

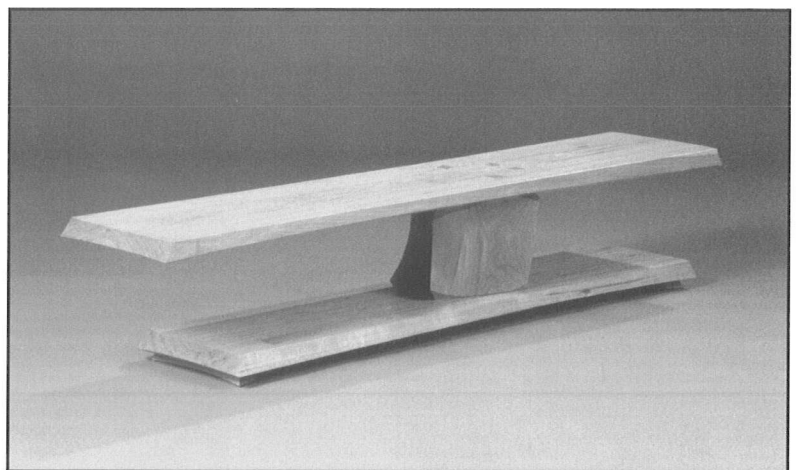
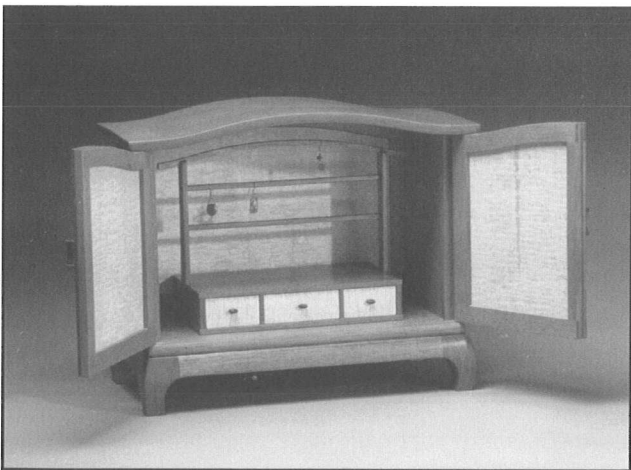
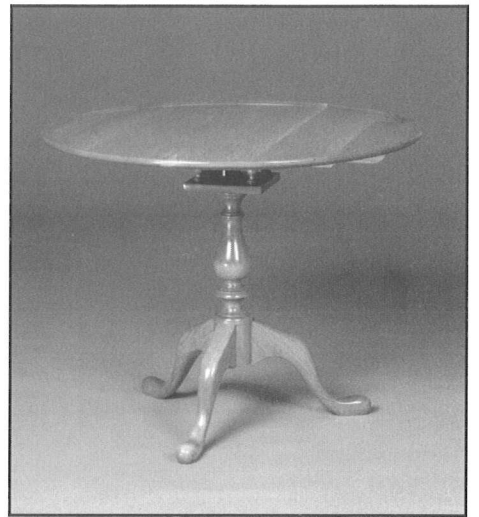
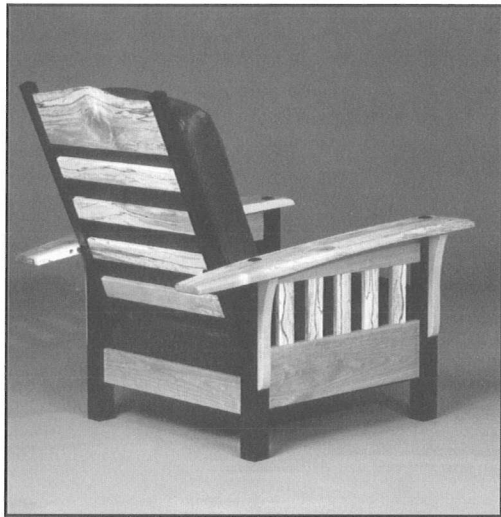
S E V E N T E E N T H



A N N U A L

*Northern*  
**WOODS**

AN EXHIBITION OF FINE  
**WOODWORKING**



**Southdale Center, Edina, MN - October 21 - 24, 1999**

**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) through a grant from The McKnight Foundation and an appropriation from the Minnesota Legislature.

## **Welcome To The Northern Woods Exhibition**

The Northern Woods Exhibition is an annual woodworking show and competition sponsored by the Minnesota Woodworkers Guild and hosted by Davlins and the Southdale Center. The show provides an opportunity for Guild members to display and discuss their craft. More importantly, it gives the general public an opportunity to view the best in high quality woodworking design and construction. The pieces on display are more than furniture. They are works of art. Enjoy the show!

Richard J. Gotz  
President, Minnesota Woodworkers Guild  
& Northern Woods Exhibition Coordinator

## **Northern Woods Exhibition Committee Members**

Thanks go to the following committee members who donated their time and effort so that this event could be a success. If you have suggestions or comments about the show or would like to help with next year's show, please contact a committee member.

Willis Bowman	Richard Gotz
Burt Levy	Jerry Lilja
Dave Looney	Peter Ribotto
Don Wattenhofer	

To view additional pieces of work from the past six years of the Northern Woods Exhibitions, please view the official website of the Minnesota Woodworkers Guild at [www.visi.com/~jzinsli](http://www.visi.com/~jzinsli)

## **SOUTHDALE**

An American Original. A Minnesota Tradition.

Southdale is pleased to host the Minnesota Woodworkers Guild's Seventeenth Annual Northern Woods Exhibition. We anticipate many positive responses from our customers who appreciate the arts.

This show displays the high level of artistic talent the Minnesota Woodworkers Guild represents. The pieces in the show are made by hardworking, dedicated artisans who appreciate the traditional skills required to work with wood. There are many factors involved in the creation of the pieces on display, and each one is unique to its own creator's personality and interpretation. We hope you will appreciate this effort as you view and admire the pieces. Your most outstanding impression will undoubtedly be that of the quality of workmanship and design which you will see throughout the show.

We thank the Minnesota Woodworkers Guild for choosing Southdale as the site for this exhibition and wish its members the best of shows and much future success.

Christopher Cummins  
General Manager  
**SOUTHDALE SHOPPING CENTER**

## Judges' Biographies

### Ken Collier

Like many woodworkers, Ken's career path is a wandering one, with a few wrong turns and some beating around in the underbrush before finding his way. He graduated from Carleton College with a degree in geology, thinking he wanted to be a college teacher. A spell of graduate work in geology at the University of Chicago cured him of that notion, but in the process, he learned some shop skills, and like many others, was inspired by James Krenov's first book. Ken and his wife fled Chicago and he set up a custom furniture and cabinet business in Minneapolis. Over the next eight years he made reproduction solid-wood furniture, kitchen cabinets, did repair work, and just about anything else a customer would pay for. One day an editor from *The Family Handyman* magazine came to his shop, looking for someone to build a desk and write about it. For the next couple years he made projects and wrote about woodworking for *The Family Handyman*, and then joined their staff as the token woodworker in a team of carpenters. During the ten years that followed, he did just about everything, from a story on clogged toilets to launching a new magazine. In October of 1998, his parent corporation purchased *American Woodworker*, and he and his family moved it to the Twin Cities. He was appointed Editor, and has been short on sleep ever since. Ken lives in an elderly house in Crocus Hill in St. Paul with his wife and two boys (his 15-yr. old attended a Northern Woods show when he was about a week old!) and he still has all of his fingers.

### Glenn Gordon

Glenn Gordon designed and built furniture in a series of small shops in Chicago for twenty years, usually just a step ahead of his landlords. His work has been exhibited in galleries and museums in Chicago, New York, St. Louis, Cincinnati, and the Twin Cities. In recent years he has focused on writing and photography of technical articles, profiles, and commentary on furniture, woodworking, architecture, sculpture, and industrial and pre-industrial design. He is a contributing editor to *Woodwork* magazine, has also written for *Fine Woodworking*, *American Woodworker*, *American Craft*, *Minnesota Monthly*, and is now working on a book on the influence of the Japanese woodworking tradition on craftsmen in the West. He has taught or spoken on woodworking and design at the Minneapolis College of Art and Design, the University of Minnesota Weisman Art Museum, the School of the Art Institute of Chicago, Columbia College of Chicago, De Paul University, and the Anderson Ranch Arts Center in Colorado.

### John Lavine

Like the old song says, "my hat it has three corners." John has been a woodworker for over twenty years, the *Woodwork* magazine editor for the last two plus years, and a father for the last fourteen months. All three vie continuously for his time; these days, however, time spent in the woodshop seems to get the short end of the stick. In the world of wood, John has worked as a carpenter, a boatbuilder, and cabinet-and-furnituremaker. In 1981, as a boatbuilder, he had the opportunity to go to Japan on a rescue and repair mission--this sowed the seeds for his later involvement with Japanese woodworking. The next year, while learning cabinetry at the local community college, he was introduced to a master temple builder from Japan who showed him a level of woodworking he had never seen before. It was a powerful experience, and he began both to study with him and to see himself for the first time making fine furniture as a career. He has spent the time since then making furniture that has tried to fuse East and West into sometimes traditional, sometimes contemporary designs. John shares a shop in the Bay area with seven other furniture makers, and he is still trying to finish a commission that is three years old.

## Michael Burgoyne

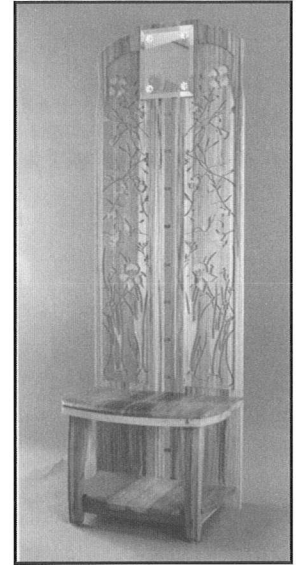
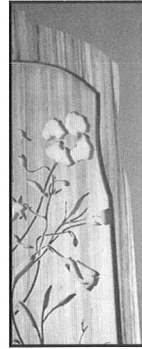
6018 Goodrich Ave, Saint Louis Park, Minnesota 55416 ~ (612) 929-6637

As a boy, Michael began “borrowing” woodworking tools from his father’s shop to build forts, Christmas gifts and model cars and boats. This all led to a passion for creating “things”. He worked through high school as a carpenter, earned a Bachelor’s and Master’s Degrees in architecture, and worked as an architect for ten years before coming full circle to his first love – woodworking. He now operates his own shop building custom furniture and artwork – things that people can’t find anywhere else. His work emphasizes the mark of the maker, things that have been touched by the builder, things that were a joy to create.

### Nº 105 ~ Hall Chair

This chair looks particularly tall and shallow. It was made to fit into the narrow intersection of two hallways. It is a place to sit before going out, to put on boots, to check the condition of your face. The inset panels, with scrollsawn flowers, are meant to be like windows, and along with the mirror, add a little depth to a tight space.

Red oak, Japanese softwood (of unknown species) and mirror  
Finished with a urethane and wax blend.  
W x 18D x 72H  
N.F.S.



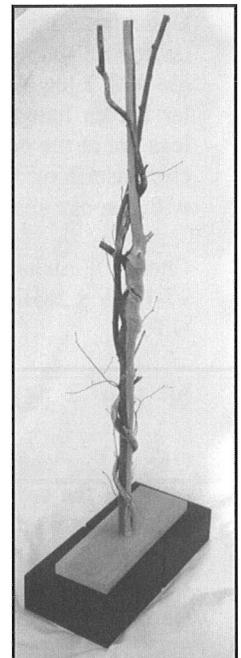
es of this scale over the years. The imagery tied with diverse, that each one can carry special meaning. The of Luke refers to the chaos immediately after Christ’s chaotic grain, and deep furrows; the cross rises out of ined precision of the laser-cut text enhances the grain. m within the flaws of the wood, making it even more

l.

### The Tree of Good and Evil

ed somewhere near the Tigris to believe that the “Garden of iver, in southwest Minnesota. whole fiasco with the tainted le carbon dating has yet to be ows that Adam and Eve were across the globe and plant themselves mption is certainly not likely. The main dilemma now is establishing just who has rightful ownership of this truly miraculous relic.

Apple Tree. Natural finish  
2W x 2D x 48H ~ Price: Inquire





## Steve Cottingham

559 McLean Street, Mora, Minnesota 55051 ~ (320) 679-0552

Steve is a woodshop teacher and part time farmer. He has taught woodworking for fifteen years and is presently teaching at the Mora High School. Steve began his woodworking with his Grandpa and his 7th grade shop teacher. In his spare time, Steve enjoys bow hunting and being with his family.

### Nº 111 ~ Somewhat Shaker Nightstands

These walnut nightstands were inspired out of NEED! My wife and I have a beautiful walnut bedroom set that my parents gave to us, except it lacked two nightstands. After umpteen years of marriage I finally took it upon myself to complete the set. Somewhere in the back of my head I remembered seeing a very simple, shaker style, pine table. I modified it by adding the bottom shelf, flaring the bottom section of the legs, & using walnut instead of pine.

Black Walnut and Red Oak. Finished with Danish oil and wax. 17-1/2W x 17-1/2D x 30H ~ N.F.S.

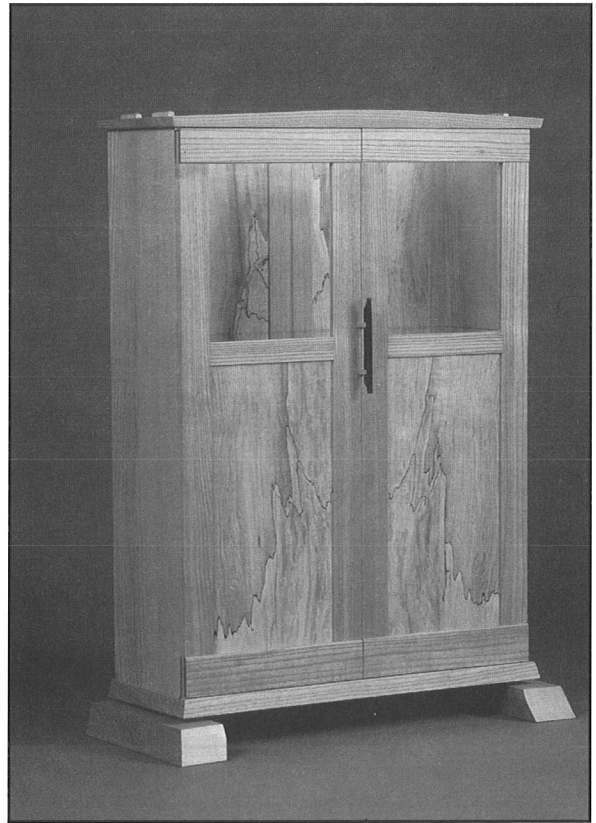
## Richard J. Gotz

415 Wedgewood Lane, Plymouth, Minnesota 55441 ~ (612) 544-7278

Rich's earliest recollection of woodworking was when, as a small boy, he visited Uncle Tom Brimstein's workshop overlooking the South Fork of Flambeau River in northern Wisconsin. Sawdust and shavings were knee deep and even higher near the walls like drifted snow. Although Tom is gone, his hand carved maple and oak leaves adorn hundreds of framed deer racks scattered in homes, resorts and taverns around northern Wisconsin. Rich feels that his uncle is responsible for his enduring enthusiasm for the craft. Rich is a software engineer for the Siemens Power System Control company and is currently working on the Hydro-Québec Project in Montreal. Rich is president of the Minnesota Woodworkers Guild and coordinator for the Northern Woods Exhibition.

### Nº 112 ~ A Great Horned Owl Cabinet

Stand back a few feet, squint your eyes and tilt your head. Can you see the Great-Horned owl with his tufted ears, black nose, feet, feathers (spalted maple) and big bright eyes? I wish I could say that I started off with that detailed design for this owl cabinet but it occurred perhaps subconsciously since my wife and I are fond of owls. A design goal for this piece was to have book matched doors that carried on through the glass to the back panels of the cabinet. In addition, I tried to include just the right amount of detail to invite the viewer to take a closer look. Aside from the spalted maple panels, the highlight of the cabinet is the unique handle, - not the style, but the material from which it is made. This handle is a unique piece of English Brown Oak, buried for 2000 years on the shores of the Thames River in what is now London. According to the archeologists that excavated the site in 1995, the Romans cut three hundred year old trees in 63AD and built an abutment for a bridge over the river. Eventually, silt settled over the bridge abutment and the river changed course preserving the wood for two centuries so that woodworkers at the threshold of the third millennium could accent their furniture with small pieces. Though waterlogged and darkened with age, the timbers are so well-preserved that the marks of the Roman builder's tools are still visible. For more information, please refer to Fine Woodworking, December 1996, No. 121, page 126. When you open this cabinet, you are touching a piece of wood that was a fledging sapling Oak tree perhaps 300 years before the time of Jesus Christ.



Ash, Spalted Maple, Hard Maple, and "Romanized" English Brown Oak  
Finished with shellac, wiping antique oil, and beeswax. 18W x 8D x 28H  
This piece N.F.S. (commissions \$2000)

## Karl D. Johnson

2084 Niles Avenue, Saint Paul, Minnesota 55116 ~ (651) 690-3829 (H) or (612) 951-5243 (W)

Karl enjoys woodworking as a hobby and creating furnishings for his home. He has found great satisfaction in completing technically challenging projects that improve his craftsmanship skills and knowledge of woodworking. Karl makes his living in the field of manufacturing engineering and works in a precision metal machining factory for Honeywell, Inc.

### Nº 116 ~ Triangle End Tables

When a chair is placed in a small room at an angle to a sofa or wall, a triangular space is created. Traditional rectangular or square end tables just do not fit uniformly. What is required to fit this space nicely is a triangle end table! Faced with this challenge at home, I started with a straight sided, equilateral triangle table design with functional legs. This had a high boredom factor and begged for modification. The design evolved into a triangular, three-tier end table with curved triangular legs. Each tier has sides with five foot radii, canted back to be tangent to the sweep of the legs. The top was secured to the legs by triangular mortise and tendon joinery. The lower levels are joined to each leg by spline filled mortises. Without the luxury of straight sides, fixturing was necessary for each cut. These fixturing points are now pinned and can be viewed under each level. This design proved to be quite challenging to make and is shown here today.

Cherry. Finished with a wipe on oil-urethane varnish and wax.  
16D x 18-1/2W x 23H  
N.F.S.



## Kevin Groenke ~ Wellmade Furniture

3816 16th Avenue South, Minneapolis, Minnesota 55407 ~ (612) 729-0359

Kevin is fortunate (most of the time) to have woodworking as both a vocation and a hobby. Kevin instructs students in the safe and effective use of the workshop in the College of Architecture and Landscape Architecture at the University of Minnesota. When time and student interest permits, Kevin will gladly delve into topics more interesting than safe machine operation. Given the opportunity, Kevin prefers to instill the student-come-apprentice with knowledge of furniture design, hand tool methods, fine vintage tools and the hydrosopic nature of wood. Kevin takes on commissions through his one-man firm dubbed: *Wellmade Furniture*.

### Nº 117 ~ A Pair of Shaker Tables

This exploration of the Shaker style was necessitated by the discovery of a discarded, decrepit, solid cherry desk. Being inappropriate for my usual work in the Arts and Crafts style of Gustave Stickley and The Roycrofters, this cherry required a different course. The dimensions were determined largely by the found stock, the proportions modeled in scale prior to construction. Single pieces of stock were cut and rejoined to construct the drawer fronts and aprons. The

finely tapered legs and undercut tops give these pieces a lightness and elegance that transcends their previous form. The half blind dovetail joints on the drawer boxes were hand cut and the entire piece was hand scraped.

Reclaimed Cherry  
Finished with oil and wax.  
41W x 20D x 21H  
20W x 17D x 30H  
\$900 per pair



## **Edward Krause**

2240 10th Avenue, Baldwin, Wisconsin 54002 ~ (715) 684-3852

Based in western Wisconsin, Ed employs his art school and carpentry background to making functional objects in wood. He is a member of the Xylos gallery in South Minneapolis and welcomes commissions.

### **Nº 121 ~ Light Vessel**

The design of this torchiere was inspired by lines and shapes seen in watercraft, trees and flowers, with themes repeating throughout the piece.

Padauk, Walnut, Maple, and Wenge. Finished with hand-rubbed polymerized linseed oil. 31W x 15D x 73H ~ \$880

## **Paul O. Lee**

3240 Pillsbury Avenue South, Minneapolis, Minnesota 55408 ~ (612) 825-6517

Paul's background is art, having studied both in Minnesota and New York City. To support his art habit he worked as a carpenter and eventually became interested in building furniture. From 1988 to 1990 he studied 18th Century cabinet and furniture making at The North Bennet Street School in Boston, successfully completing the course requirements and graduating in June, 1990. Paul shares a shop with others at the 4th Street Guild in Minneapolis. Paul welcomes commissions.

### **Nº 122 ~ From the Depths of the Dumpster Came Forth ...**

This piece was inspired by both the beauty of the magnificent grain silo buildings all along the railroad tracks in North East Minneapolis—and the intense beauty of wood scraps carelessly tossed away by other woodworkers, which I have been collecting for a year and a half. All the wood in this piece is a result of my dumpster diving in Kenwood, Northeast Minneapolis, South Minneapolis and from the dumpsters of three different cabinet shops around the cities. I also got some pieces from the dumpster at Youngblood Lumber and spalted alder from a beach near Seattle Washington.

Mahogany, Walnut, Ash, Soft Maple and Pine. Finished with recycled paint, etc.  
Roughly 36W x 96L x 60H ~ Price: Inquire

## **Burt Levy**

*Studio L*, 3204 South Fremont Avenue, Minneapolis, Minnesota 55408 ~ (612) 823-4533

Burt is a self-taught woodworker who started his first shop, Treeborn Creations in 1972. His range of work included reproduction and original contemporary furniture and casework along with some turning, carving, refinishing, and restoration. In 1976 he merged with another shop, Woodsmith, which they continued to operate until 1982. Burt then went on to consult with a number of shops in the area for about four years. While consulting, he also developed his skills as an architectural and commercial photographer. He worked exclusively in this new profession until three years ago when he once again hung-out his shingle as a woodworker. He is happily working these days as both a photographer and woodworker.

### **Nº 123 ~ Counter Height Chair**

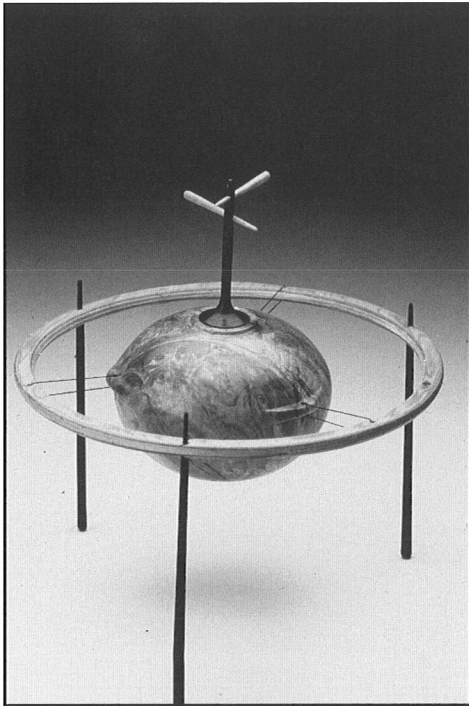
The inspiration for this chair lies somewhere between Arts and Crafts and Art Nouveau. I have always been attracted to the lighter designed pieces in Arts and Crafts furniture and the sinuous curves and tension of Art Nouveau. This chair is my first attempt to bring together some of these elements in a pleasing and graceful form. After the initial shaping, it was quite pleasant to get away from the machines. The seat was first roughed-in with an Arbortech woodcarver which is a freehand carving blade on an angle grinder. It's an exciting tool to use with the constant threat of turning your piece into firewood in an instant. Final seat shaping was then done with gouges, planes, and curved scrapers. The legs, rungs, back spindles and back were first pattern shaped to maintain consistency. The remaining curves and transitions of these parts were then worked by hand with carving tools, files, and scrapers.

Walnut and Bubinga. Finished with oil and urethane mixture.  
17W x 17D x 37H ~ Price: Inquire

## Craig Lossing

*Woodturning Studio*, 47 Fairmont Drive, Lino Lakes, Minnesota 55014 ~ (651) 785-4194

Craig is a professional woodturner whose award-winning work is sought after by fine galleries and knowledgeable collectors. His creations range from organic forms and visionary vessels to whimsical toys and functional objects. He is a recognized master in his medium and offers his work to the public through acclaimed juried art fairs and select prestigious galleries. Craig shares his vast knowledge and creative techniques with others through hands-on workshops and lectures and by writing 'how-to' articles for national magazines. Craig resides with his wife and three children in the town of Lino Lakes, Minnesota, just 20 miles north of Minneapolis.



### Nº 127 ~ Suspended Vessel

This object is made from a Maple Burl vessel and Ebony legs. All parts made on the lathe and then the vessel was supported by strings in a plywood circle. The legs and strings were placed equidistant on the circle. A fun little vessel. I enjoy making the parts and then assembling my vessels.

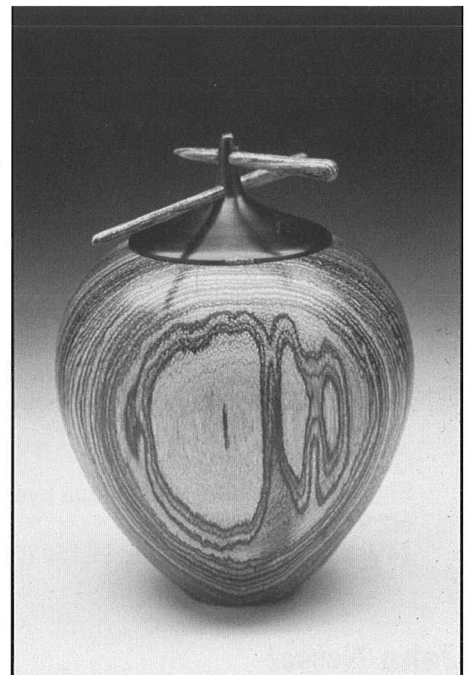
Maple Burl and Ebony  
6Dia x 9H  
Price: Inquire

### Nº 128 ~ Mystery Box

This container is small to hold something, but what thing? The key is to put it on the shelf for six months, check back and see what you put in it. A mystery box. The creative process is fun. One moment you make a hollow vessel, the next a cover has been placed on top with two intersect-

ing spears. Motion has been added to a stationary object and a new creative identity is born.

Bocote and Ebony spears, 2Dia x 3H  
Price: Inquire



## Michael J. McGlynn

501 1st Avenue N.E., Minneapolis, Minnesota 55413 ~ (612) 929-7169 (H) or (612) 331-1739

Michael Mc Glynn owns and operates "Michael J. Mc Glynn Handcrafted Custom Furniture". He is a professional woodworker who specializes in furniture designs of the early 20th century.

### Nº 129 ~ Purcell & Elmslie Style Table Lamp

This design was adapted from a Purcell and Elmslie designed chair.

White Oak and paper. Finished with a stain and catalyzed lacquer finish  
17W x 17D x 19H  
N.F.S.



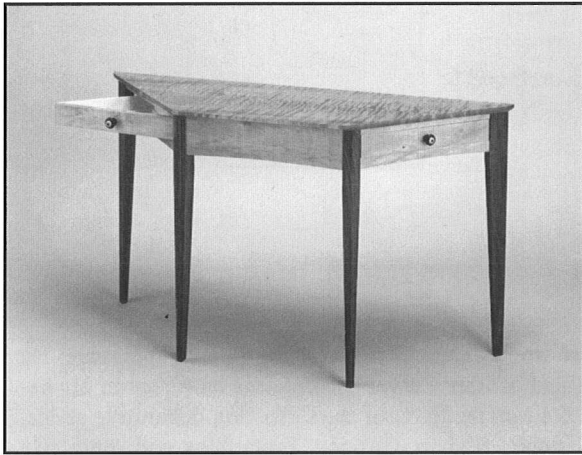
## John Morris

16798 Hanover Lane, Eden Prairie, Minnesota 55347 ~ (612) 949-8709

John is a cofounder of a technology services company that has been in business for three years. Prior to the companies founding, he was a partner in an international accounting and consulting firm. John has been building furniture for 5 years though he has had an interest in the art and craft of furniture making for many years. His father has built furniture for many years and continues to this day. John finds that the pursuit of creating usable pieces that encourage one to be surprised and delighted to be the ultimate goal creating his furniture.

### Nº 132 ~ Dee's Vanity Table

I designed this piece for my mother-in-law (Dee) after she and my father-in-law had recently moved into a new home. Dee had become used to using a built-in vanity in her old home and her new home did not have one. I designed this vanity to fit an empty space along a wall in her new bathroom. The table's drawers pivot from the sides so that the contents are accessible while Dee is using the table.



Walnut, Maple, Curly Maple, Birch.  
Drawer pulls of Ebonized Wood and Brass.  
Finished with aniline dye stain, boiled linseed oil, padded shellac, and beeswax.  
16W X 49LX 29H  
N.F.S.



## Chuck Pitschka

12425 Pioneer Road, Minnetonka, Minnesota 55343 ~ (612) 935-0660

Woodworking is so enjoyable! It is the perfect hobby for Chuck as it allows him to be somewhat creative and it requires a certain amount of discipline and patience. The hours just seem to melt away while Chuck is working with wood.

### Nº 133 ~ Cherry Bowl

The goal for this project was to see how deep a bowl could be produced with a half cherry log.

Cherry. Finished with tung oil.  
13W x 6-1/2H  
N.F.S.

## Sid Nystrom

996 Glen Paul Court, Shoreview, Minnesota 55126 ~ (651) 483-9867

Sid is an amateur woodworker and hobbyist. He is self-taught, except for a wonderful class last Spring taught by Tom Caspar entitled "The Unplugged Workshop." This was a course on hand tool use and techniques. When not woodworking, Sid is employed as a software engineer and consultant.

### Nº 138 ~ Trestle Dining Table

This piece was designed to satisfy my wife's desire to have everyone sit around the same table at those big Thanksgiving and Christmas family gatherings. This table extends to 128 inches with the addition of four leaves. Storing extra table leaves in a closet or under a bed is always a hassle, so this design conceals them under the table when not in use.

Black Walnut with Ebony accents. Oil and Urethane finish  
80L (extends to 128L) x 42W x 30H ~ N.F.S

## Ross S. Peterson

12066 Whitetail Lane, Hanover, Minnesota 55341 ~ (612) 498-7911

"For no readily apparent reason", Ross began pursuing woodworking "seriously" in 1990, building pieces for his home, family, and friends. As time went on, it became evident that if he really wanted to get serious about the craft, he would have to do something about that time consuming "day job". So, in 1997, after almost twenty years in the construction industry as an ironworker, he decided to make the switch to full time woodworking. Ross now designs and builds furniture at his home in Hanover, Minnesota. His work has been exhibited in juried shows and galleries across the country and can be seen locally at Xylos Gallery at 50th & Xerxes in South Minneapolis. Commissions are welcome.

### Nº 139 ~ Deskus Decapodus with Chair

Sporting only eight legs, this desk and chair combination is still a couple of legs short of being a true "decapod," but to my eye it still looked "crab-like" enough to suggest the title. The desk began with a desire to showcase some beautiful bubinga planks I had acquired. It's a pretty standard writing desk form with a few curves thrown in for interest. In designing the chair I tried to minimize the mass, especially in the back, so it would not overpower the desk. At one point I even considered a stool – definitely minimalist. But while pondering that idea, I realized that one needs something to sit back and ponder against, so I returned to the minimal back scenario. Now, with all the proper concerns addressed, the chair still upstages the desk whenever they're shown together. Both pieces utilize mortise and loose tenon joinery throughout. The desk top is shop sawn veneer over medium density fiberboard. The chair back is a five-ply bent lamination of padauk and bubinga. The chair seat is leather and foam over a bent laminated plywood seat blank.

Bubinga, Padauk, Cocobolo  
and leather

Desk: 24D x 48L x 30H

Chair: 20D x 22W x 36H

Finished in polymerized linseed  
oil and beeswax

Desk \$5,000 ~ Chair \$1,500



## Cecilia Schiller

619 East 32nd Street, #3, Minneapolis, Minnesota 55407 ~ (612) 825-7714

Cecilia began creating and performing with puppets and masks of papier-mâché in 1983. In 1982 she began studying woodcarving with master carver Konstantinos Papadakis and since then has carved them from wood. There is something truly enchanting about carving puppets and masks in wood. When she carves, she connects with the life force that once pulsed through the tree, brings it to the surface, and rebirths it in a new form. In puppetry and mask work, one magically brings inanimate objects to life. Wood is an inanimate object that was once living. For Cecilia, it's a logical and perfect marriage of medium and art form.



### Nº 143 ~ Crown Mask with Headdress

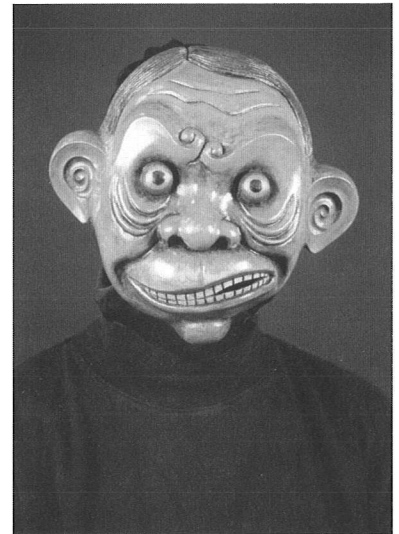
This piece was inspired by the faces on a very impressive set of throne chairs from Borneo. This mask is carved entirely by hand.

Basswood. Finished with aniline wood dyes, varnish and raffia.  
5-1/2D x 6-1/2W x 11H (3' with raffia headdress)  
N.F.S.

### Nº 144 ~ Monkey Mask

When I designed this mask, I wanted to play with repeated design elements, hence the repeating spirals and circles. The monkey is a clown and a trickster; he is used to teasing the audience. This mask was carved entirely by hand.

Basswood. Finished with aniline wood dyes and varnish. 4D x 10W x 10H  
N.F.S.



## Bill Siggelkow

5815 Sumac Lane NE, Rochester, Minnesota 55906 ~ (507) 282-3970

Bill has been building furniture and enjoying woodworking for most of his life. Since retiring from IBM, he has become more serious about the craft. He attended Peter Korn's Center for Furniture Craftsmanship in Maine and has attended several local courses. He sells candleholders in several galleries from California to the Carolinas and at Davlins in Minnesota. He does commission work and has been busy building furniture for family. Bill loves highly figured woods and hand tools, although the two seldom seem to get along! He admires the styles of Krenov and Maloof. Commissions are welcome.

### Nº 145 ~ Curly Cherry Cabinet on Stand

This piece was driven by the love of curly cherry and the desire to go crazy cutting dovetails by hand. All fifty-two dovetails in the case and drawers were done by hand while the sliding dovetails were done with machines. The final prep was done with hand scrapers and scraper planes. There is very little sanding. The stand is done with hand planes, spoke shaves and scrapers. The fitting of the drawers was a compromise between tight fit and practical allowances for seasonal variations. Because I intend all my pieces to be used, I used a hard, durable finish that can be easily repaired if necessary.

Curly Cherry. Finished with polyurethane. 8D x 13-1/2W x 50H ~ Price: Inquire

## **Thomas R. Schrunk**

3108 32nd Ave NE, Minneapolis, Minnesota 55418 ~ (612) 788-3328

Tom began doing parquetry veneer artwork in 1995 and had his first public showing at the International Gallery of Contemporary Art in Minneapolis in November 1996 through January 1997. He was a "featured attraction" at The Boat Show in the Metrodome and displayed ten foot and sixteen foot wooden fishing boats with inlaid designs including life size game fish. Tom founded Northern Hardwoods Framing in 1980 and supplies specialty framing materials to the stained glass trade. Tom also performed poultry extension work for the Peace Corp in India from 1963 to 1965. He is currently leading the Art Wood Division at Aaron Carlson Corporation. Each of these pieces is an exploration of something new for me personally.

### **Nº 149 ~ Cherry Tree: An Abstract Image**

The "Cherry Tree" is the creation of an image using grain direction to direct the wood's natural luminosity. The image exists in refracted light only. It is manifest primarily when walking past the piece. Lighting is of prime importance for success viewing of the piece.

Figured Cherry veneer  
Finished with spray catalyzed lacquer  
48W x 96H  
\$3200

### **Nº 150 ~ Guardian: A Knight in Armor taken from an English Bronze**

The Knight panel is a combination of marquetry and parquetry. The knight image in marquetry is visible and quite literally formed, while on a parquetry background of squares of my "fountain" pattern. The image is frontal, and the background hieratic and formal. Bilateral symmetry is used to further build the stature, with the darker tones of the background making the lighter tones of the figure to advance toward the viewer. This panel is intended to be the guardian of the door.

A variety of veneer  
Finished with catalyzed lacquer  
42W x 96L  
\$2950.

### **Nº 151 ~ Nightstand with Hidden Compartment**

This piece uses standard veneering procedures, pressing veneer over a core. To minimize the differential between Birdseye veneer faces and Birdseye lumber edges, the core is first edged in lumber stock and then veneered, allowing the pressed veneer to be routed and sanded, revealing the lumber beneath it. The interior of the piece is 22 ct. gold leaf, giving an especially reflective and glowing interior when the door is opened. The compartment on the top is intended to be overlooked.

Maple, Birdseye Maple veneer and Sapele veneer  
Finished with catalyzed lacquer  
14W x 14D x 14H  
\$700





## Don Taylor

51280 Holiday Road, Deer River, Minnesota 56636 ~ (218) 246-2303

Don is a veteran of the Korean War who took up woodworking for therapy for severe PTSD resulting from the war. He spent many years building upholstered furniture and began experimenting with original design furniture making in the early 1990's. By 1996 Don began feeling good about his work and wrote a letter to First Lady Hillary Clinton about designing and building a rocking chair for the President. On July 2nd, 1996, Don received a call from the White House to start the project. The chair was constructed in October 1996 and personally delivered to Washington, D.C. It was somewhat disappointing that the chair could not be delivered directly to Bill Clinton but instead it had to be taken to Bolling Air Force Base to be x-rayed. Don considers himself to be one of the best designer/craftsman of functional furniture in American today. He has created a type of furniture that totally eliminates the need for mortise and tenon joinery.



### Nº 155 ~ Hall Table

This table is made of bocote with the mosaic section in the center of walnut and hard maple while the edge stripping is walnut and maple. The pedestal base is walnut, butternut and maple veneer.

Bocote, Walnut, Hard Maple, Butternut and Maple Veneer  
Finished with a wipe on polyurethane  
15W x 50L x 30H  
N.F.S. (commissions only)

### Nº 156 ~ Indian Serenade Night Stand

This table has padauk, in the three dark colored sections. The mosaic section is of cherry and hard maple while the edge strip is cherry and maple. The leg section contains lacewood. My goal in designing these two tables was to devise a way to create table tops that would eliminate the problem of warping and checking as much as possible by gluing 1/8" to 1/4" thick solid stock to a plywood or open frame substrate.

Finished with a wipe on polyurethane  
24W x 24D x 24H  
This piece N.F.S. (commissions only)



### Nº 157 ~ Night Stand

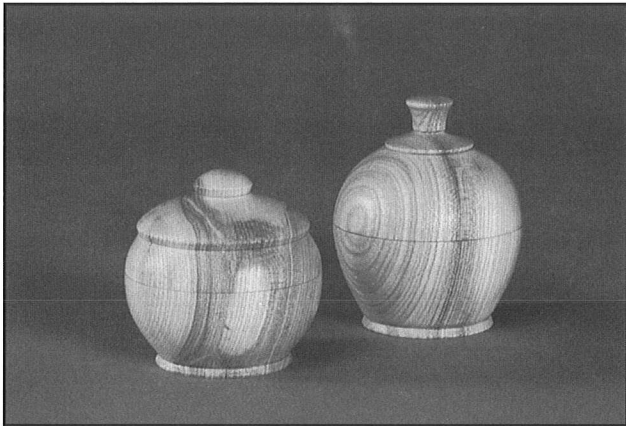
This table is a Mission style table with slats of padauk while the top consists of padauk and a mosaic section of oak and walnut

Padauk, Walnut, and Oak  
Finished with a wipe on polyurethane  
20W x 20D x 31H  
\$400

## Mel Turcanik

P.O. Box 427, Kasson, Minnesota 55944 ~ (507) 634-7570(W) (507) 634-4986(H)

Mel has been doing various types of wood working for about fifteen years, first as a hobby, then more-or-less full time off and on (artists can be that way.) He started with furniture and small craft items and then discovered the lathe. Since then his work has become almost exclusively turned. Sculptural pieces and work that emphasizes the natural beauty of the wood are his favorites. Mel is the President of the Minnesota Woodturning Association and a member of Southeast Minnesota Visual Artists where he is an exhibitor in their Rochester Minnesota gallery.



### Nº 161 ~ Pair of Turned Boxes

These came from trees on property owned by one of the members of the Minnesota Woodturners. My thanks to John Magnussen. The logs have air dried in front of my shop for about two years.

Hackberry.

Finished with wiped shellac, oil and wax

3Dia x 3-3/4H

\$170 for the pair

### Nº 162 ~ Box of Tops

This box with a screw thread lid is in the shape of a spin top and contains forty-one small hand turned and painted tops within. This is inspired by the work of Bonnie Klein who has instructed me in the techniques and manufactures the lathe equipment I use for small scale work. I have recently learned that the painting technique I use is similar to traditional techniques used in Japan for hundreds of years. Except for the screw threads, which are cut by a cutting wheel and a lead screw, all turning, painting and finishing is hand done.



Hard Maple and a variety of other woods. Finished with shellac and wax over artist watercolor paint.

2Dia x 3-1/4H ~ Price: Please inquire

## Greg Wolsky

10117 Johnson Circle South, Bloomington, Minnesota 55437 ~ (612) 835-8989 (H)

Greg is a lawyer, woodcarver and avid antique woodworking tool collector.

### Nº 163 ~ Medallion: "Antique Tools Bought & Sold"

The design of this piece was inspired by the logo on a knob of a 19<sup>th</sup> century woodworking plane in my collection.

Basswood. Finished with polychromed. 18Dia. \$950

## Peter Wykes

16021 Pilar Road North, Scandia, Minnesota 55073 ~ (651) 433-3286

Peter has returned to building furniture and cabinets after nearly two decades working in other fields. He has an abiding interest in craft, going back to his schooldays when he built his first guitar. In time, he found himself working in a cabinet shop, where he had his first experiences building furniture, providing pieces for interior designers, architects and private clients. Those early years building furniture taught him valuable lessons in patience and attention to detail, lessons that aided him in other careers. In recent years Peter has worked in the theater, as Prop Master for the Minnesota Opera, and as Property Craftsman for the Guthrie Theater. He was previously with the Science Museum of Minnesota, where he designed exhibits and built casework. Earlier still, with a BFA in Stage Design from the University of Minnesota, he worked as a free-lance designer and technical director for theaters throughout the metro area, in North Dakota, and in Texas. Peter never forgot the satisfaction that comes from cutting a snug, clean mortise-and-tenon, or the pleasure he felt at finding that perfect book-match within a plank of lumber. He has now returned to full-time cabinetmaking, having learned that no matter the walk of life, it all boils down to joinery - to putting two things together, making it look good, and making it last.

### Nº 167 ~ Hall Table

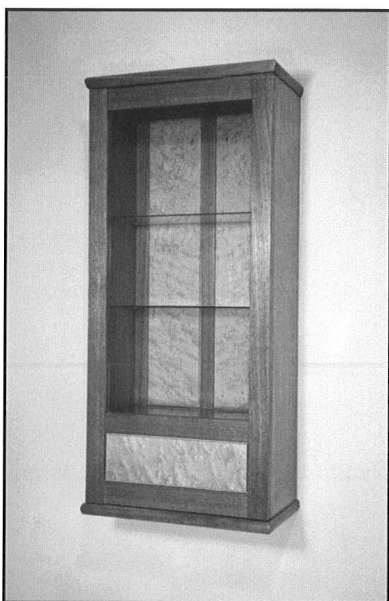
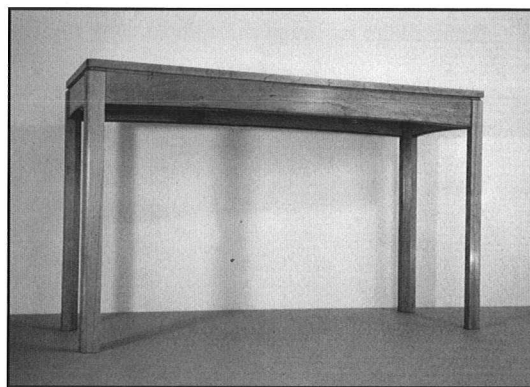
This piece was designed “empirically.” In other words, as I went along. This involves many decisions and adjustments, as well as occasional discards and re-starts, as the project proceeds. But such an approach is a pleasant change of pace from building from a blueprint, and gives one the opportunity to design in three dimensions. I began with a parson’s table-type image in my mind and wanted to keep it simple. I think there is a dichotomy in cherry. It lends itself beautifully to rich ornamentation and carving. But if, like me, you are no woodcarver, cherry also allows for simplicity in line. This, however, requires restraint and aptness of ornamentation. This translates to a lot of time spent staring at rough shapes, deciding what detail will best set off the top, deciding what line to give the leg, striving all along against any overstatement. As the piece takes shape, it may be necessary to take another thirty-second off the leg, or to arch the stretcher another sixteenth of an inch. The result, hopefully, is a degree of balance and correctness of detail, arrived at through a mixture of surprise and discovery.

Cherry and Walnut

Top finished with padding lacquer and carnauba wax. Rest finished with carnauba wax.

28-½H x 46W x 16D

Price: \$790



### Nº 168 ~ Showcase Cabinet

I have built other small cabinets similar to this one, all of them in oak and ash. This time I began with a piece of bird’s-eye left over from another project; I re-sawed it, thought it booked nicely, and imagined it at the back of a showcase cabinet. As the piece was composed, it occurred to me that dividing the two halves of maple with a strip of cedar would magnify the booked figure in the maple. The cedar was chosen as a direct contrast to the maple. Its soft, understated grain provides a quiet frame for the bird’s-eye. This cabinet is small, and is meant for the display of small treasures. I enjoy working at this scale, in part because dimensions and proportions become quite exacting, in part because my tools are best suited for small-scale work. Moreover, my shop is small. Having built whole kitchens at a time in my cramped quarters, it is a pleasure occasionally to build a smaller piece and have a little room to spread out.

Spanish Cedar and Bird’s-eye Maple

Finished with paste wax

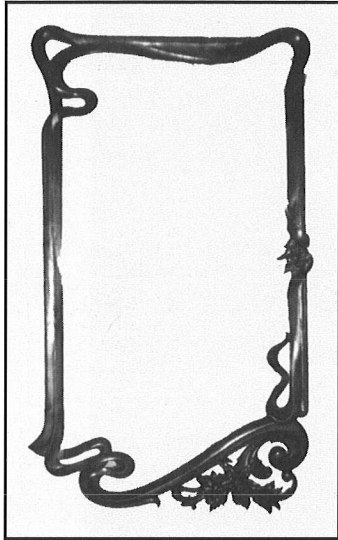
13W x 7D x 29H

Price: \$360

## Leonid Zakurdaev

1351 East Maynard Drive, #513, Saint Paul, Minnesota 55116 ~ (651) 699-4237

Leonid was born in Russia. He graduated from Scroganov Art School in Moscow and worked as a restorer at the world famous Tretyakov Gallery. He also performed restoration work at numerous churches. Leonid's works are unique and crafted with an outstanding quality. Creating designs for furniture and other interior items, Leonid works with all sorts of wood in any style. As a member of the International Federation of Artists UNESCO, he took part in many exhibitions all around the world. He is know around the world as a high class artist.



### Nº 171 ~ Frame with Mirror

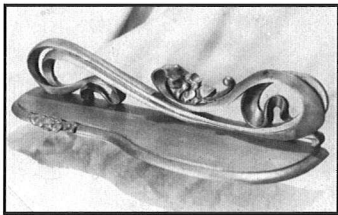
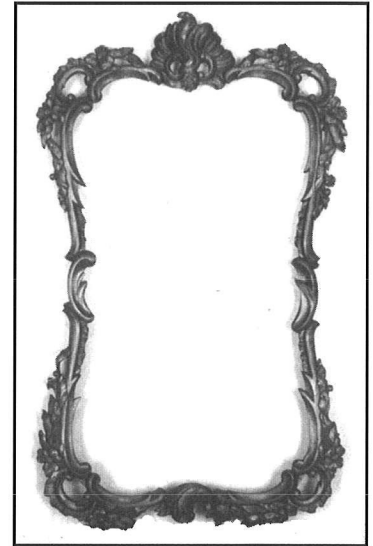
This frame is designed in Russian Baroque style.

Basswood. 28W x 2D x 48H ~ N.F.S.

### Nº 172 ~ Frame with Mirror and Shelf

This mirror and shelf set was designed and carved in the Art Nouveau style.

Basswood.  
Mirror: 23W x 2D x 39H  
Shelf: 28W x 9D x 8H  
N.F.S.



### Nº 173 ~ Candle Stick Holder

Basswood  
Finish with stain and spray lacquer  
8W x 4D x 17H  
N.F.S.



### Nº 174 ~ Floral Medallion

Basswood. Finished with stain and spray lacquer.  
18Dia x 1D ~ N.F.S.

### Nº 175 ~ European Scene

This piece is a bas-relief carving in maple.

Maple  
14W x 19H  
N.F.S.

### Nº 176 ~ Screen Frontispiece

Basswood. Finished with stain and spray lacquer. 20L x 1-1/2D x 8H (four piece set) ~ N.F.S.



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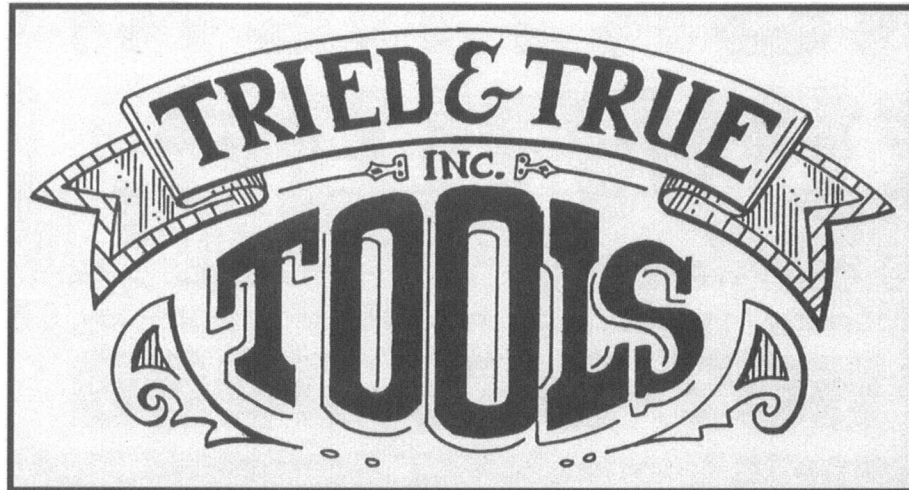
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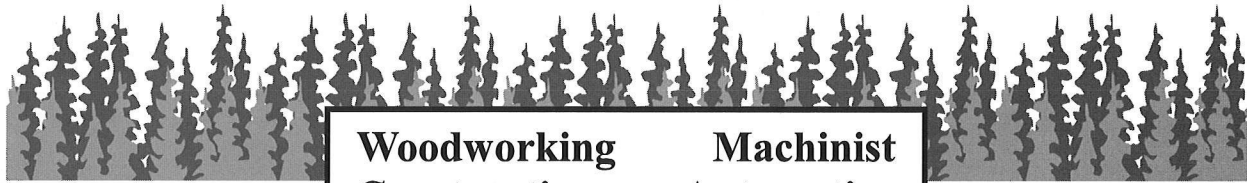
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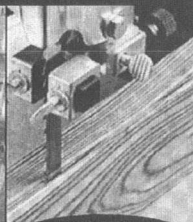
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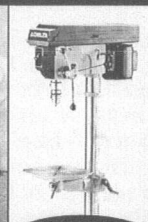
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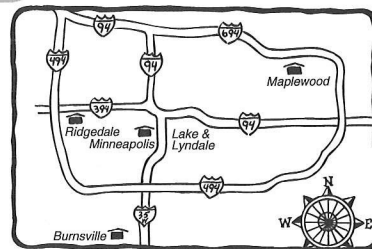
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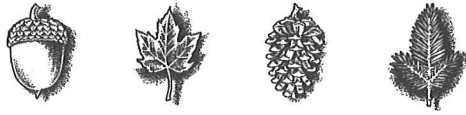
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