rules. Stove and oven, refrigerator and sink should form a triangle or a U shape (or rarely, lined up along a wall) and the total walking length should be 12 to 22 feet. The height of floor cabinets is usually 36" unless designed for short or handicapped people. Refer to "Kitchen Cabinet Makers Association" (KCMA) and "Architectural Woodwork Quality Standards" AW1 for additional information.

High end mass produced cabinets range greatly in quality but are usually fairly well built. However, they come in set widths of 18" to 36" Custom cabinets can be built to fit into available space making them a better choice. Also, custom cabinetry can be more interesting by varying depth of the counters as well as heights and lengths. Upper cabinets are usually 18" above lower units, but less or more separation can result in a much different and pleasing appearance. Needed strength and maneuverability limit length of individual units to 72". Another plus for custom cabinets is better alignment of upper and lower cabinets.

Upper cabinets can be more like fine furniture; the lower ones can have less detail. (People look up when entering a room). Special panels, brass grills, glass, and exposed shelves therefore appear more commonly in the upper cabinets. The appearance of lower cabinets can be changed dramatically by using curved and flexible plywood and attractive 2 ply veneer over it. (fewer hip bruises, too). There are plywood and veneer companies now that sell the material much less expensively.



Cabinets are basically a box

### Building Good looking, Strong Custom Cabinets

Most kitchen and bath cabinets are 20% solid wood and 80% plywood or particle board. The face frame, made from solid wood, is built first and can be joined with pocket screws, biscuit or dowels and is under low stress. Legacy cabinets should not be joined with screws; so dowels and mortise and tenon joints are used to obtain more permanence. Remember, all glued joints will eventually fail.

Plywood should be high quality and free of voids The word "shop" printed on the side of the panel doesn't always assure the panel's integrity. Grading tolerances are loose so reliable supply sources are important. Plane and book matched veneer rather than rotary sliced look much better for door panels. B2 grade is good enough because a 4' x 8' sheet will be cut into small pieces A grade which is for large areas and walls would be a waste. For any species of solid wood Kiln dried #1 common is adequate and is about 80% usable and . Always store and precondition before using. Do not mix air dried and kiln dried lumber because they may move differently.

Mark Adams planes rough solid wood to 13/16 and the framing boards to 2 1/8. Final finishing gains 3/4" thickness and 2" width. Sending bundles of face frame wood on end through a planer is an efficient way to get uniform width. Dadoes on the back of face frames 1/4" from the outside and rabbits for the back make assembly easier and stronger. Glue blocks and cleats add extra strength for his cabinets.



Cabinet Construction Details

## Joinery

Typically the joinery within furniture projects represents the weakest point. A chair typically fails at the seat joining to the back leg or the back rest. Or it will fail at a leg joint or a chair rung. Thus it is important to understand the choices of woodworking joints, and their tradeoffs.

Today we have a wide selection of woodworking magazines and publications. But the vast majority of these magazines are writing for the general woodworking public. Therefore they will often dumb-down their joinery requirements. They would prefer to illustrate joinery in their featured projects that is quickly creatable by common power tools. Thus they often are not aiming at the strongest form of joinery. The joining of wood via joint making has had a very long history. We've historically inherited approx 2500 different ways of making wood joints.

There are not many good books or references on woodworking joinery. The "Joinery" book written by Charles Hayward, and first published in 1950, is the one book that Marc would recommend. Charles Hayward was an editor to the British version of our "Popular Mechanics" magazine. There are a number of worthwhile books written by Charles Hayward. You can expect to pay a premium for a used copy of his "Joinery" book, as it has been reprinted a number of times, but collectors prize his original publication.

Marc summarized all of these joints into the following families of joints:

**Butted:** end grain to long grain in all three combinations.

**Splined:** introducing a third piece between the two pieces getting joined.

**Tung & mortise:** extending a projection from one piece into the second.

**Lapping:** overlaying a portion of each of the two pieces.

**Housed:** inserting one into the other, as in a dado inserted shelf.

**Angle:** a mitered corner.

**Finger:** multiple interleaving as in the finger or dovetail.

Combinations: more complex joints utilize more than one of these concepts.



Sample Mortis & Tenon Joints

Thus of the 2500 different joints that we have inherited from history, the vast majority of them fall within these typical categories. By combining them with different orientations of end and long grain, and different proportions and modifications of shapes, you can see that we have a lot more names for woodworking joinery, than we actually have different concepts of joinery.

The best joinery is accomplished with really good fitting joinery. You want to get the fiber touching fiber without unneeded voids. You want the joint to fit snugly enough that you need to encourage a dry test fit with a little force, but not so much force that you endanger splitting or damaging the parts. You want a snug friction fit. In order to improve your joint cutting ability, think about the following points:



The Strongest Joint, Hip Joint

**Layout.** For the woodworker, getting clean layout lines, preferably with marking knives is key to defining your limits of cutting. A woodworker should consider that "layout is everything", as opposed to the machinist who works from the mindset of "setup is everything".

**Sharp Tools.** You won't be able to control the cut with a dull chisel. Dull power tools will burn, or leave ragged edges. Ragged or burnt edges left by dull or poorly chosen cutters will weaken the joint.

**Mark, don't measure.** Every time you utilize a tape measure, you introduce a third unnecessary component or step. Instead mark directly from one piece to the next, by scribing one to the other while holding them together.



## Sharpening with Belt Sander

To sharpen a chisel, flatten the back. Fortunately you only need to do this once. You'll need a flat reference surface to do this. The granite machinist's plates work well with sandpaper. Start with an approximate 220 grit, then 320 grit and finish with 600 grit sandpaper. Yes finishing with a 600 grit paper will leave some very fine sanding marks. But these are insignificant when cutting wood.

Use a belt sander mounted upside down with a fine grit belt to sharpen the bevel edge of the bench chisel. Place the bevel edge on the stopped sander to determine the existing bevel angle. Then turn on the sander. Use a skewed angle across the direction of the belt travel. Continue until a continuous burr is produced across the

back side (flat side) of the chisel. Normally this only requires a short amount of time. Anything beyond that, you'll need to avoid heating the edge.



Then use a buffing wheel to produce the final cutting edge. The buffer to use is preferably a slower speed grinder/buffer. A grinder turns toward you with significant guards over the stone. A buffer turns away from you, usually without guards over the buffing wheel. A buffing wheel will not cut until it is dressed with a compound. Use an emery buffing compound. This is one of the coarsest of the buffing compounds.

Generally you want to concentrate the buffing on the bevel side of the chisel. You've put significant effort into flattening the back of the chisel. Leave the back flat by buffing on the bevel side. As a final step you can quickly touch the back, just enough to remove any remaining burr.

For more information on these topics as well as the others Mark covered check out his videos which are available from the Guild Library.



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## *A Day with Sam Maloof by Mike Emerson*

Thanks to the Guild's email earlier this year, I watched the PBS special "Craft in America" featuring the work of Sam Maloof. A Google search of his name led me to the University of California – Riverside's (UCR) extension program that periodically offers a one-day course by Sam. No class was currently scheduled, so I clicked the "notify me" feature of the UCR website. Within a few weeks, I received an email announcing an October 27, 2007 class at Maloof's workshop in Alta Loma, California. While the class was billed as the "how and why" of Maloof's work, the course was equal parts woodworking demonstration, history lesson and art walk.

Located at the foothills of the San Gabriel Mountains, Maloof's compound sits on six acres. Many buildings occupy the property, including several structures moved to the site from the property Maloof previously owned. Maloof was displaced from his prior property by a freeway project; given the home's status on California's historical register, the state assumed responsibility for the relocation of Maloof's residence.

Among the relocated buildings stand several new structures, including a new home and several woodsheds, all surrounded by meticulous gardens designed by Sam's wife, Beverly. Whimsical metal sculptures frequent the property, foreshadowing what we were to learn regarding Sam's relationship with art and the art community. We began our class in the newest building, a 5,000 square foot education center and art gallery.



We were accompanied throughout the day by one of his shop employees, David Wade.

The art gallery was completed this past summer and features a central circular hall surrounded by four exhibition halls. There we watched a thirty minute video highlighting Sam's life and work, which was followed by a question and answer session. While I was familiar with Sam's work, this segment of the course really brought to light the prominence of his work and the great demand for his furniture – the current backlog for a Maloof piece is 10 years. Fast approaching his 92<sup>nd</sup> birthday, Sam joked that in the past, some customers, always polite but at times a little impatient, have expressed concerns that they wouldn't receive their order before their death. Now, Sam laments, his customers express concern they won't receive their orders before *his* death! Sam much preferred the former circumstance. Most woodworkers have at least one thing in common with Sam because of this backlog – even he wishes he could spend more time experimenting and building new things. After the question and answer session, Sam walked us around the gallery and described his favorite pieces of art. A small display of his furniture was also on exhibit, and Sam enthusiastically discussed those pieces, flipping them over to illustrate joinery and construction techniques.



David Wade



Sam's Wife  
Beverly



Sam Maloof

Next we moved to one of Sam's workshops, the one where Sam does most of his work. While Sam's three shop employees are knowledgeable in all aspects of building his furniture, each employee tends to specialize in certain steps of the building process. Sam designs all of the furniture and with regards to chairs, Sam is largely responsible for the rough cutting and fitting of each component. Sam showed us chairs in various stages of construction, and walked us through his techniques to make the chair seat, its spindles, arms and rockers. He estimated that 80% of each chair is built by hand – much of the remaining 20% (at least with regards to Sam's work) appears to be done on the bandsaw and shaper.

Sam used chair arm blanks to demonstrate some of his bandsaw techniques. While hundreds of templates for furniture parts hang around the perimeter of his shop (many of them bearing the names of famous people or institutions), Sam free-handed the cut lines on the arm blanks before sawing them. While similar, no two pieces of furniture made by Maloof are identical. Sam strives to maintain a variance of an inch or so, for example, in chair width; seat spindles are shaped so that they feel "comfortable" when pressed against Maloof's back. During the bandsaw demonstration, Sam implored all of us to never, ever cut wood with a bandsaw as he does. Sam knows the technique is unsafe and suggested he would "fire an employee on the spot" if he ever saw a worker use the bandsaw as he does. Many questions were asked during the demonstration, allowing us to explore the joinery used in a chair, bending techniques for the rockers, and sanding and finishing methods. Some questions could not be answered – Sam, for example, does not know the angle of the seat on his chairs – a point emphasizing the uniqueness of each one.



Don't try this at home



After the demonstration, Sam and David took us on a tour of the other shop buildings. Many of these structures are used exclusively to store the 200,000 or so board feet supply of wood – the highest quality walnut, zircote, figured maple, ebony and other species used in Sam’s work. That’s quite a supply of raw material, considering the average Maloof chair uses approximately 60 board feet of lumber and the woodshop produced only 54 pieces of furniture in 2006. Production through October, 2007 stood at 39 pieces.

Sam’s earliest furniture was built with modest equipment – a few hand tools from Freda’s father and a table saw that had a tilting table top rather than a tilting blade. Sam built furniture for himself and others – he never has advertised for work – and learned some tough lessons early on about product pricing. He received some notoriety through magazine and newspaper articles, but received what he considers his “big break” when the famous industrial designer, Henry Dreyfuss, asked him to design and build a houseful of furniture – all for the princely sum of \$2,500.

Sam continued as a one person shop until 1962 when he hired his first employee, Larry White, who is still an employee today. Sam is fiercely committed to his way of business –designing and building each piece of furniture individually. He has never sold his designs for mass production and insists on perfection in each piece made. He’s also committed to his employees – the business will become theirs (along with Sam’s family members) in equal shares when he dies.



*Some of Sam’s Other Work*

After lunch, Sam and Beverly took us on a tour of his old home (now a museum) and their new home. In addition to displaying Sam’s furniture, these two buildings display hundreds of pieces of art. We saw dozens of ceramic pieces, many of them Native American (Alfreda was involved in arts programs for the Indian Service). We also

saw sculptures, paintings, wood turnings and rugs. In his new home, we were allowed to climb the spiral staircase, patterned after the famed original of the old house.



*Door Detail in Sam’s House*

The course with Sam Maloof was much more than a woodworking lesson – indeed, I came away more inspired than educated. Twenty five students got to “hang out” with Sam in his environment for the day, taking a peek at his business, learning about his passion for design, building, art and life. Sam must have discovered the fountain of youth when he “retired”, as he described, nearly 60 years ago to pursue one of his greatest passions – building furniture. Sam’s succinct advice for those trying to make a living in woodworking? Don’t give up!



## DISCOUNT SUPPLIERS

The following suppliers offer special discounts to Guild members. To receive a discount you must be a member in good standing and show the merchant your current membership card.

### **Abrasive Resources**

900 Lund Blvd #400, Anoka, MN (763) 586-9595 or (800) 814-7358  
Sandpaper, coated abrasives, rolls, clearance items - 20% discount.

### **Art Betterley Co.**

11160 Central Ave NE (Hwy. 65) Blaine (763) 755-3425  
Various discounts depending on product.

### **Eide Saw Service**

Dave Heidtke  
<daveh@eidesaw.com>  
1329 Tyler St. NE (Behind Youngblood Lbr.) Minneapolis 612-789-3288  
Saw blades, router bits, planer knives, and band saw blades welded to length. 10% discount on all items, sharpening included.

### **Forest Products Supply**

2650 Hwy 61, Maplewood, MN 55109 (651) 770-2834. 10% discount on all lumber purchases.  
[www.forestproductssupply.com](http://www.forestproductssupply.com)

### **Gardner Hardware**

515 Washington Ave N, Minneapolis (612) 333-3393.  
Contractors standard discount with MWG card.

### **Hirshfield/Lathrop Decorating Centers**

20+ metro locations, Rochester, St. Cloud. Discounts on all items including stains, varnishes, application tools, etc. Must show membership card. Ask for MN Woodworkers Guild account.  
[www.hirshfields.com](http://www.hirshfields.com)

### **Holdahl Company**

1925 Annapolis Lane, Plymouth (763) 231-3130 or (800) 777-8992.

Commercial cabinetmaker's supplier but will sell at wholesale to Guild members - router bits, saw blades, abrasives, tools for laminating, laminate, decorative and functional hardware.

### **Nob Hill Decorative Hardware**

3027 Holmes Avenue South, Minneapolis (612) 824-7424.  
Decorative hardware for doors, cabinets and bathrooms. 10% discount, 15% on orders over \$1000.  
[www.nobhillhardware.com](http://www.nobhillhardware.com)

### **Rockler Woodworking**

Minneapolis, 3025 Lyndale Ave S (612) 822-3338; Burnsville, 2020 W Cty Rd 42 (952) 892-7999; Maplewood, 1935 Beam Ave (651) 773-5285; Minnetonka, 12995 Ridgedale Drive (952) 542-0111  
10% discount on all regularly priced items except power tools.  
[www.rockler.com](http://www.rockler.com)

### **Savitt Brothers**

1515 Nicollet Ave., Minneapolis (612) 871-1155. Everything in paints & stains, accessory items. Contractor discount to net price.

### **Swanson Hardware**

7501 W 27th St, St. Louis Park (952) 925-4083. Cabinet shop supplies, hinges, handles - Wholesale to Guild members.  
[www.swansonhardwareco.com](http://www.swansonhardwareco.com)

### **Valspar Paint**

Plymouth, 2984 Niagara Lane (763) 557-1361; St. Paul, 284 E. Lafayette (651) 222-8436; 20% discount to Guild members.  
[www.valspar.com](http://www.valspar.com)

### **Woodcraft**

9125 Lyndale Ave S, Bloomington (952) 884-3634. 10% on all items except power tools.  
[www.woodcraft.com](http://www.woodcraft.com)

### **Woodcarvers Store & School**

3056 Excelsior Blvd, Minneapolis (612) 927-7491. Books, tools, classes, supplies. 10% discount on all items (except electrics 5%).

[www.woodcarversstore.com](http://www.woodcarversstore.com)

### **Youngblood Lumber Co.**

1335 Central Ave., Minneapolis (612) 789-3521, or (800) 933-1335.  
Wholesale prices to Guild members.  
[www.youngbloodlumber.com](http://www.youngbloodlumber.com)

### **New Member**

Robert C.	Gontarek
Michael	Klee
Glenn	Spencer
Steve	Nelson
Kim	Rupprecht
Nathaniel	Zenz-Olson
Mike	Mathwig
John	Pitstick
Kim	Rupprecht
Nathaniel	Zenz-Olson
Byron	Lind
John	Ashton
Kevin	Suhsen
Joe	Lindeberg
Terril	Hart
Rodney	Osgood
Gary	Sager
Darrell	Van De Wynkel
Gary	Connett
Kai	Huot-Link
Wade	Neubauer
Edward	Pulaski
Donald	Sheehan
Brian	Wanner
Vincent	Bartoletti
Ty	Black
Marty	Clasen
Nathan	Hinkle
Jesse	Knutson
Roger	Mader
Norman	Morris
Dan	Peterson
Andre	Plante
Brian	Rose
Bryan	Gellerman
David A.	Anderson
Brian	Dischinger
Tim	Hagen
Tom	Moll
Charles	Morrill
Eric	Nelson

# THE CLASSIFIEDS

## Materials

**8/4 and 10/4 Hard Maple Slabs.** All are 30" wide and 121" long. I rescued this log from being burned! They were sawn on a bandmill, dried in a vacuum kiln to 6%, and are quite flat. There was not a knot in the whole flitch. I've got 10 of these available. I'm asking \$5/bf, discount possible if purchasing more than one. Contact: [jason@jholtz.com](mailto:jason@jholtz.com), 715 557-0328

**Nemadji Woods of Sandstone Minnesota** would like to announce that we have a full assortment of hard and softwoods for purchase at very competitive prices (Ash, Maple, Oak, Basswood, Pine, Hickory and Cherry). We have both a Vacuum Kiln and D/H Kiln for drying wood. We also have a full service milling operation for custom requests, which is able to produce and replicate moldings. We are able to accommodate the needs of both the large and small wood worker. For types of wood available, pricing and other information contact Ken, Toll Free at (888) 496-5556 or (320) 245-6909 during regular business hours.

## Tools

### Tools for Sale

**Porter Cable** Table Saw. Excellent job site saw. Excellent Condition \$200.  
**DeWalt DW7461** Sliding Table for DW746 Table Saw and other cabinet saws, Excellent Condition. \$225. Contact John at 952-934-9244.

**The family of Dave Boulay**, long-time Minnesota Woodworkers Guild member and former board member, is selling all his tools. Contact Rita Boulay at 612-866-8834 for more information.

Band Saw, Delta 14" - \$395  
1" Belt/5" Disk Sander, Delta 31-080 - \$75  
Belt Sander, Porter Cable - \$50

Dovetail Jig, Leigh 31258R24 - \$228  
Dust Collector, Delta 50.179 - \$125  
Mortiser, Delta 14-6 - price reduced - \$130  
Planer, Delta 62.185 - \$735  
Router, Bosch 1161 - \$125  
Router, Stanley - \$79  
Saber Saw, Makita #4301BV - \$90  
Sliding Table, Excalibur EXSLT40 - \$300  
Table Saw, Powermatic Artisan 63 - \$495  
Work Bench, Dudco Teak - \$420

**Restored trade and collector tools** from early 1800's to 1950's. Large assortment of quality planes, chisels, saws and hand tools. Grey Wolf Antiques will provide current guild members with a 15% discount on all tools. You must present your membership card. Located at Midtown Antique Mall, 301 South Main Street, Stillwater, MN or Email: [gwa@lighthousebay.us](mailto:gwa@lighthousebay.us)

## Personal & Services

**Shop Space For Rent, Hiawatha area** in South Mpls. available part time nights and weekends 1500 square feet. Small cabinet shop with all the essentials. Rent is flexible depending on your needs. Would have full access to all tools at night and weekends. Call 612-998-5039

**Woodworking space.** 1000 sf available. The cost is 600.00 per month plus 5 hours of labor per month. The labor consists of miscellaneous woodworking tasks. Mike Veverka I can be reached by phone 651-292-4984 or by e-mail [mikeveverka@comcast.net](mailto:mikeveverka@comcast.net)

**Plane soles milled flat**, price ranges from \$12 for a block plane to \$40 for a #8. Sides can be milled square to the sole for \$15-\$20. Contact Chuck Pitschka at 952-935-0660, or by e-mail at [cpitschka@mn.rr.com](mailto:cpitschka@mn.rr.com).

**Kline Lumber Service.** Sawmilling, kiln drying, and planing. 715-247-4466 or [kline@presenter.com](mailto:kline@presenter.com)

**Woodturning - Architectural and furniture components.** Diameters up to 18" and lengths up to 104" (8 1/2 ft.) I can help with design or duplicate an original and supply the turning blank or use yours. Quantities from 1 to 100 or more. Call or e-mail Don Wattenhofer at 763-360-8282, [drwatt@usfamily.net](mailto:drwatt@usfamily.net)

**I have a bandsaw mill and will cut logs to your specifications.** I specialize in quartersawn lumber. Custom planing also available. Send e-mail to [jojomomo@redwing.net](mailto:jojomomo@redwing.net) or call Gary Miller at 1-651-388-5632.

**Portable sawmill/kiln service.** Lumber sales. Phone Randy Thompson at 952-492-5169, or contact by e-mail at [thompsonrandall@hotmail.com](mailto:thompsonrandall@hotmail.com).

**Workshop Space For Rent:** Bloomington Industrial building. Includes access to floor tools: panel & table saws, jointer, planer, etc. Call Rory King @ 952-646-0000

## SHOP SPACE FOR RENT

Artisan(s) wanted to share large space in NE Minneapolis with Furniture Designer/Maker. Other wood/furniture people would be great, but also very open to other types of work or disciplines. Includes shop and/or show space. Contact Tom at ph: 612-789-9989 or e-mail to: [thomasmenkemail@yahoo.com](mailto:thomasmenkemail@yahoo.com)

Advertising in The Classifieds is provided to members of the Minnesota Woodworkers Guild free of charge. The ads placed herein should be for goods or services that are of general interest to the crafts people who make up the membership of the guild. Ads for services will run until cancelled. Ads for tools and materials for sale will run for one issue unless renewed. For submissions, renewals and to cancel an ad, please contact Bob Bridigum, e-mail [RLBridigum@aol.com](mailto:RLBridigum@aol.com) or snail mail to 4755 Laura Lane, Shoreview, MN. 5126

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## Mark Your Calendars

### Jan. 15, 2008 7:15pm – Thrills and Spills

Join us for a night of woodworking “Thrills and Spills”. Come and enjoy some games, food, Beverages and the company of fellow woodworkers. This annual event is a lot of fun and culminates with the class “belt sander races”. Check the website in early January for more details on the sorts of challenges that await and prizes to be awarded.

**Location:** Forest Products Supply is located at 2650 Highway 61 Maplewood MN 55109.

**Directions:** To get there, take Highway 36 to the Highway 61 interchange. Go north on Highway 61 to County Road C. You’ll see Forest Products Supply on the northeast corner of the intersection. If the parking lot is full you can park on the east side of the frontage road.

**Time:** Show and Tell (**Theme: Holiday Gifts!**) at 7:15 P.M. with the program starting about 7:30.

### Feb. 19, 2008 7:15pm - Jerry Brown - Wooden Harp Making

Jerry Brown is owner and founder of Musicmaker’s Kits, Inc., in Minnesota, and author of Folk Harp Design and Construction, a 150-page manual on harp making. An admitted kit-monger, plywood soundboard pusher, and incurable do-it-yourselfer, he corresponds regularly with hobbyists who build their own musical instruments. Jerry will talk about harp making and demonstrate techniques used in the process.

**Location:** Stillwater public library, 224 Third Street North, Stillwater, Minnesota

**Directions:** To get there from the Twin Cities, drive on Highway 36 to Stillwater. Take exit 52B to merge onto MN-36 E toward Stillwater. Turn left at S Greeley St/Oasis Ave N Continue to follow S Greeley St. Turn right at W Myrtle St. Turn left at N 3rd St.

**Time:** Show and Tell at 7:15 P.M. with the program starting about 7:30.

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Check the guild website [www.minnesotawoodworkersguild.com](http://www.minnesotawoodworkersguild.com) for updates.