

N I N E T E E N T H



A N N U A L

Northern

WOODS

AN EXHIBITION OF FINE

WOODWORKING



Southdale Center, Edina, MN - October 18 - 21, 2001

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 through a grant from The McKnight Foundation and an appropriation by 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

Many 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	Chase DeForest	Richard Gotz	Craig Jentz
Burt Levy	Dave Looney	Chuck Pitschka	Thomas Schrunk
Dwight Speh	Timothy Vignos	Don Wattenhofer	Jeff Zinsli

To view additional pieces of work from the past seven years of the Northern Woods Exhibitions as well as our Members Gallery, please view the official website of the Minnesota Woodworkers Guild at www.MinnesotaWoodworkersGuild.com

SOUTHDALE

An American Original. A Minnesota Tradition.

Southdale is pleased to host the Minnesota Woodworkers Guild's Nineteenth 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

"Everybody loves a critic" so the saying goes. It certainly seems easier to judge a woodworking piece than build it but we have learned to highly respect the three judges whose responsibility it is to critique more than seventy pieces in a eight hour span, write thoughtful critiques on each, and decide on thirteen award winners. Not an easy task! We are pleased to announce the trio of judges for the 2001 edition of the Northern Woods Exhibition:

Dan Cramer, Cramer Studio, Inc.

Dan has managed his own industrial design studio for twelve years taking initial concepts into scale models and full-size working prototypes. He has designed and developed production furniture for public spaces as well as one-of-a-kind pieces for individual clients. Dan's designs include numerous chairs and accessories that are currently produced by Touhy Furniture and Herman Miller. He has won two Institute of Business Design Awards and he is represented in the permanent collection of the Cranbrook Museum of Art. In addition to numerous other awards, his work has been published internationally and exhibited in New York, Chicago, Los Angeles, Tokyo, Minneapolis, and Bloomfield Hills, Michigan.

Dan has been involved with a number of teaching experiences. He has been invited as a guest lecturer at the Minneapolis College of Art and Design from 1982 to the present. His lecture topics have included; *Experimental Industrial Design, Furniture Design, and Visual Studies*. His *Industrial Design Seminar* introduces a process which encourages a search for design vocabulary in the personal interpretation of cultural objects and rituals. He has been a visiting faculty member at Wentworth Institute of Technology, Boston, MA and Huzhong Institute of Science and Technology, Wuhan, Hubei, Peoples Republic of China.

Earl Gutnik, Art Director, Minnesota Historical Society

With more than twenty years as Art Director of the Minnesota Historical Society, Earl Gutnik has earned numerous awards in the exhibits field. For the past ten years he has directed the work of design teams at the new Minnesota History Center. This work includes supervising ten designers and coordinating communication between them and the curatorial and production units.

Earl has art directed and designed ten major gallery exhibits on topics ranging from fine art to Native American history and everyday household objects. He currently oversees exhibit design for more than twenty historic sites across the State including the new Mill City Museum that is scheduled to open next year on the Minneapolis river front at the foot of St. Anthony Falls. Many of the projects that Earl has directed have led to national awards both for himself as well as the Minnesota Historical Society.

Personally, Earl has developed a discerning eye as a collector of mid-century art and functional designs in furniture and other domestic objects, both useful and decorative. His primary interest in furniture focuses on post 1950s Danish Modern and Scandinavian designs. He also provides interior design guidance for functional spaces at the Minnesota History Center as well as for private residences.

Dean Wilson, Associate Professor of Design, Minneapolis College of Art and Design

Dean has been producing furniture with an emphasis on laminated wood and welded steel for the last twenty years. His never ending quest to produce an interesting piece using both unusual and common, everyday materials challenges his ability to creatively finish them. His expertise spans many disciplines such as wood fabrication, wood carving, clay and plaster mold making, fiberglass lay-up, resin casting, brazing and welding. His style is unmistakably his own ranging from contemporary and fantasy to adaptation of historical styles.

Besides functional furniture, his love of creating spills into sculpture with an emphasis on laminated wood and welded steel. Again, his far reaching range of mediums and techniques is evident in the pieces he builds: wood fabrication, wood carving, clay and plaster mold making, fiberglass lay-up, resin casting, brazing and welding (gas, arc, tig, mig) in aluminum, mild and stainless steel, brass, bronze and copper, kinetics (electronic and mechanical)

Dean has been employed at universities and colleges in Minnesota and Wisconsin since the mid '60s and is currently an Associate Professor of Design at the Minneapolis College of Art and Design (MCAD) in Minneapolis. He has shown his work in over 30 group shows and many one and two person shows throughout the country. He has designed and built a variety of museum exhibitions here and in Europe.

Duane Botilla

7109 65th Avnue North, Brooklyn Park, MN 55428 ~ (763) 535-8424 ~ DBottila@aol.com

Duane started working on canes in the 1990's and was influenced by his father (Eli), who taught him at an early age how to work with wood. He soon learned of the beauty of Diamond willow which grew abundantly in his native central Minnesota. Every cane he has made has been traded, sold, or even given to a needy person. Duane works as a railroad switchman.

Nº 103 ~ Diamond willow canes with exotic wood accents

The addition of exotic wood to the making of Diamond willow canes was influenced by award-winning Guild member Craig Lossing, whose work can be seen elsewhere in this brochure.

Diamond Willow with a variety of exotic wood accents.
Finish with Minwax Helmsman spar urethane.
Between 34H and 38H.
\$350 and up.



Elizabeth Barnard ~ Single Arrow Custom Woodworking

1013 Thorn Street, St. Paul, MN 55106 ~ (651) 776-7821 ~ lewis109@tc.umn.edu

Elizabeth spent her childhood in New England "messing with stuff," learning about tools and wood. She has nearly abandoned her custom woodworking studio to her shopmates, having accepted more-than-full-time employment elsewhere. When she had spare time, she enjoyed gardening, teaching woodworking, outdoor sports, photography and other arts. Now she enjoys sleeping, of which she seldom gets enough. Currently she is a high school teacher at a new project-based based charter school in south Minneapolis called El Colegio. These pieces are second and third in a series called "Mountains and Rivers Do Not Block Your Way," which began several years ago with a dining table inspired by the mountain ranges of Colorado.

Nº 104 ~ River Coffee Table

My customers were looking for an unusual piece. They asked for references and checked them. They said, "We want you to make the next in this series." I was drying some elm that had come down in the storms of 1998, and several fitches were perfect for this piece.

Red Elm. Hand-harvested and air-dried. Finished with spray lacquer.
35W x 60L x 17H ~ NFS (on exhibit courtesy of Mark and Marjie Paller)



Nº 105 ~ Kinnickinnic River Dining Table

The customers wanted a dining table to seat 12 for their custom-designed, hand-crafted home near River Falls. A work that used organic elements and tied in with their chairs, fireplace, and other objects seemed fitting. The final idea was for a table in two sections, each with leaves, with a river and river valley running down the center, which could be arranged in numerous configurations and looked good in every one. Because I acquired a full-time job after designing this table, I turned the full-time job of building it over to my friend Larry Taaffe, a consummate craftsman whose skills I knew were equal to the task. See a full description of this piece in Larry's section of this brochure.

Dennis Chilcote

2853 41st Avenue South, Minneapolis, MN 55406 ~ (612) 729-0878 ~ chilc001@tc.umn.edu

Dennis is an award-winning basketmaker who combines fine woodworking with traditional basketry techniques. His baskets are handmade in the fullest sense of the word, since he works exclusively with materials native to Minnesota. The primary weaving materials in his work, bark, root, willow, sedge and black ash splint, are gathered from the forests in northern Minnesota. Sweet grass, from southern Minnesota, is braided or twined into cordage for trim. Lumber from mills scattered across Minnesota is used for bases, rims, lids and handles. He designs and makes his own molds to serve as weaving forms for many of his baskets. The whole process, starting with gathering and preparing the raw materials through making the mold to finishing the basket, is unusually time-consuming, but that continuity from gathering to finishing gives him a connection to his work that few basketmakers are privileged to experience. His art is a personal celebration of the beauty that greets him every time he steps into wilderness.

Nº 109 ~ Ode to the Nantucket Whalers

Black ash basket created in the Nantucket style, which combines the simple, precise beauty of Shaker basketry with the delightful design developed by the Nantucket whalers. A freshly felled black ash log is peeled and pounded with a heavy



hammer along the full length of the log, striking every square inch until the annual rings begin to delaminate. After vigorous pounding, the first annual ring is stripped from the log, and the pounding process is repeated until the second annual ring is loose enough to remove. This process of pounding and stripping is repeated until it is no longer practical to remove splint from the log. The run-of-tree splint is then slit into uniform widths using handmade slitters, and the slit splints are scraped smooth on each side with a cabinet scraper. The smoothed splint is then soaked and carefully split in half (thickness) by hand. The split face of the thinned splint has a smooth, satiny finish that gives black ash baskets their unique, exquisite look. Since I strive for a very fine, tight weave, the splint I use must be extremely thin. Thus the initially thinned splints are split again (and again, if possible) The very thin

hand-split splints are then scraped to a uniform thinness with a sharp hand-held scraper, until they approach the thickness of fine paper. The edges are refined and the splint is now ready for weaving.

Black Ash basket; Cherry base, lid and trim, with sweet grass cordage between the rims.

Black Ash left natural, Cherry finished with linseed oil.

10Dia x 9H ~ Price: Please inquire

Nº 110 ~ Birch Bark Basket with Cherry Lid

Birch trees are like people, each tree has its own unique character. This piece features a beautiful stitched panel of birch bark with a white pine base and cherry lid. Rims, hinges and handles are cherry. The piece symbolizes the relationship between our northern raptors and forests they inhabit.

White Pine and Cherry finished with linseed oil.

11W x 17L x 11H

Price: Please inquire



Chase DeForest

2625 4th Street SE, Minneapolis, MN 55414 ~ (612) 276-1306 ~ chased@start.com.au

Chase received her BA from Hampshire College in 1992. She is a thirty-one year old female who has been building furniture semi-professionally for two years. A decent portion of her work is constructed from reclaimed materials - everything from old flooring to shop scrap. She is interested in employing traditional joinery and non-traditional materials..

Nº 115 ~ Cabinet No. 1

Walnut and steel lumber strapping.
30W x 15D x 50H ~ Price: Please inquire.

Nº 116 ~ Cabinet No. 2

Mixed woods. 24W x 14D x 48H
Price: Please inquire.

Kevin J. Groenke ~ Wellmade Furniture

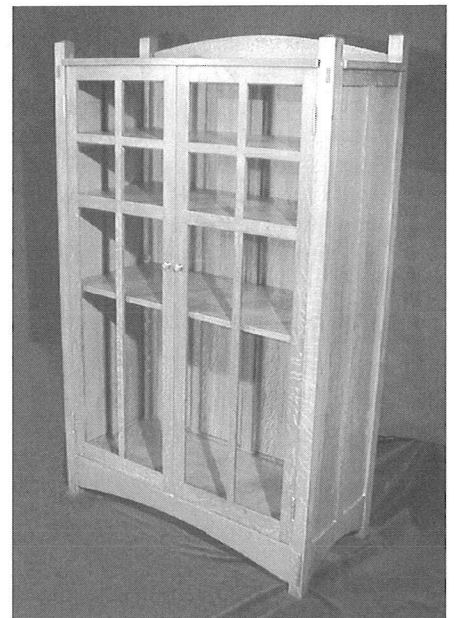
3816 16th Avenue South, Minneapolis, MN 55407 ~ (612) 729-0359 ~ archshop@tc.umn.edu

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 (CALA) at the University of Minnesota. When time and student interest permits, Kevin will gladly delve into topics more fascinating 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 hydroscopic nature of wood. In Fall 2001, CALA will return to the renovated Architecture building, featuring 4200 sq ft of workshops: a vast improvement over the current 1100 sq ft facility. Kevin takes on commissions through his one-man firm dubbed, "Wellmade Furniture."

Nº 117 ~ Arts and Crafts Cabinet

Designed to hold art pottery in a St Paul bungalow, this cabinet is clearly inspired by the work of Gustav Stickley and his contemporaries. The exposed through tenons and pegged joinery clearly display the nature of the piece. The joinery holding this cabinet together is the statement it makes. As Stickley expounded, "Any object which hides behind a curtain, a veil or a veneer, is a lie in and of itself. Such an object exists only to deceive." This cabinet is telling the truth!

Quartersawn White Oak.
Finished with stain, oil and wax.
Art Glass by Jodie Walz.
18D x 40W x 64H
N.F.S.



Nº 118 ~ Chest of Drawers

Designed to match a sleigh bed, this chest of drawers is one of a pair, the second will be another year in the making. The curved drawer fronts were thrown in just in case hand cutting 16 dovetails wasn't challenge enough. The graduated drawers become quite large on the bottom to hold sweaters, woolens and other bulky items which all Minnesotans need. We hope the the oversize drawers don't see enough seasonal movement to break themselves apart.

Red Oak. Finished with stain, oil and wax.
18D x 34W x 54H
N.F.S.

Wilfried Hein

1503 Upper Afton Road, Saint Paul, MN 55106 ~ (651) 772 4580 ~ deendwil@msn.com

Wilfried's dad taught him woodworking basics when he was a kid, growing up in Berlin, Germany. He liked shaping wood and making shavings. As things go, he didn't stick with it. His fascination woke up again when he inherited his tool cabinet seven years ago. Woodworking became a weekend passion. It fulfills both his creative mind and the pleasure to use and collect hand tools as well as power tools. He is torn between woodturning and cabinet making. But for now, he is doing both.

Nº 122 ~ Adjustable Stool

Dee, my wife, always complained that nothing is coming out of the workshop besides wood chips. She likes them as mulch in the garden but still was not satisfied with the outcome versus time spend in the basement. I liked the stool design and made it as a Christmas Gift for her. It had a double purpose; just in case, she didn't like it I could always use it in the shop. To make this intention less obvious I added the music stand. Looks like I have to make another stool for the shop. The stool is made after a design from J.R. Beall, in "The Art of the Router", page 70, Sterling Publishing Co., Inc.

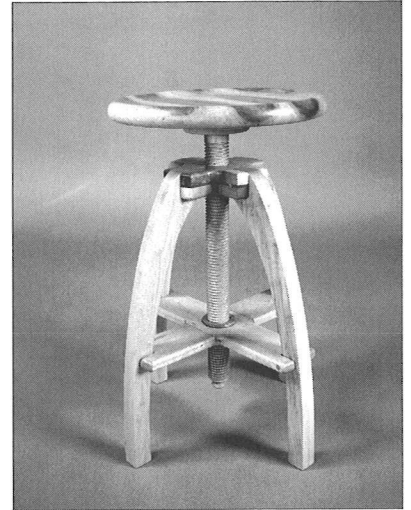


Photo by Richard Gotz

Hophornbeam and Mahogany.
Finished with Tried & True Linseed Oil
13W x 13L x 22H
Price: Please inquire



Photo by Richard Gotz

Nº 123 ~ Music Stand

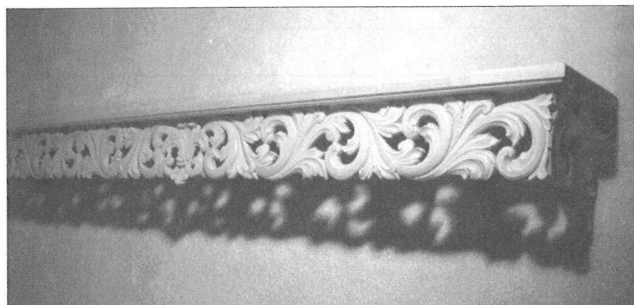
The music stand is partly inspired by a stand made by Judith Amers, in "Fine Woodworking" # 80.

Hophornbeam and Walnut
Finished with Tried & True Linseed Oil and Beeswax.
24W x 24L x 52H
Price: Please inquire

Jock Holmen ~ Norwegian Termite

1374 Sibley Memorial Highway 13, Mendota, MN 55150 ~ (651) 905-0362

Jock began his professional woodworking career in 1976 in Chicago and named his business "Norwegian Termite", demonstrating both his heritage and sense of humor (after all, a woodcarver is just a "creative" termite). He has built unique, custom-designed furniture, cabinetry, fireplace mantels, exterior accent pieces, inlaid flooring, and other decorative items, utilizing various wood species, finishes and styles. His work has been highlighted in the National Wood Flooring Manufacturers magazine, and displayed at the Vesterheim Norwegian-American Museum National Juried Exhibitions in Decorah, Iowa. He has appeared on television in the Chicago area and at several woodcarving and Scandinavian festivals in the Midwest. In 2000, Jock relocated to Minnesota and specializes in hand carving in the Norwegian tradition.



Nº 124 ~ Acanthus Mantel

The carving pattern was derived from several Norwegian-style furniture designs. The mantel was created for a Norwegian-style house in Minnesota.

Basswood with birch top. Finished with Waterlox oil
8W x 75L x 7H ~ N.F.S.

Roger Knudson

P.O. Box 264, Finlayson, Minnesota 55735 ~ (320) 233-6543 ~ RKnudson@pinenet.com

Roger does woodworking for a hobby, centering, and fulfillment of creative urges. Occasionally, he will make pieces on commission for people who want a special piece of furniture to pass on to future generations. Woodworking provides growth for creative energy and begets even more creativity as one continues the process of designing and building more pieces of functional and non-functional woodwork. When not doing woodwork, Roger is the Education Director at the Minnesota Correctional Facility – Thistledeew Camp. This facility serves 13-18 year old boys with a three month experiential education approach. Our purpose is to motivate and empower youth to make positive changes in their lives. For the second year we have entered a conference table built by boys at Thistledeew Camp – look for it in this show!

Nº 128 ~ Skinny Grandmother Clock

One of several clock designs I am working on that combine some minimalistic modern elements and some more traditional elements. The clock mechanism is a real wind-up thingie! I have showed this clock to the kids with whom I work and they are disturbed that there are no numbers on the clock face. “How can you tell the time?” they ask. I then ask them to tell me what time it is and they do – question answered!

Maple. Finished with urethane. German Clock movement. Price: Please Inquire



Edward Krause

2240 10th Avenue, Baldwin, WI 54002 ~ (715) 684-3852 ~ edkrse@yahoo.com

Edward studied painting and photography at the University of Minnesota, where while on staff in the student woodworking shop, his interests in design, aesthetics and functional objects began to converge into his practice of working wood. Finding delight in the infinite variety of woods color, grain pattern and texture, his intent is to help wood speak in designs that have a lasting presence. In addition to working wood, Ed has written for *American Woodworker* magazine and continues to make photographs from his home in the woods of western Wisconsin.

Nº 129 ~ Coat Tree Bench



Photo by Willis Bowman

The cherry tree from which this bench is made was a windfall on a friends farm. After he pulled it out with draft horses, I had it milled by a local sawyer and let it air dry. I saved a few branches, one of which was used for the coat tree. I hope this piece is friendly and welcoming, inviting use everyday.

American Cherry.
17D x 65L x 61H
\$1200



Photo by Willis Bowman

Burt Levy

3204 Fremont Avenue South, Minneapolis MN 55408 ~ (612) 823-4533 StudioL@sprintmail.com

Burt is primarily 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. Around 1982 he shifted his professional pursuit to commercial and professional photography and continued in this field until rediscovering his joy for woodworking. Burt closed his photography studio in 1996 and has now returned to woodworking full-time. He has been a member of *Xylos Gallery* for two years, specializing in building fine furniture, and welcomes commissions.

Nº 132 ~ Jewelry Box

The inspiration for this box came during a solo 16 hour drive home from an inspired two weeks of learning from Robert Ingham at Anderson Ranch Arts Center. I decided early-on in the drive that I wanted to return something to the Ranch for the incredible experience that I had there by making something for their annual fund-raising auction. Gail Fredell, the Woodshop Program Director, gave me the figured anigre veneer so I felt compelled to use it for this project. The face veneer covers a solid mahogany box that is dovetailed and cross-veneered with walnut for maximum stability. The lift-out tray is also dovetailed and the intermediate dividers are double-tenoned. I couldn't get the box completed in time for this year's auction since all of the items were already photographed and cataloged. However, I'm very pleased that I will get to live with it for almost a year, and then I hope that it fetches an amount that is greater than the scholarship that I received from the Ranch. My experience at the Ranch and the building of this box were also made possible by a grant from the National Endowment for the Arts and the Minnesota State Arts Board. I will be sharing more of my experience at the Ranch with the Guild, and also demonstrating some of the techniques that I learned there at the December meeting.

Figured Anigre, Ebony, Cherry, and Mahogany. Finished with shellac.
12W x 7D x 3H ~ N.F.S.

Nº 133 ~ Silver/Collector's Chest

I had this beautiful un-steamed walnut from Pennsylvania left over from another project that begged to be used. My initial design looked suspiciously like the chest that I had made from the initial stock so I decided that a major revision was in order, which is what you now see. The triple top rails are dovetailed into the sides and the bottom rails are double-tenoned. The chest though primarily designed for sterling silver flatware, can also be used for a precious object collection. The drawers will be lined with either Silvercloth or velvet depending on use. In addition, either flatware holders or other dividers will be made to order.



Photo by Burt Levy

Walnut, Bubinga, Cherry, and Maple. Finished with shellac, oil, and beeswax.
19W x 13D x 9H ~ Price: \$ 2250



John Lunde

4612 43rd Avenue South, Minneapolis, MN 55406 ~ (612) 721-8543 ~ J.A.Lunde@att.net

John began to work professionally with wood in 1973, building furniture as an employee of another furniture maker. In 1975 he started Taiga Woodworking in Minneapolis, MN. At Taiga he built a range of medium priced solid hardwood furniture. The residential furniture was mostly for the bed room, dining room and living room and represented about half of his business. The other half was office furniture and art gallery fixtures. Taiga Woodworking remained small, with never more than seven employees. John remained active at the bench and directed all work. After ten years and a serious woodworking injury, John sold the business and returned to graduate school. After obtaining an MBA with a specialization in Operations Management he went to work for one of the two top architectural woodwork firms in New York City as a project manager. This exposed him to a different woodworking world -- six to eight figure woodworking projects -- and serious work in veneer. After several years in New York he returned to Minneapolis to run operations for Aaron Carlson Company, the oldest and most established architectural woodwork firm in the region. After a decade in high tech, John has come back to what has always interested him most in woodwork, designing and building heirloom quality furniture. John is working alone and just beginning the process of getting established again in the medium to high end of the custom furniture market.



Nº 136 ~ Opet Cabinet

Case and drawer joints are high frequency hand cut dovetails. Through mortise and tenon joints locked with wedges are employed in the pedestal. The legs have straight grained walnut veneer over solid cherry for consistency of grain and color. The drawers ride on waxed hard maple drawer runners let into the case.

Cherry with Hard Maple

American Black Walnut pedestal.

The pedestal is finished with an oil and wax.

The cabinet and top are lacquered by Roe International.

27L x 24W x 42H

Price: Please inquire

Nº 137 ~ Opet Hall Table

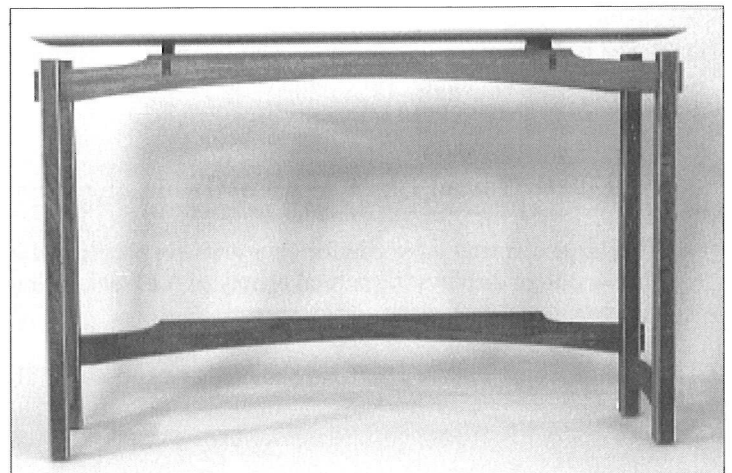
Through mortise and tenon joints locked with wedges are employed in the pedestal. I sought a pronounced floating feeling in this piece, without losing the groundedness of its ancient design influences.

American Black Walnut with Cherry accents.

Finished with oil and wax.

45L x 29H x 12W

Price: Please inquire



John Nessel

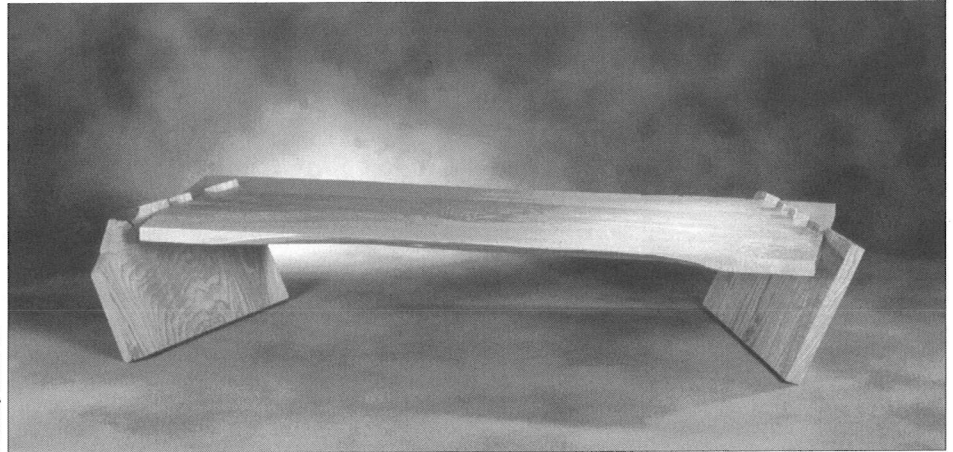
4744 5th Avenue South, Minneapolis, MN 55409 ~ (612) 822-4780 ~ www.JohnNessel.com

For forty years, Nessel's hobby has been making a living — as a meat cutter and whatever else puts food on the table and roof over the head. For the same forty years, his work has been art in one form or another. For the past twenty years that work has been woodworking. In his shop in the front porch of his home, he builds almost exclusively with hand tools, not only for their precision and the subtle character they impart, but also because machines won't fit on the porch. His organic, sculptural pieces have drawn wide acclaim and many commissions.

Nº 140 ~ I Am Nature

The Phipps Center for the Arts in Hudson, Wisconsin, commissioned this piece for seating in their main gallery. The surgical hacking of the plank into slabs and the irreverent, even brutal reattaching of them to make a bench for human convenience asserts human intervention as a component of nature. This title is an echo of the response by the American artist Jackson Pollack to the critic Hans Hoffman who once complained that Pollack painted not from nature but from his imagination. Pollock shot back, "I am nature."

Photo by John Postl



White Ash. Finished with oil and varnish mixture. 31W x 79L x 14-3/8H ~ Sold, but commissions are welcome.

Nº 141 ~ Insistent Symmetries

Fascinated with an adventuresome but strictly controlled work of mine, the clients who commissioned this coffee table insisted on a comparable symmetry but they want to use this dramatic cherry. Wrestling these wild irregular planks into the confines of those parameters belabored me with demands that never seemed to end.

Cherry. Finished with tung oil. 26W x 17H x 68L ~ Sold, but commissions are welcome.



Sid Nystrom

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

Sid is an amateur woodworker and hobbyist. He is an independent software engineer and consultant.

Nº 142 ~ Apple Wood Coffee Table

This coffee table was constructed from old apple trees that I helped plant as a youngster on my parent's apple farm. When the older trees were being removed to make room for newer varieties of apples, I harvested several logs. A local sawyer cut them into 2 ½ inch slabs, which I air-dried for two years. Due to the harsh winters in Minnesota, apple trees don't get much older than 35 years, whereas in New York or Washington State the same tree can live more than 75 years. Deformities, dark staining, and voids are present in this Minnesota grown apple tree. If you look carefully, you can see evidence of pruning and healing as the tree grew. The ring separation voids and other deformities were filled with a low viscosity epoxy, darkened with graphite powder.

Apple. Finished with oil and urethane finish. 52D x 20W x 16H ~ N.F.S.

John Preus

The 4th Street Guild, 2625 4th Street SE, Minneapolis, MN 55414 ~ preusjohn@hotmail.com

John's interest in woodworking began in 3rd grade with the help of a fantastic industrial arts teacher. He continued with high school shop class and majored in fine art in college. John's plan was to support his art interests with a job as a carpenter or woodworker. He proved a failure at carpentry and cabinet-making, and anything that required that he do the same thing more than once. Meeting John Nessel and apprenticing for him for about two years opened up the possibility of woodworking as a communicative medium and confused my ideas of art and craft. Now they're all mixed up. The type of furniture he is interested in making is dependent on knowledge of the craft, but a uniquely technical reading would gloss over the poetry of relationships within the piece.

Nº 147 ~ Bed Frame in Cherry

The interest in this piece owes much to the beauty of the wood. My intention was to let the wood speak for itself through a design that showcased these clear, wide planks of cherry. My other intention was philosophical. In sleep we are between worlds and it seems proper that we should hover a little bit off of the earth. I wanted the bed to appear as if it were floating but to feel solid and immovable when lying on it.

Cherry. 60W x 90L x 20H. Finished with hand rubbed shellac with water-based polyurethane.
Price: Please inquire

Nº 148 ~ Processional Cross in Yellow Pine.

A Lutheran church in the process of furnishing its newly built sanctuary commissioned this cross. I have worked with the symbolism of the cross in some earlier artwork and am pleased to have the chance to make these investigations public. In the Lutheran tradition, the cross is a reminder of the means by which Jesus was killed, but it also reinforces Jesus admonition to deny yourself and take up your cross. While it remains omnipresent in the church, the cross is equally ubiquitous in nature; I see it in a human figure with arms outstretched, a bird in flight, a tree against the horizon. It is less a metaphor than a condensation of reality. The intersection of the vertical and horizontal elements might be thought of as the heart, the center, the event, the synapse, the moment when something comes into being or changes into something else. The rays in this cross draw inward without completely converging, and reach outward without ending.

Yellow Pine. 30W x 90H x 4D. Water-based polyurethane. ~ Price: Please inquire



Konstantinos Papadakis

3216 Aldrich Avenue South, Minneapolis, MN 55408 ~ (612) 822-3444

Konstantinos has been carving wood since he was nine years old. While he lived on the Islands of Crete with his parents, a famous sculptor and carver came for a vacation and created some items with his sharp knife. This started Konstantinos' fascination of carving. At the age of twelve, he went to an apprenticeship in Athens, Greece and worked under the celebrated Master Carver Theophonis Nomikos. Since that time, Konstantinos has worked as a professional woodcarver for churches, homes and businesses. You can find Konstantinos' work all over America, and of course in Europe, before he came to the United States thirty-four years ago.

Nº 149 ~ Iconostasis (Altar Screen)

In Borocco Style (Critico Eptaniciaco)
Honduras Mahogany
276L x 120H x 9D
\$50,000

Peter Sletten ~ *Pete's Custom Woodshop*

11455 Tacoma Avenue, Young America, MN 55397 ~ 952-467-4343

Around the age of eight, Peter spent precious time in the North Minneapolis woodshop of his grandfather helping him make toys and gifts for the family. These experiences sparked his interest in woodworking. Throughout junior and senior high school, Peter took every woodshop class available. After graduating from high school in 1985, he worked as a carpenter building decks, porches, and additions. Soon, however, Peter discovered that his true passion was building furniture and cabinets. He opened a cabinet shop under the name *Pete's Custom Woodshop* in a two-car garage at his parent's home in Victoria in 1989. Today, Peter designs and builds custom-fit furniture, cabinets, and built-ins in his 2,400 square foot studio at his hobby farm in rural Young America.

Nº 152 ~ 100-Year Old White Oak, Hand-Carved Rocking Chair

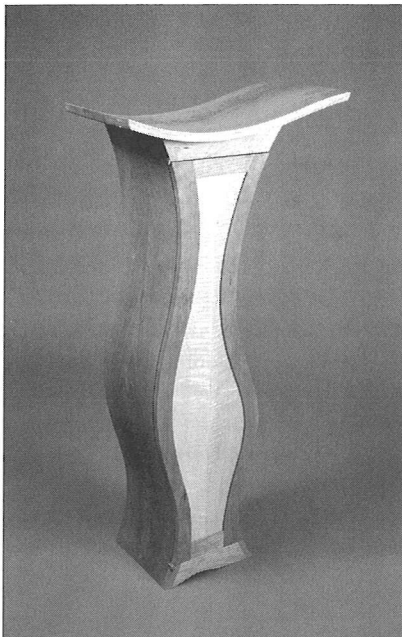
The white oak used for this rocking chair was salvaged from a 100-year old cattle-feeding trough. The chair is meant to have a rustic look, yet a refined feel. Its seat is designed to reduce stress on the body's pressure points. The six-backrest spokes — four made of padauk and two from white oak — are shaped to support the lower and middle back. Made of white oak and padauk, the headrest is sculpted to cradle the head. The armrests are carved to offer a relaxed grip or resting-place. The ball-shaped finials lend to the flowing lines of the chair. Two purple heart butterfly inlays on the underside of the seat give it extra strength. And padauk plugs with maple splines fill the holes where the chair is joined together. The rocking action is almost effortless. And a small pillow placed behind your head makes this the perfect napping chair!

White Oak, Padauk, Purple Heart, and Maple.
Finished with a low-gloss tung oil.
28W x 44L x 42H
\$1795



Jon Stumbras

3909 Aldrich Avenue S. #5, Minneapolis, MN 55409 ~ (612) 827-4543 ~ Stumbras@netscape.net



Jon has been making furniture for sixteen years, having first learned the basics from third generation furniture makers in Vermont. He has tended toward more traditional forms, using simple lines and domestic hardwoods. Shaker furniture influenced many of his earlier pieces. Four years ago, Jon went to furniture making full time. He shares a retail gallery with twelve other furniture makers, known as the *Xylos Gallery*, and is a past president of the Minnesota Woodworkers Guild.

Nº 153 ~ Cindy Lou Who Cabinet

This is a sculptural piece based on Dr. Suess. The focus is design rather than function and the inspiration came from simple line drawings.

Cherry, Figured Red Maple.
Finished with hand rubbed oil.
20W x 11D x 42H
Sold, but commissions are welcome.

Photo by Willis Bowman

Nathan Stanley

3438 Bloomington Avenue, Minneapolis, MN 55407 ~ (612) 729-5968

Nathan makes his living in Minneapolis using lathwork, woodcarving and joinery to make furniture, bars and interiors strictly from his wild imagination. With no artistic training, he started working in wood with his father at the age of twelve. Both grandfathers were woodworkers. He would much rather have been a piano player. Nathan's philosophy is "now the woodwork is his music". The lines and curves of raised panels he uses as rhythm, the carving and lathwork, he uses as instruments in a symphony. Woodwork might be at the beginning of it's evolution to become more like music.

Nº 158 ~ Of Man's First Disobedience

The first four words from John Milton's "Paradise Lost" were "of man's first disobedience". This day serpents gained control of paradise. The happy, beautiful harmony of male and female symbols of this bed suddenly find serpents have taken over and gotten the upper hand. The forbidden fruit is a carved apple to the side, and sleeping with serpents has now become the fate of man!

Solid African Mahogany.
Finished with water base dye and shellac (with thanks to Sara D'Andrea).
100L x 94W x 103H
\$26,000



Photo by Willis Bowman

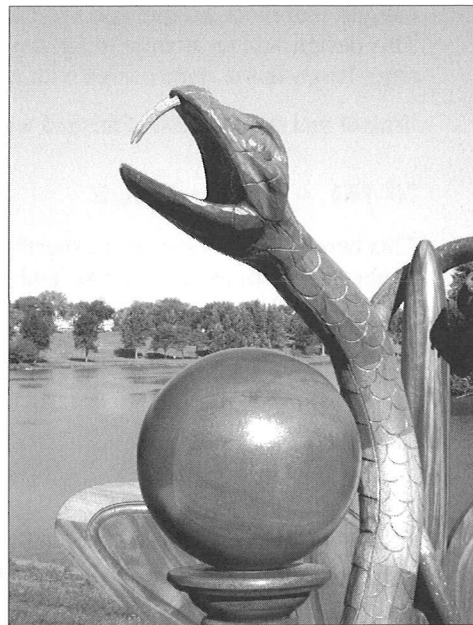
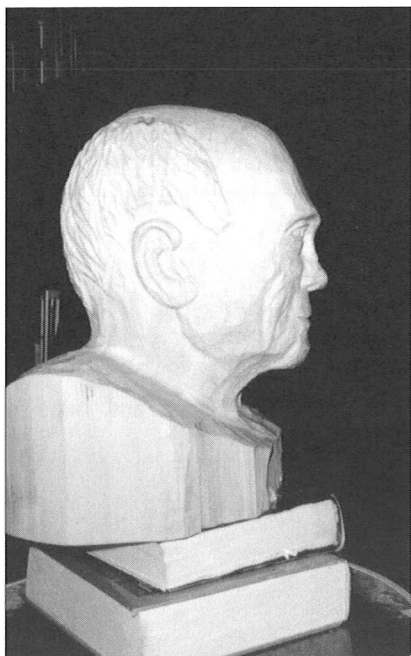


Photo by Willis Bowman



Photo by Willis Bowman



Nº 159 ~ My Father

Portrait sculpture of Nathan's father.
Basswood. 14W x 15L x 16H. ~ N.F.S.

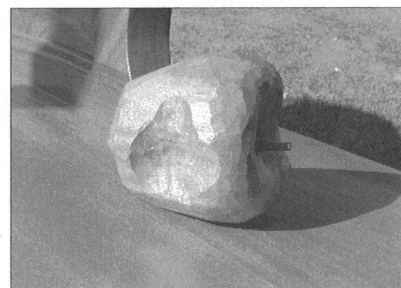


Photo by Willis Bowman

Laurence Taaffe

2352 Buford Avenue, St. Paul, MN 55108 (651) 644-6191 ~ ross@mninter.net

Larry came to furniture design through the maze of anthropology, protein chemistry, and six years of writing molecular modeling software. He attended Minneapolis College of Art and Design for three semesters and began his furniture career in 1994. He enjoys making wooden furniture of varied textures and materials, using fine veneers, woods of contrasting color and/or grain, materials such as chipped glass, stone or metal to create the desired feel to the piece. He primarily uses machine tools, but sometimes a hand plane, carving gouge or reshaped hammer are more suitable to the work.

Nº 163 ~ Tardis

The cabinet was built to house telephone books in an easily accessible manner, horizontally on roll-out shelves, and to provide sufficient top space for a telephone and its paraphernalia. The door veneer was cut from a piece of ribbon cherry I had been saving for several years; its figure giving the impression of rising smoke trails. The top is also a special piece, saved for its cloud-like figure. It's too bad that the phone covers it most of the time. The tarnished bent copper rod door handle mimics the door figure and its warm color also provides contrast to the wenge door frame. The cabinet fits into and onto a wenge plinth with slightly splayed legs.

Cherry, Wenge, Figured Cherry veneer and copper rod. Finished with nitrocellulose lacquer.
20W x 20D x 29H ~ Available as a commission for \$800.

Nº 105 ~ Kinnickinnic River Dining Table

We needed to maintain minimal grain interruption in the wood, support the various sections of heavy stone, create invisible mechanisms connecting the table sections, install a flexible joint between the wood and stone, and seal the stone and grout appropriately. The customers wanted preservative-free materials throughout. Commercial leg levelers are recessed in the hollow legs. Locating and experimenting with materials was a horrendously time-consuming task, frustrating and expensive. Eventually, everything came together as it should, and phenomenal piano finisher, Tracy Berger, applied his finishing magic to the tables. The customers loved their tables. Educational and rewarding it was.



Hand-milled quarter-sawn cherry, roof slate, hammered sheet copper, formaldehyde-free mdf, pigmented rattan (inlay), tubular steel battens and steel slides, shop-modified commercial table locks, epoxy grout. Finished with six coats of rubbed catalyzed lacquer (thanks to Tracy Berger).
42W x 168L x 29H (half the table and one leaf is exhibited at the show)
Design by Elizabeth Barnard.

Don Wattenhofer

5312 Horizon Drive, Fridley, MN 56421 ~ (763) 572-1045 ~ drwatt@usfamily.net

Don began woodworking as a child in the mid fifties making toys from scraps of his older brothers projects. The hobby intensified after he married and had a home to fill with furniture. The hobby continues to fill a need since two of his children are now homeowners. Some of Dons projects include a 16' SK runabout, a full set of kitchen cabinets, a traditional wooden staircase with 30 turned balusters, a pedestal dining table with carved lions head/claw feet and numerous turned objects. Don is a past president of the Minnesota Woodturners Association and currently a board member at large. While woodworking is mostly a hobby, Don makes custom pieces on consignment and sells turned pieces at *Davlin's* and *Xylos Gallery*.

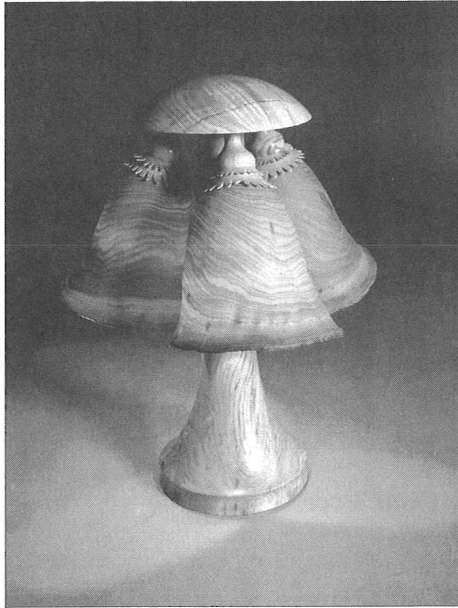


Photo by Richard Goetz

Nº 167 ~ Lamp

The lamp consists of three shades mounted to a domed top piece, which is in turn supported on a center column/base. The shades are cherry with lilac tops. The domed top is maple and the column/base is cherry.

Cherry, Lilac and Maple.

Finished with General Sealacel Arm-R-Seal and a paste wax.

The shade is finished with Danish Oil.

12Dia x 18H

\$950

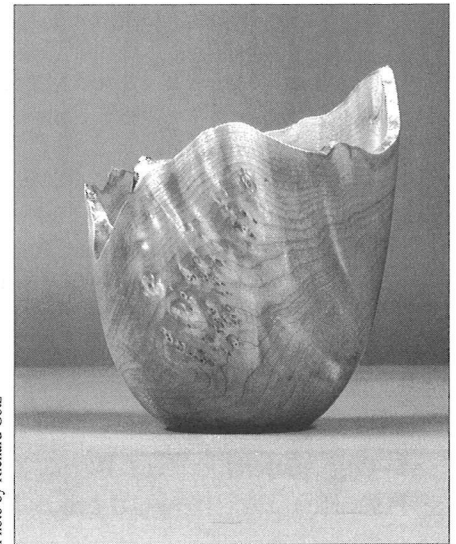


Photo by Richard Goetz

Nº 168 ~ Hollow form turned vessel

Big Leaf Maple Burl

Finished with General Sealacel Arm-R-Seal and a paste wax.

6Dia x 7H ~ \$225



Rutager West

1602 Hazel Street, St. Paul, MN 55119 ~ (612) 774-6794

Rutager is a self-taught woodworker who uses a mixture of power and hand tools to build items for himself and friends during his spare time.

Nº 169 ~ Golf Ball Display Cabinet

This cabinet hangs on the wall and holds eighty-one golf balls on tees which can be viewed though the glass door. The cabinet was built of rift sawn birds-eye maple that I found through my wood supplier. The cabinet has ebony inlays and accents along with hand beading elements. The cabinet was built for the golfer whose golf is as much a lifestyle as it is a sport..

Rift-sawn Birds-eye Maple. Finished with shellac. 4D x 20W x 31H ~ \$400

Eric Wyckoff ~ *Eric Wyckoff Artworks*

2303 Kennedy Street NE, Minneapolis, MN 55413 ~ (612) 617-0446

Erik's lifelong love of architecture and its ornament has inclined him to devote his professional life to architectural wood-carving. Erik's studio, Erick Wyckoff Artworks, celebrates its five-year anniversary this year. Erik creates all forms of carved woodwork including mantels, entry doors, cabinet doors and complete paneled-rooms. Erik is proud to include many distinguished Minnesotans among his clients.

Nº 173 ~ Hand-Carved Cabinet Doors

The displayed doors are select examples from a collection of original designs. They offer you a unique way to integrate beautiful old-world carving into your existing or new cabinetry. Each pair illustrates the subtle and grand versions of one style. They are available in any size and wood species and can be finished to match. Of course, custom designs are also available.



Mahogany, Cherry, Walnut.
Finished with glazed lacquer provided by Roe's International Furniture
14W x 30H ~ A pair of doors starts at \$1300.



What is the Minnesota Woodworkers Guild?

We are a group of professional and amateur woodworkers, bound together by three goals: to educate ourselves and the public about woodworking, to meet new friends and talk about woodworking, and to advocate high standards in our craft.

Our monthly meetings teach us about varied subjects. Occasionally we sponsor master classes by nationally known experts, and during the year we have guild social events. Meetings are a chance to socialize, pick up tips from other members, or maybe just discuss projects you're working on currently. Each fall we sponsor an exhibition called "Northern Woods" that displays the best woodworking that our area has to offer. Members receive a newsletter published six times a year with articles of particular interest to Minnesota woodworkers, plus news of meetings and events.

We welcome membership by all woodworkers, regardless of what they build, their level of skill, style of work, or their profession. Our goal is to encourage the highest standards in woodworking, while allowing each of our members to grow at their own pace, from whatever level of skill and accomplishment they begin with. Simply put, we want each of our members to become the best woodworker they are capable of, and to enjoy telling their Guild friends about it along the way.

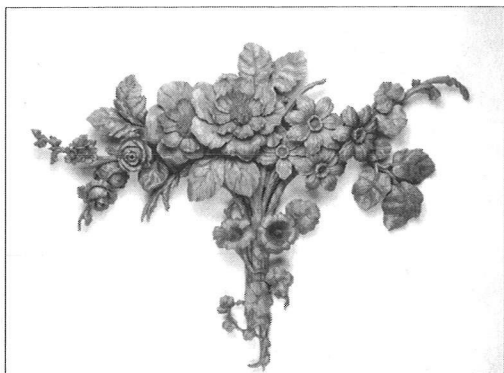
You are welcome to attend a meeting if you want to get to know us, or you can call Rich Gotz (763) 544-7278, or Willis Bowman (612) 869-0140 for more information about the Guild. To become a member, send your name and address along with a check for \$30.00 check, or just bring it to a meeting.

Check out the Guild on the web! We're at www.MinnesotaWoodworkersGuild.com

Annual membership dues are \$30.00. Make checks payable to: Minnesota Woodworkers Guild
Return application and check to:
Minnesota Woodworkers Guild, 4728 Abbott Avenue South, Minneapolis, MN 55410

Leonid and Svetlana Zakurdayev ~ www.geocities.com/leonid_zakurdayev
275 East 4th Street #456, St. Paul, MN 55101 ~ (651) 229-0052 ~ leonid_zakurdayev@hotmail.com

Leonid has a degree of Master Woodcarver and Restorer of Antique Furniture from the College of Artistic Design in Moscow (a.k.a. Stroganov College). Svetlana studied to be a director of cultural activities and then was trained in interior design. Leonid and Svetlana were born in Russia. For twelve years they were enormously successful in Moscow where they worked together restoring and reproducing architectural elements such as antique furniture, church altars, and fireplace mantles. They also received numerous national and international awards for their talents as designers of original hand-carved interior items for public and private clients. After having garnered every accolade possible in Russia, they decided to broaden their creative horizons by moving to the U.S. They arrived in 1999 and within four months they had successfully established themselves as premiere carvers. After placing first, at the 33rd Annual International Woodcarvers Congress in Iowa in June, they went on to win *Best Carving Awards* at the 17th Annual Northern Woods Exhibition of Fine Woodworking in Edina, MN. The main object of their work is to bring to life abstract ideas and concepts, using their experience and creative imagination.



Nº 177 ~ Wall Plaque "Bouquet of Flowers"

Butternut. 37W x 4D x 29H ~ Price: please inquire

Nº 176 ~ Frame with Mirror

Cherry.
24W x 2D x 43L
Price: please inquire



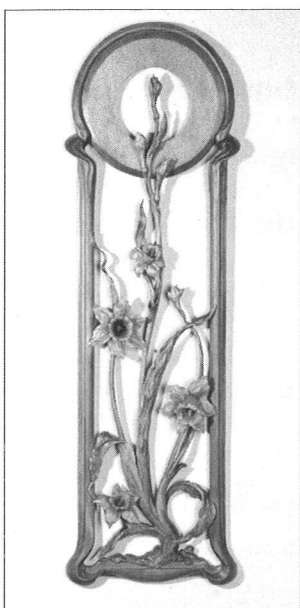
Nº 178 ~ Sculpture "Reflection"

Butternut and marble.
17 H
Price: please inquire



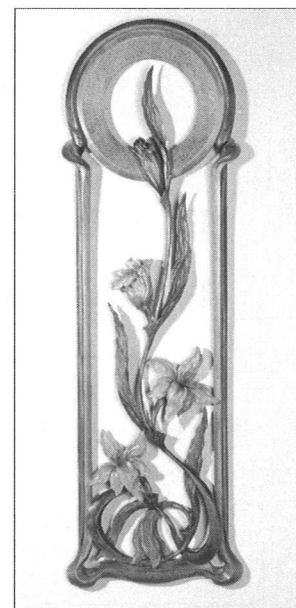
Nº 179 ~ Wall Plaque "Daffodils"

Basswood. Finished with dye and polyurethane.
12W x 2D 35H ~ Price: please inquire



Nº 180 ~ Wall Plaque "Morning"

Basswood.
Finished with dye and polyurethane.
12W x 2D x 35H ~ Price: please inquire



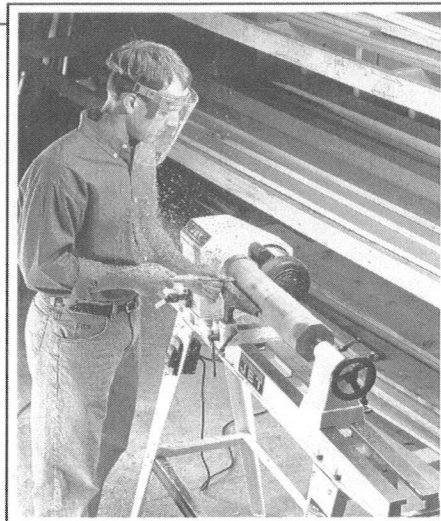
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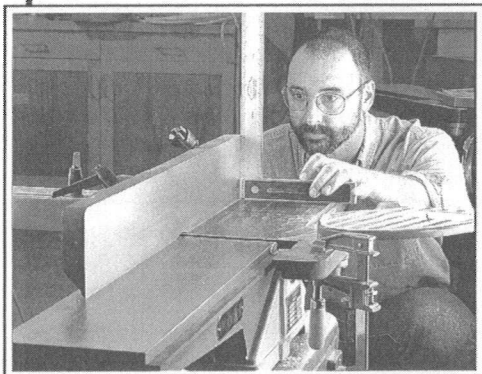
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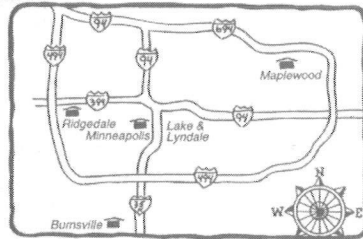
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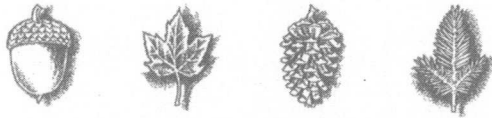
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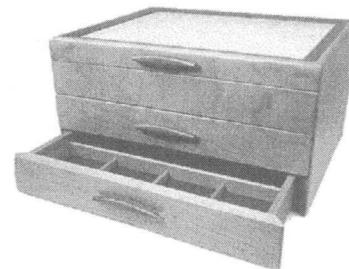
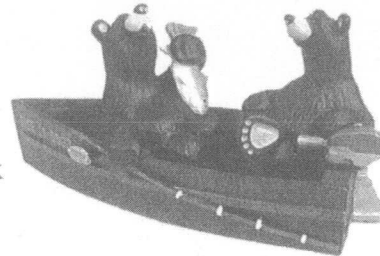


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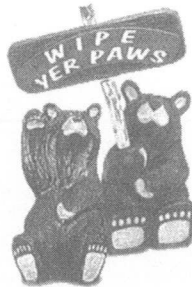
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