

T w e n t i e t h   A n n u a l

# Northern Woods

An Exhibition of Fine Woodworking



Southdale Center, Edina, Minnesota - May 1-4, 2003  
**Minnesota Woodworkers Guild**

This exhibition sponsored by The Minnesota Woodworkers Guild and hosted by Davlins and Southdale Center

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## 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!

Jeff Zinsli  
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.

Wilfried Hein  
Doug Perlick  
Thomas Schrunk

Bill Kraetz  
Chuck Pitschka  
Don Wattenhofer

Craig Jentz  
Peter Ribotto  
Jeff Zinsli

To view additional pieces of work from the past ten years of Northern Woods Exhibitions as well as our Members Gallery, please view the official website of the Minnesota Woodworkers Guild at [www.MinnesotaWoodworkersGuild.com](http://www.MinnesotaWoodworkersGuild.com).

## Southdale

*An American Original. A Minnesota Tradition.*

Southdale is pleased to host the twentieth annual edition of The Minnesota Woodworkers Guild's Northern Woods Exhibition of Fine Woodworking. 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

## Judging Categories

Prizes are awarded for the following categories. Sponsors for awards have donated either a gift certificate or cash prize.

### Best in Show

Sponsored by **Youngblood Lumber Company** ..... \$300 cash  
The winner's piece must excel in a majority of categories.

### Peer Award

Sponsored by **Highland Hardware** ..... Clifton No. 3 Smooth Plane (\$220 value)  
This is decided by balloting among the exhibitors. Exhibitors will vote for their favorite piece (other than their own).

### Best Design

Sponsored by **American Woodworker Magazine** ..... \$100 cash  
Whether traditional or modern, this award goes to the most artistic piece, regardless of how well it is built. This is an entirely subjective view by the judges.

### The People's Choice

Sponsored by **Davlins and The Woods** ..... \$100 gift certificate  
Determined by balloting by the general public, this award recognizes the spectators' favorite piece in the show.

### Most Technically Accomplished

Sponsored by **DeWALT Industrial Tools** ..... DeWALT Fixed/Plunge Base Router Kit (\$200 value)  
The piece that shows the best knowledge of craftsmanship and carries it off flawlessly wins this award. Here the judges score by entirely objective criteria.

### Most Daring

Sponsored by **Lie-Nielsen Toolworks, Inc.** ..... Lie-Nielsen 60-1/2 Rabbet Block Plane (\$150 value)  
Once in a while somebody comes up with a crazy idea that pushes the limits of material, design, or joinery. Be it offbeat, whimsical, or ambitious in scope, this idea deserves an award whether it worked or not. The award honors imagination.

### Best Handwork

Sponsored by **Woodcraft Supply** ..... \$100 gift certificate  
Skill in the use of hand tools deserves recognition. If the entrant used hand tools to build the piece, the judges will be informed of the technique and process. Examples include carving, turning, dovetailed drawers, planing, and cabriole legs.

### Best Finish

Sponsored by **Hirshfield's** ..... \$100 gift certificate  
Whether it brings out the natural beauty of wood or alters its texture and color, a good finish is essential to every great piece. This award honors a skill that has often been overlooked.

### Woodworking for Pleasure

Sponsored by **Rockler Woodworking and Hardware** ..... \$100 gift certificate  
This prize is awarded to the best piece exhibited by a person for whom woodworking is an avocation.

### Best Turning

Sponsored by **Minnesota Woodturners Association** ..... \$150 cash

This prize is awarded to the best piece made primarily on a lathe. It is given if there are at least five turning entrants.

### Best Carving

Sponsored by the **Minnesota Woodworkers Guild** ..... \$100 cash

This prize is awarded to the piece with the best use and execution of carving. It is differentiated from the Best Handwork award in that the carving is the essence of the piece. This award will only be given if there are at least five carving entrants.

### Top Drawer Award

Sponsored by the **Xylos Gallery** ..... \$100 cash

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

### Judges' Award

**Anonymous Sponsor** ..... Lie-Nielson Low Angle Adjustable Block Plane (\$150 value)

Judges have the option of awarding this prize to a piece that deserves recognition but doesn't fit any other category.



## Judges' Biographies

Asa Christiana, Senior Editor, Fine Woodworking Magazine

~ [www.finewoodworking.com](http://www.finewoodworking.com)

Asa Christiana is senior editor at Fine Woodworking, where he works on articles and the Master Class department. One of the great privileges of his job is working with some of the world's top furniture makers and craftsmen, among them Michael Fortune, David Lamb, Brian Boggs and Yeung Chan. Asa says a highlight of his woodworking education was a one-week class Boggs held for some of the magazine's staff, in which each editor struggled through the steam-bending, complex shaping and close tolerances required to make one of Boggs' signature dining chairs.

Asa's varied background includes engineering, journalism and teaching math and English, all of which he credits for his success at Fine Woodworking. He got his start in the field of woodworking journalism at Woodshop News. In his spare time, he makes furniture in his home shop, which was featured in the most recent Tools & Shops issue (#160) of Fine Woodworking.

Dan Cramer, Cramer Studio, Inc.

~ [www.cramerstudio.com](http://www.cramerstudio.com)

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 a guest lecturer at the Minneapolis College of Art and Design since 1982 to the present. His lecture topics have included *Experimental Industrial Design, Furniture Design, and Visual Studies*. His *Industrial Design Seminar* introduces a process that 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.

Mitch Kohanek, Instructor, Wood Finishing Program, Dakota County Technical College

~ [www.woodfinishing.org](http://www.woodfinishing.org)

Mitch Kohanek has been an instructor for the Wood Finishing Technology Program at Dakota County Technical College in Rosemount, Minnesota since 1978. Mitch holds a BS teaching degree and a vocational license for wood finishing technology. His graduates become the best professional finishers, furniture restorers, spot repair artists and pre-finishers this country has to offer. His program is the only certified finishing program in the US, and has been featured in Fine Woodworking, Finishing and Restoration, and Better Homes and Gardens Wood magazines.

Mitch completed an internship at the Smithsonian Conservation and Analytical Laboratory and is a member of the American Institute of Conservation. Mitch has been speaking nationally on wood finishing for the past 15 years, serves as a consultant to the wood finishing industry, and operates a private conservation business.



## Artists

### Robert L. Bouvin

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Bob grew up in River Falls, Wisconsin and still lives just north of there. After earning a Bachelor of Business Administration Degree from the University of Wisconsin at Madison and many night school classes, Bob worked as an engineer for the Gillette Company. Bob spent 28 years in the apartment business and still owns an office factory warehouse in Eden Prairie, Minnesota. Bob is married with four grown children and seven grandchildren.

Bob has always been interested in wood and built his own kitchen cabinets in the middle sixties. About five years ago (and after watching just about every one of Norm Abram's New Yankee Workshop shows), he outfitted his basement similar to Norm's shop. In fact some of Bob's machines are a step ahead of Norm's but some are a little smaller because of size constraints. Bob does nothing for pay or profit, only for his own enjoyment.

### N<sup>o</sup>. 101 ~ The Moon Bowl

At the request of the River Falls Hospital Auxiliary for use in their salad luncheons this, bowl was constructed and turned. The bowl is made of over 200 individual precision cut blocks of wood glued and clamped in place one at a time. The bottom 2/3 is cherry. Above that is a three-inch wide band of walnut with the phases of the moon inlaid and twice repeated. Above that is a round of one-inch thick segments.

This bowl was inspired by Jacob Brubaker (1897-1981), a well-respected lathe artist from Lancaster County, Pennsylvania. He turned two small bowls in 1969 to commemorate the landing on the moon. One is in the Yale Museum of Art and the other was given to President Nixon and is presumably in the Nixon Library. These bowls had inlays on which the radii on the waxing and waning sides of the moons are not correct. These radii are correct on this bowl. The phases of the moon are oak inlaid all the way through the wall of the bowl.

Cherry and walnut  
Finished with mineral oil  
24 Dia x 14H  
Price: Please inquire

### N<sup>o</sup>. 102 ~ Banister and Balustrade

I was commissioned to restore the banister above the stair tower for the home-place of The Turbanna Farms in southeast Wisconsin. This elegant new railing consists of a king post, two newel posts, a half-post (wall post), and three panels of balustrade. The posts copy the old, and are turned out of solid laminated oak 4-1/2 inches square and 46 inches high. The banister is 4 inches across and 2 1/2 inches high, and cut and sanded to a perfect oval top and sides. The top is 42 inches from the floor so it complies with modern safety standards. The railing length is just over ten feet.

The artist designed the balustrade by sketching the balustrade in the lobby of the Many Glacier Lodge, located at the end of a twelve-mile rustic mountain road high in the mountains of the Glacier National Park (Montana's largest hotel for many years after it was built in the late teens of the last century). The balustrade is of Swiss chalet design. The artist sketched it from a PBS show on the lodges of Glacier National Park. The home is presumed to be antebellum (pre Civil War). It is the home-place on a 400-acre farm adjacent to the Oscar Mayer Farm near Elkhart Lake. For those of you who don't know acreage, all the land you can see from the home belongs to the farm and it is a 3½-mile walk around the perimeter. The home has eleven bedrooms (yes, 11).

The floors are not dimensionally stable, sagging as much as 1½-inch near the stairway. This necessitated building the railing so it is perfectly stable standing alone. The three sections are in two 90-degree zigzags. The banisters are held in the posts by 2½ inch wide by 1¾ inch high, with 7½ inch long tenons mortised into the posts 3½ inches, and into the banisters 4 inches. The tenons are half-lapped inside the corner post. The bottom rail is screwed to the bottoms of the posts inside "open to the bottom" mortises. The posts were turned on a new Delta 1642 lathe with a homemade steel and oak extension to the bed to accommodate the long posts.

Oak

Natural and marine spar varnish finish

Price: N.F.S.

## **Josh Brower**

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Josh started working wood while in the military as a dentist. He had been injured in a training exercise with extensive numbness and pain in his forearms and hands. The uncertainty of what he would be able to do in the future pushed him to the breaking point with regards to stress. He sought help from a therapist as well as his physicians who had yet to diagnose the problem. From this low point his therapist recommended a hobby to take his mind off his problems and worries. Josh has always enjoyed art to a great extent and found the wood shop on base in Fort Polk, Louisiana, to be the diversion he needed.

Josh was fortunate to find a master woodworker there named Felix who was willing to be a teacher. Felix (to Josh's chagrin) had no teeth and taught him to measure with knots tied in a string. Josh progressed well for the year remaining in Louisiana as he continued to heal. To those unaware, nerve and tendon injuries are very slow to heal.

After moving back to the Midwest, which is home (grew up in Sioux Falls, South Dakota, undergrad at USD in Vermillion, SD, and dental school at the U of M in Minneapolis), Josh was given the opportunity to explore his hobby further. Again he was very fortunate to find a willing teacher in Gene Hancer of Sioux City, Iowa. Gene has been Josh's mentor, teacher, and friend since he moved back to the Midwest. The question Gene most often gets asked is "Why are you here and not on the coast somewhere?" He always says, "Weeelll, I've always had plenty of work, and I wanted my kids to grow up in the Midwest". After 47 years of professional woodworking, Gene has problems with people not wanting him to slow down.

## Nº 103 ~ Sculpted Box #1

I decided to make this box to see if I could limit the number of straight lines and minimum rules I could follow in woodworking. Most rules in cabinetmaking apply to making a machine cut straight and square with no gaps. At the end if your machines have done a good job you run your parts through a wide belt sander and spray your project with lacquer.

I did cut the miters, splines, and one straight edge of this box with machines. The rest is done by hand. The project began when a friend told me the (top) scrap of maple next to his bench was garbage for his burn pile. He saw it as a board that was warped, twisted, cracked, and full of bark. He said nothing useful could come from it.

Part of that board became the sides with that really awful piece becoming the top. The bark and grain are continuous around the box. The ebony, which makes up the splines and scraps under the lid, came from Dr. Lee Van Voorhis of Sioux City, Iowa. I have a large bandsaw and Dr. Van Voorhis had received two ebony logs from the first lady of Tanzania as a gift for hosting their child as an exchange student. Logs are not legal to import due to the possibility of importing unwanted insects, and the first lady had brought them over many years prior on her private plane. The ebony I put in the box came from scraps left from cutting the ebony up for Dr. Van Voorhis. The sapwood of ebony is as white as the heart is black, and you can see this from the contrasting pieces under the lid.

The box bottom has the hand plane marks left and unfinished, and the ebony scraps are chip-carved for tactile texture. The shell just fit the project. A spokeshave, hand planes, files, chainsaw carver, and lots of sandpaper were used in the construction.

Maple and ebony

8-1/2W x 4-1/2H x 16L

Price: N.F.S.

## Nº 104 ~ Hollow form #1

I made the piece to explore the possibilities of burlled hollow forms. The top is a quilted big-leaf maple burl, and the bottom is merbau. My wife and I love antiques, and I try to make anything that may go in the house not detract from what is already there. Instead, I think of a big puzzle with a reverse order placing the pieces from the center out. Each new wood item must fit into and add form to the puzzle of our lives.

Quilted big-leaf maple burl and merbau

6-1/4D x 3-1/2H

Price: N.F.S.



## Dennis Chilcote

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Dennis grew up in northern Minnesota, and when not in school, spent his time in his father's workshop or roaming the woods, learning the art of nature. These wilderness forays bred a life-long fascination with nature crafts. An engineer by profession, he expresses his artistic nature by combining fine woodworking and traditional basketry. The primary weaving materials in his work, birch bark and black ash splint, are gathered from the forests of northern Minnesota. Wood for lids, bases, rims and hardware comes from sawmills scattered about Minnesota. He designs and makes the molds that serve as weaving forms for many of his baskets. As a maker of baskets and birch bark containers, the continuity he experiences from gathering to finishing gives him a connection to his work that few modern basketmakers are privileged to experience. As a woodworker, his use of wood, bark and root gives him a unique connection to the tree. His art is a personal celebration of the beauty that greets him every time he steps into the wilderness.

### Nº. 105 ~ Black Ash Dowry Basket

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. The initially thinned splints are then planed to a uniform thickness with a homemade thickness planer that incorporates a low-angle block plane. 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.

15L x 10H x 12W

Price: N.F.S.

### Nº. 106 ~ Woven Birch Bark Basket with Cherry Handle

This basket is made from woven strips of birch bark in the traditional Scandinavian style. The rim, hinges and handle are cherry. The base is figured maple.

Wood finished with linseed oil

11W x 17L x 11H

Price: N.F.S.



## **Jim Christian**

27331 Balsa Ave., Webster, Minnesota 55088 ~ (952) 758-5212 ~ [jimchristian@charter.net](mailto:jimchristian@charter.net)

Jim is an independent financial planner by vocation but enjoys woodworking as a hobby. His interest is probably genetic as his father has been a carpenter/contractor all his life! Jim builds finely crafted furniture and projects as gifts for others and his own family's use. His 700 square foot workshop (area below the garage) is located on a 10-acre hobby farm in Webster, MN where he and his wife Julie and two children stable and pasture their two horses. In fact, the wood chips from the dust collector are used in the horse stall. He heats the shop with an 1890's round oak parlor stove using scraps from projects as well as firewood from "culls" in the surrounding woods. According to Jim, he also enjoys creating jigs, adding tools, and organizing his workshop. Jim says "the greatest satisfaction comes from giving a piece of furniture or project to someone I care about".

### **N<sup>o</sup>. 107 ~ Grandfather Clock**

This clock is made from air-dried stock cut from a very mature grove of walnut trees near Fairmont, MN in 1990. Some of the trees reached nearly 30 inches in diameter! A Wood-Mizer saw was pulled down to do the 7000+ board foot cutting after felling the trees.

This project was built for my father and mother-in-law. During my first 13 years of marriage to their daughter, Julie, I realized I had never built anything for them. My good friend Tim Schaefer had built the same clock for his in-laws (farm where the trees were cut) and the design was so impressive I wanted to build one for myself. Having never built a grandfather clock before, I began one year in advance of Christmas 2000 thinking I had plenty of time. Well...that deadline came and went so I moved it back to Christmas 2001. Due to numerous construction setbacks, my cyclical motivation, and a 35-day wait on the custom beveled glass order I barely made the deadline! On Christmas day the piece was carefully transported to their house. Bill and Vonnie were equipped with hearing protectors (the chimes made sound as it was moved!) and asked to wait in another room while it was moved in.

The cost of materials alone (movement, pendulum, dial faces, glass, and hardware) was \$1000. Since I owned the black walnut one would have to add the cost of that material to the total! The number of hours it took to build it was significant. All the pieces were hand and machine crafted. This is no kit!

The satisfaction of seeing the piece get finished and the joy it brought Bill and Vonnie was payment enough for this labor of love.

Black walnut

Finished with Watco Danish oil

84H X 23-1/2W X 14D

Price: N.F.S.

## Jeff Colla

8729 Bentwood Drive, Eden Prairie, Minnesota 55344 ~ (952) 941-4204 ~ [jcolla@matrixmkt.com](mailto:jcolla@matrixmkt.com)

Jeff is trained in engineering but self-taught as a woodworker. He began his sojourn in wood 30 years ago in the student shop of the University of Wisconsin in Madison seeking relief from the rigors of engineering dogma. There he started collecting piles of hardwoods that have been moved too many times over the last three decades. He now realizes that “it’s time” for the wood to become something, since his friends will no longer help move it.

### Nº. 108 ~ Wall-mountable CD Stereo System

Remember in the 50’s & 60’s when Hi-Fi systems were large furniture pieces that were an integral part of one’s living room? With the advent of miniaturization in the 70’s, the technology evolved into discrete pieces and individual components. Through that process they lost their furniture appeal, becoming metal and plastic rack mountable items to be stacked on shelves or desks. Today, with many more improvements in size, cost, quality, power and wireless technology, the caseworks are still mainly plastic, glass and metal.

This piece attempts to capture some of the elegance that fine sound should feature. The latest in SONY High Fidelity technology has been integrated into a fine cherry case with ebony accents. Featuring a full function wireless remote, hidden CD storage, excellent sound, this piece can be beautifully hung on the wall or with optional legs, become a distinctive furniture piece for any room. The piece, with its artistic look, hides its apparent function and can discretely play beautiful music in any room utilizing the convenience of wireless technology. Even the power cord and legs have been carefully integrated into the design. The piece also offers a clock, timers, CD programmability, surround sound, 2-year warranty and energy saving capabilities.

Cherry

Oil-poly finish

6.5D x 26W x 14H (wall), 30H (stand)

Price: Please inquire (other woods available)

## Ron Enrooth

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(763) 571-6432 ~ [renrooth@msn.com](mailto:renrooth@msn.com)

Ron has been a woodworker for many years, and shares a shop on University Avenue in St. Paul. Most of his projects are now focused on furniture for grandchildren and family. He gives special credit for learning the craft to Gary Morin and Bruce Kieffer. Ron is retired and looking forward to more interesting projects.

### Nº. 109 ~ Oak Rocking Chair with Side Table





Inspired by the Arts and Crafts Movement, the rocker is comfortable and of a straight design. The back assembly is doweled as guides and uses screws for easy removal when moving. The Side Table design follows the style of the rocking chair.

White oak

Finished with oil/varnish

Chair: 24W x 32D x 42H

Table: 16W x 12D x 18H

Price: Please inquire

## **Redge Estell**

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Redge has been a woodworker since the early seventies in various cabinet shops, fixture and exhibit companies in New Mexico, Colorado and Minnesota. He now works in his home studio and freelances on larger projects with friends.

### **Nº. 110 ~ 3X Side Table**

This is a prototype for a series that will probably include a low table and a floor lamp.

Alder and glass

18 Dia x 28H

Price: Please inquire



## **Will Fifer**

~ *Two-Sheds Custom Woodworks & Tile*

2418 Sherwood Hills Rd, Minnetonka, Minnesota 55305 ~ (952) 417-0201 ~ [wfifer@two-sheds.com](mailto:wfifer@two-sheds.com)

After 20 years in the technology field, Will began exercising his life-long love of woodworking in 2000 with the creation of Two-Sheds Custom Woodworks & Tile. Much of Will's work has used laminated cedar and cedar strip techniques to create fresh designs for indoor/outdoor furnishings.

### **Nº. 111 ~ Arched Orchid Table**

This piece is built around a frame of laminated cedar with cedar aprons. The table surfaces are 4.5" Italian tile with maple edges mitered using cherry splines. The top surface contains a 7" x 11" water fountain. Orchids love a humid environment, so this piece provides a water source for humidity and soothing sound. The shape of the arches is called "catenary", the shape assumed by a hanging rope.

Cedar with maple edges, cherry splines, and Italian tile

21L x 43W x 36H

Price: \$650

## **Dan Flory**

W 1467 530<sup>th</sup> Ave., Elmwood, Minnesota 54740 ~ (715) 639-4703 ~ [florys@svtel.net](mailto:florys@svtel.net)

Dan Flory is a woodworker of some 40 years duration who, in his retirement, has moved to a Wisconsin farm, and gone into furniture design and construction almost full-time. He makes one-of-a-kind furniture for family, friends, and clients.

### N<sup>o</sup>. 112 ~ Hall Table

My son-in-law brought me a 4 ft. 2" x 6" piece of Koa wood back from a trip to Hawaii. Since this stuff is really expensive, I wanted to use it to its best advantage. Ten years later, after my wife and I had built our new house in the country, there were a few spots where a nice piece of furniture could be shown to good advantage. Our front hall is well lighted, and the right size for a table that would use the Koa plank without much waste. I split the 2x6, book matched it, and then tracked down the birdseye maple to provide a contrasting color and grain pattern for the skirt and legs. Hopefully, it will remain a family legacy as well as the source for entertaining family lore.

Koa and birdseye maple

Lacquer finish

41W x 12-1/2D x 29H

Price: Please inquire

## **Timothy J. Gorman**

4200 Washburn Ave. N., Minneapolis, MN 55412 ~ (612) 522-7091 ~ [timothy.gorman@usbank.com](mailto:timothy.gorman@usbank.com)

Timothy Gorman has been an artist working with wood and other materials for over a decade. In addition to furniture and other works in wood, he also does pastel figure drawings, illustration, website design, and Industrial Design. He received his BFA in Industrial Design and Metalsmithing from the University of Michigan in Ann Arbor and his MFA in Industrial Design from the University of Kansas in Lawrence. His current day job is as an Information Architect for USBancorp.

### N<sup>o</sup>. 113 ~ "Mulier Similis Felis Est"

A picture frame constructed of maple and finished with shellac. The translation of the Latin is "a woman is like a cat". It is designed to accept a specific figure drawing (not in frame during exhibition) that was created by the artist and entered in the Minnetonka Art Center's Figures 2003 show.

Maple

Finished with shellac

34W x 24H x 5D

Price: \$1600.00 without artwork, \$2400.00 with

## Nº. 114 ~ “Three Surprises”

A liquor cabinet constructed of maple, ebony, ivoroid, tiger stripe maple veneer, turned brass hardware and finished with black and clear lacquer. The design is original by the artist. The intention was to create a functional piece that would elicit multiple, strong emotional responses from a viewer throughout the course of interaction. The interaction would mimic the experience of unwrapping a highly prized gift, proceeding through multiple layers of exquisitely crafted and detailed forms and materials. Each layer would both contrast with and compliment the preceding layers.

Maple, ebony, ivoroid, tiger strip maple veneer, and turned brass hardware  
Finished with black and clear lacquer  
22W x 64H x 22D  
Price: \$4200

### **Richard J. Gotz**

415 Wedgewood Lane, Plymouth, Minnesota 55441 ~ (763) 544-7278 ~ [Rich.Gotz@Siemens.com](mailto:Rich.Gotz@Siemens.com)

Rich is a software engineer for the Siemens Energy Management and Information Systems Company, and is current working on light rail projects for Houston MetroRail and San Juan Tren Urbano. On most weekends and evenings you will find him in his shop working on furniture projects. His enthusiasm for woodworking was spawned at the age of ten, when he and his father built a twelve-foot fishing boat out of plywood and a large tool chest for hand tools. Rich was president of the Minnesota Woodworkers Guild and chairman of the Northern Woods Exhibition from 1996 – 2001.

## Nº. 115 ~ Illuminated Asian Orchid Table

This series of small tables was constructed to experiment with Japanese shoji screen and the three-way miter joint. The three-way miter joint is a deceptively simple looking joint but requires extreme accuracy during construction. This design was created after taking inspiring classes from Toshio Odate and Yeung Chen several years ago. A three-way touch dimmer switch is located on the underside of the table.

Mahogany, White Pine, rice paper and glass  
Finished with Tried & True Oil Varnish  
11W x 11D x 40H  
Price: \$1200

## Nº. 116 ~ Shoji Plant Stand

Maple, Western Red Cedar veneer, handmade paper  
Finished with Olympic Antique Oil  
11W x 11D x 29H  
Price: \$600



## Nº. 117 ~ Illuminated Pagoda Mood Lamp

Mahogany, white pine, quartersawn paldao veneer, handmade paper  
Finished with Olympic Antique Oil

11W x 11W x 35H

Price: \$1500

### **Vern Grassel**

*~ Out On A Limb, Ent.*

16597 59<sup>th</sup> St. NE, Elk River, Minnesota 55330 ~ (763) 428-4625 ~

[grassel@gowebway.com](mailto:grassel@gowebway.com)

Vern has been a professional woodworker for over 25 years, and feels he has been lucky enough to make a living doing what he enjoys doing most – showcasing the natural beauty found in wood. Although Vern believes that all furniture must have form and function, it is the beauty of the wood itself that speaks loudest to him.

Vern's earliest memories of working with wood come from his childhood, when he would help his father in his basement workshop. But it wasn't until 20 years later, when he was working as a logger, cutting timber, that he took his first official woodworking class. After a few weeks of exposure to the finer side of woodworking, there was nothing else that he wanted to do, so Vern quit his job, enrolled in a cabinetmaking apprenticeship program, and woodworking has always been a labor of love ever since. Now, when he is not designing and building furniture, Vern works as a freelance artist designing and building sets & props for film, television, and commercial photography.

## Nº. 118 ~ Redwood Occasional Table

When I designed this piece of furniture, form and function were in my head but in the end it was the wood itself that dictated the design. This table started as a slab of redwood burl that I picked up on the California coast of Big Sur. Once I sanded and polished the top, I knew that the legs would have to be special to carry this top. The beauty of this giant redwood that once swayed in the wind high above the Pacific was still so alive that I wanted the whole piece to have some movement to it. After much contemplation, I designed the apron and legs with the flow of the ocean in mind.

Redwood Burl and Cherry

Finished with a rubbed on polyurethane/tung oil mixture

23D x 32L x 33H

Price: \$2300



## Nº. 119 ~ White Oak Standing Desk

Forty years ago this desktop was a White Oak tree standing in the way of a house being built. A local carpenter, with visions of making a coffee table, took the slab home and put it in a corner of his basement where it sat for forty years until the vision went away and he gave me the slab. Now the Mighty Oak stands again.

White oak crotch slab and quartersawn red oak  
Finished with a rubbed on poly/oil mixture  
20D x 70L x 40H  
Price: \$2600

## Wilfried Hein

1503 Upper Afton Rd, Saint Paul, Minnesota 55106 ~ (651) 772-4580 ~ [deendwil@msn.com](mailto:deendwil@msn.com)

My dad taught me the woodworking basics when I was a kid, growing up in Berlin, Germany. I liked shaping the wood and making shavings. As things go I didn't stick with it. My fascination woke up again when I inherited his tool cabinet eight years ago. Woodworking became a weekend passion. It fulfills both my creative mind and the pleasure to use/collect hand tools as well as power tools. I am torn between woodturning and cabinet making. I think for now, I will combine them both.

## Nº. 120 ~ Hammered Dulcimer

After returning from vacation, we realized that some of the belongings in our house were missing. Dee's hammered dulcimer, a special gift from her family, was among the pieces that disappeared. Just buying a new one did not seem to be right. To make it something special again, I used some birdseye maple that was waiting for a long time to be used. Please don't ask me to play it.

Maple, Hophornbeam, Spruce, Rosewood, Lacewood,  
Plywood, Walnut (Stand)  
Finished with Tried & True Linseed Oil and Beeswax  
48L x 20W x 5H  
Price: N.F.S.



## Nº. 121 ~ The Curling Stone (Lidded Box)

It started with a leftover piece of maple with a big crack that could not really be used for anything besides a turned piece. The shape of the curling stones was still somehow in my mind (left over from the Olympic Winter Games) when I turned the lidded box. Always looking for an additional challenge, I built in a surprise.

Maple, Walnut  
Finished with Tried & True Linseed Oil and Beeswax  
7.5 Dia x 5H  
Price: N.F.S.



## David Hill

9236 13<sup>th</sup> Ave S, Minneapolis, Minnesota 55425 ~ (952) 881-3562 ~ [mnwoodartist@earthlink.net](mailto:mnwoodartist@earthlink.net)

David's art training ranges from every form of graphic printing, to painting, drawing and ceramics. During the mid-eighties, while trying to put together a ceramics studio, he was introduced to the lathe and his art career took a new direction. Since then David's woodturnings have been displayed in various galleries and private shows around the country as well as overseas. David and his wife Judy also operate a rescue service for exotic birds.

### Nº 122 ~ Found Object Series

Several years ago I became intrigued with the idea of "alternative" finishes. I began trying to achieve a "found in the woods" look, which is reflected in this piece. In this series I'm trying to create a seedpod or withered blossom that might be found lying in the woods. Forced drying enhanced the natural edge and burl'd surface, which helps to create a natural texture. I was delighted to encounter the void that created the hole in the bottom of this piece. It became an unplanned accent that made this one of my favorites in this series.

Maple burl  
Force dried and finished with clear acrylic  
6 Dia x 2.5H  
Price: \$350



### Nº 123 ~ Floral Maple Bowl

This bowl is one of a series of "flowering" shapes that I've been working on. My aim is to create a thin, delicate piece that seems to be lifting, or reaching up, like a bloom in spring. This pursuit has taught me much about the dramatically different effects that can be achieved by very subtle changes in a single curve.

Maple burl  
Danish oil finish  
7.5 Dia x 3H  
Price: \$375



## Mike Hipps

15512 Almond Lane, Eden Prairie, Minnesota 55347 ~ (952) 949-3589 ~ [mhipps@mn.rr.com](mailto:mhipps@mn.rr.com)

Mike actually started woodworking as a child, although like most kids, he was better at de-struction than con-struction. When Mike moved to Minnesota in 1964, one of his first purchases, to his wife's dismay, was a table saw from Sears (he still uses it). She became more amenable, however, when he built bookcases, a kitchen table, and a buffet. Mike retired in 1999, after 35 years as a musician with the Minnesota Orchestra, and is enjoying having more time in the shop.

### Nº. 124 ~ Coffee Table

I had bought the wood from a sawmill a number of years ago, and had a vague idea about building a coffee table, but hadn't been able to get the design off the ground. I visited with Rich Gotz, whose work I admire, looked at some of his pieces, and talked to him about his design processes. This got me jump-started. I built a full-sized model, and started playing with shapes and proportions. Since the boards were too wide for my equipment, and since I wanted to retain the natural edges, I took them to a commercial woodworker, who thickness planed them on a wide belt sander. The joinery was accomplished by cutting mortises with a plunge router, and fitting loose tenons or splines. The slots in the top, which mate with the key blocks, were cut with a router using a jig and pattern bits.

Elm

Finished with Sam Maloof oil/poly

30D X 49L X 16H

Price: N.F.S.



## Craig Jentz

5217 Logan Avenue S, Minneapolis, Minnesota 55419 ~ (612) 922-0734 ~ [cj0734@msn.com](mailto:cj0734@msn.com)

Craig enjoys the creative, tactile and tangible rewards of furniture design and woodworking. Of particular interest to him are the design and construction challenges of compound curves. While Craig is involved in many things at the professional and personal level, woodworking is his passion.

### Nº. 125 ~ Boys Bed

This bed is from a set of two matching beds, a bookcase and a dresser. The cartoon-like animation and energy of the design is meant to match that of the boy who inhabits it.

Ash solids and veneers

Conversion varnish finish

48W x 90L x 36H

Price: N.F.S.

## **Steve Kelzer**

1191 Victoria Dr, Chaska Minnesota, 55318 ~ (952) 448-3179 ~ [kelzer@msn.com](mailto:kelzer@msn.com)

Steve is a self-taught furniture designer and builder. His first exposure to woodworking was as a young lad in 4H, entering projects in the local county fair. One thing he noticed growing up on a farm was that home sawed lumber was what held the farm together, and he was always fascinated by the grain patterns in the miles of board fences that went up. By the time Steve moved into a house with several buddies he was known as the weirdo with a table saw in his bedroom. Returning to run the family farm Steve discovered the beauty of the native trees on the farm and made many a trip to the local sawmill with the dead and storm damaged tress. That has evolved into owning Steve's own small band sawmill and solar dryer, which has lead to an obsession with quartersawing. Each piece Steve builds starts with the inspiration of the wood itself.

### **Nº 126 ~ Farm Cabinet**

This piece was designed to incorporate 1930's painted portrait of the family farm. The photo on the inside of the cabinet is of my great-grandfather and family taken in 1909. They are in front of their recently completed house which still stands today on the family farm. The wood used is from the farm and is meant to be a study of old growth and sapwood.

Quartersawn sugar maple  
Laminated photos  
Finished with linseed oil.  
13W x 24-1/2 H x 5-1/2 D  
Price: N.F.S.

### **Nº 127 ~ Red Elm Chest**

This piece originated from a single log of a storm damaged red elm. The quartersawing reflects light in a very pleasing matter usually lost when flat sawed. This is a heavy stout piece, which also serves well as a bench. Hand made strap hinges.

Quartersawn red elm, mottled makore and MDF  
36-1/2W x 22H x 18D  
Finished with linseed oil and beeswax  
Price: Please inquire

## **Bruce Kieffer**

~ *Kieffer Custom Furniture, Inc.*

1406 Grand Ave #3, St. Paul, Minnesota 55105 ~ (612) 819-9615 ~ [bruce@kcfi.biz](mailto:bruce@kcfi.biz)

Bruce began professionally building furniture 25 years ago. During that time, he has built everything imaginable including uniquely designed art furniture, strict Stickley and other reproductions, all types of household furniture, even canoes and a sailboat. Fine furniture and cabinets built to meet your needs are his specialties. He enjoys challenges and excels at creating the unusual.



Bruce creates and renders his designs in 3D using a computer so he can show a customer how their piece will look before it's built. He can also place the renderings into a photo of the room where the piece will go to show how it looks in its intended environment.

### Nº 128 ~ His & Her Chairs

Built to “fit” a person who is not comfortable in standard size chairs. To me these chairs embody the essence of what is custom built furniture.

Maple with cushioned fabric seats  
Finish is hand rubbed polyurethane  
20W x 20D x 34H  
Price: Please inquire



### **Roger Knudson**

P.O. Box 264, Finlayson, Minnesota 55735 ~ (320) 233-6543 ~ [rknudson@pinenet.com](mailto:rknudson@pinenet.com)

Roger does woodworking as a hobby and will build pieces on commission. Designing commission pieces with the customer provides the customer with a unique, one-off piece that is intended to last for generations.

Woodworking provides Roger with growth of creative energy and fills a good deal of time for this recently retired corrections educator. Having just completed building his “dream shop”, Roger is actually building a couch and chair for himself while also working on two commissioned pieces.

### Nº 129 ~ Dragonfly Table

The board for the top sat in my shop for 3 years waiting for a design inspiration, going through three different design phases before being touched. Finally the current idea popped into being and the building began. The “Dragonfly” emerged near the end of the building process, sitting in the shop nearly completed, ready to take off.

I know, I know, insects have SIX legs, but I claim creative license on this EIGHT-legged creature.

Ash top, walnut legs  
Danish oil finish  
90W x 33H x 14D  
Price: Please inquire

## Nº. 130 ~ Crooked Bench

A casualty of Dutch elm disease, this tree once stood in my yard. It yielded over 300 board feet of lumber!

American elm tends to twist and warp considerably when being dried. The two-inch thick planks of this bench were not to be argued with! So... I just had to accept them as they were and build around the natural crookedness, thus the "crooked bench". Nevertheless, one can sit on it without sliding off (if one does not sit on the very end!!).

American or white elm, cherry wedges

Polyurethane finish

60L x 13D x 16H

Price: Please inquire

## Nº. 131 ~ Roll Top Spice Cabinet

A gourmet cook friend with way too many spices commissioned this piece to accommodate just a few of her spices used in her superb cooking! To avoid having cabinet doors hanging open and in the way of the cook's travels about the kitchen, the roll top (or tambour) seemed a nice idea.

To prevent the weight of the door from pulling it out of the hand when being opened, there is a hidden spring made of wood slats in the bottom of the recess in the false back. This spring takes the weight of the door in the last half of its travel. Nice touch, if I do say so myself!

Cherry and walnut

Danish oil finish

30W x 42H x 6D

Price: Please inquire

## **Tony Kubalak**

3660 Robin Lane, Eagan, Minnesota 55122 ~ (651) 452-2021 ~ [apk@uwalumni.com](mailto:apk@uwalumni.com)

Tony has been interested in high style 18<sup>th</sup> century American Furniture for over fifteen years. However, it is only in the last four years that he has made a significant step towards gaining the expertise needed to be able to build the most elaborately embellished pieces. After years of frustration trying to learn on his own from published material, Tony started to believe that he would never be able to make the pieces in which he was truly interested. Then in 1999, Tony started to study with Gene Landon at the Olde Mill Cabinet Shoppe in York, PA and everything changed. With Gene's guidance and his examples Tony has made strides that he never thought possible. He used to look at pieces and be content to build a simpler version eliminating all of the embellishments because he did not have the ability to execute them. Now Tony never considers that, and he looks for the most challenging pieces and is anxious to get started. To Tony, it is the carvings that elevate these pieces far above everything else and without them they would be solid functional items but hardly noteworthy and boring as reproductions. Finally, Tony used to dream of having many pieces of grand furniture around his house and sundry carved elements and works in-progress littering his shop. Those dreams are now becoming a reality. Perseverance has paid off for Tony again.

## Nº. 132 ~ Philadelphia Queen Anne Side Chair

This chair is one of a pair I made. It is a reproduction from an original that is in the Winterthur Museum in Wilmington, Delaware. This design is from the late baroque (i.e., Queen Anne) period and it represents the height of chair development of that form. The original is from an unidentified Philadelphia cabinet shop and it is believed to be from a set of twelve. The front legs and the back stiles on both of my chairs are made from wood that my father-in-law Bill Slagg harvested over 40 years ago. I think that he would have been pleased at how his wood was used. I hope that these chairs remain in the family many generations from now and that the owners then will feel some connection to their ancestors through them. As always there are things that I could have done better, but all things considered I am quite pleased with the outcome. The only machine tools used in the entire construction were a bandsaw to rough out the shapes, a jointer to square the leg stock and a drill press to approximate the mortises. All of the joinery, refining, carving, fitting etc was done by hand. The seat rail molding is actually attached as shaped square stock and carved, filed and scraped in place. Another interesting construction detail is that the front legs are attached to the seat rails by a 1" vertical dowel that is carved from the solid leg.



Walnut. Slip seat frame is pine.  
Finished with walnut dye and hand applied shellac  
20D x 21W x 42H (19H at seat)  
Price: Please inquire.

## Nº. 133 ~ Philadelphia Tip and Turn Tea Table (Piecrust Table)

This table is the third of three that I made. The first two were given as gifts to relatives and the third is mine. This table is a reproduction from an 18<sup>th</sup> century original, which is in a private collection. For the first time I actually got to spend some quality time with an original. It was in a shop where I could pick it up and look at it from many angles and study it for as long as I wanted. In the beginning I was only going to make two tables however, I was not as pleased with the ball and claw feet on the first two as I wanted to be. But the feet weren't so bad that they should be tossed aside. So I decided to make a third table to give me one more chance to carve some nice feet. Instead of keeping two copies of the same table I decided to give one to a relative. I think that they are glad that I wanted to make a third table. One point of interest with this table is that the top is made from one piece of wood. It started as 5/4, 36" square blank. It was then turned to a 34" circle with coved rim and the front dished out. The turned coved rim is only there for reference because all of it gets removed while carving the scalloped edge. The piece is made by hand with the exception of the turned elements, some bandsaw work to rough out the legs and some drilling to approximate the mortises. The legs are joined to the pedestal with a sliding dovetail that was hand cut. I turned the pedestal and the birdcage pillars. Charlie Vuono of Dallastown, PA, did the top turning. Another point of interest with



this table is that the top tilts to vertical and rotates. I have admired these tables for over ten years. I actually started to carve a different top way back then, but I did not finish it because I did not have the expertise to do the other carving. The most challenging element in this table was the ball and claw foot. For me this foot is more complicated than ones that are vertical as on chairs or case pieces. However, with some practice I was able to get results that I liked. I carved ten feet in making the three tables. Numbers 2 - 10 are on the three tables and the first one is in my shop as a reference and a reminder from where I came.

Honduran Mahogany

Finished with water soluble aniline dye and hand applied shellac

34 Dia x 29H

Price: Please inquire

## Mark Laub

~ *The Board Room, Inc.*

3750 211<sup>th</sup> Lane NW, Oak Grove, Minnesota 55303 ~ (763) 753-1368 ~ [CLpiton@aol.com](mailto:CLpiton@aol.com)

Mark Laub, a life-long woodworker, recently quit his job as the CEO of a regional energy company when he listened to the lyrics of *Better Days* by Bruce Springsteen. He's started a new woodworking company called The Board Room, and now designs and builds furniture full-time.

Mark received his post-graduate lessons in humility by studying at the Anderson Ranch Arts Center with Will Neptune and Sam Maloof, and by doing serious shop time with Lonnie Bird.

## Nº. 134 ~ Wine Cellarette

This cellarette will accommodate one case of your favorite wine and other sundries. It was inspired by my laziness to trudge all the way to the basement wine cellar when thirsty.

Two figured bubinga cabinets, with variably spaced dovetail joinery and recessed maple door pulls, appear to be suspended within a maple saber leg frame, which, in turn, sports splined through-tenon joinery. The upper cabinet doors feature copper foiled water glass to create an ivy vine design. This theme is carried through to the copper foil inlays in the quartersawn bubinga lower door panels. The cabinet interior features wine racking, a serving tray, and nine flush, dovetailed drawers.

My thinking for this piece was influenced by Asian design cues, along with James Krenov and his fellow guild members. Most importantly, the credit for the ivy vine design belongs to Krenov's Gordon setter, Libby, who brought home the perfect twig to copy.

Figured quartersawn bubinga and figured maple

Finished with oil and wax

31W x 72H x 15D

Price: Please inquire



## **Matthew C. Lillemoen**

20660 July Ave. N., Forest Lake, MN. 55025 ~ [Eclipticbass@aol.com](mailto:Eclipticbass@aol.com)

It was during Matt's last few years at the University of St. Thomas that he became enchanted by the qualities found in exotic woods. Soon his attention became consumed almost entirely with wood carving and sculpting. The extreme diversity of textures, colors, and grain patterns exhibited in the expansive world of hardwoods brought a great deal of enthusiasm and inspiration to his work.

Matt finished college in 94' and decided to pursue the art of lutherie (the building of stringed instruments). So he went off to Big Rapids Michigan to learn the intricacies of this art form at Brian Galloup's Guitar Hospital. After returning home, Matt set up shop and went about refining his original instruments into something worthy of the market. It took a while, but he eventually emerged from the mist with his product, the "Equinox Bass".

Matt enjoyed building and selling these instruments for nearly four years. It was at this point that the creative "itch" began to get the best of him. He has now shifted his attention almost entirely to furniture design and construction tables in particular. Matt now finds himself constantly inspired and centered with the work he's doing. It is truly fulfilling to be able to contribute to the design world of woodworking and celebrating the beauty of such a timeless element.

### **Nº. 135 ~ Luna Table**

Padauk with wenge  
36 Dia x 16H  
Price: \$1400



### **Nº. 136 ~ Equinox Trestle Table**

Bubinga with curly maple  
26-1/2W x 47L x 16H  
Price: \$1400

## **John Lunde**

4612 43<sup>rd</sup> Ave. South, Minneapolis, Minnesota 55406 ~ (612) 721 8543 ~ [J.A.Lunde@att.net](mailto:J.A.Lunde@att.net)

John began working professionally with wood in 1973, building furniture as an employee of another furniture maker. In 1975 he founded Taiga Woodworking in Minneapolis, MN. At Taiga John built a range of medium priced solid hardwood furniture. The residential furniture was mostly for the bedroom, dining room and living room and represented about half of his business. The other half of his business 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 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 John 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 the oldest and most established architectural woodwork firm in the region.

All furniture makers struggle with the tension between the art and business of furniture making. Economics favor business considerations over Art, creating an imbalance that bedevils most furniture makers. John has reached a point in his experience from which he thinks he can correctly balance the two.

### Nº. 137 ~ Lierre Sideboard

Design Notes: Grass, vines and verdant growth

Cherry with hard maple and wenge  
Catalyzed lacquer finish applied by Roe International  
52W x 18-1/2D x 29H  
Price: Please inquire



### Nº. 138 ~ Luna Table

Design Notes: Traditional demilune opened up and infused with Japanese influences

Construction: Angled French dovetails

American black walnut with cherry top and accents  
Finished with oil and wax  
60W x 17D x 29-1/4H  
Price: Please inquire



## Joe Mamer

2005 Granite Drive, Shakopee, Minnesota 55379 ~ (952) 496-4051 ~ [mamer2005@msn.com](mailto:mamer2005@msn.com)

Joe is a self-taught furniture designer and builder who acquired an interest in wood while working with his father's construction company. The years of apprenticeship taught him many things, including the proper use of woodworking tools, the art of doing a job well, and the art of critical thinking. He continues to educate himself in the art of woodworking and design through books, periodicals, the study of antique furniture, and most importantly, hands-on trial and error. Joe's designs are strongly influenced by the Arts and Crafts movement, and Japanese styles. Emphasis on strong lines and the natural beauty of wood are elements in his design.

### Nº. 139 ~ Frannie's Nightstand

The nightstand is the start of a bedroom set for my daughter Frannie. When designing nightstands, I like to place a small drawer inside of the case rather than exposing it full width on the face of the cabinet. There is a sense of ritual in opening the door and accessing the drawer hidden within. The drawer is only two-thirds

of the carcass width, which allows the drawer to be opened without fully opening the door while lying in bed. The three vertical ribs on the door panel help add lift to a relatively short case.

Cherry and ebony

Finished with hand-rubbed oil varnish mixture and shellac

15L x 15W x 25H

Price: N.F.S. – Commissions welcome

## **Laura and Jim McCaul**

5286 County Road C, Danbury, Wisconsin 54830 ~ (715) 866-8410 ~ [jimmccaul@mac.com](mailto:jimmccaul@mac.com)

Laura and Jim McCaul are a husband and wife team who collaborate to build fine furniture and accessories featuring Laura's blackware tiles. Laura is an established clay artist whose work is part of the Minnesota Historical Society's permanent collection and was featured on the Autumn Woods series of the PBS program *Hometime*. Her tile "The Nuthatch" was awarded first place in the 2002 national "From Earth to Fire - 21st Century Tiles" exhibit. Jim has worked with wood for 25 years as an avocation and for two years professionally. They live and work at their home on a lake in the woods of Northwestern Wisconsin where they draw inspiration from their surroundings.

### **Nº. 140 ~ Hall Table**

The hall table was part of an overall design for a gallery exhibit designed to display some of the many ways tile can be used as decorative art. The exhibit featured a marsh theme. The stylized fish in the table swam below a walnut trimmed water lily border tile, lily pad bowl and tulip vase. Above the table and the water lily border was a large walnut framed oval mirror. Carved tiles featuring a frog, dragonfly, blackbird, nest, and cattail were incorporated around the mirror within the frame. The exhibit was inspired by a marsh next to our home.



American black walnut, tiles are of red earthenware carved and fired using Laura's own version of a Native American process called "blackware"

Finished with garnet shellac, multiple coats of an oil/varnish mixture, hand rubbed and topped with a microcrystalline wax

18D X 61L X 36H

Price: \$3200

## **Ed Miller**

8675 Black Maple Dr, Eden Prairie, Minnesota 55344 ~ (952) 941-3378 ~ [erm44@skypoint.com](mailto:erm44@skypoint.com)

Ed is a New Jersey native who earned his engineering degree while living in Boulder, Colorado. He did his first piece of woodworking with the help of a next-door neighbor; a baby cradle for his daughter who is now getting that cradle ready for her first child, expected in October 2003. While living in Iowa he acquired a windfall of rough sawn cherry and has been building mostly with cherry ever since. Ed's work is very influenced by his exposure in Iowa to Amana woodworking. He had a chest-on-chest made of cherry by

Amana craftsmen and is greeted by this masterpiece every morning. Most of his work resides in his living room in Eden Prairie in the form of tables and benches. His work also includes a Mayan themed mechanical movement clock and a monkeypod end table, both wedding gifts for his children. Ed enjoys sailing, fly-fishing, cross-country skiing, running and road biking. His day job is Engineering Manager in the design and manufacture of medical equipment.

### Nº. 141 ~ Chess Display End Table

I built the piece for my wife, who inherited a chess set that she wanted to display. We searched antique and furniture stores and were never able to find a suitable display that would protect the pieces as well as allow a friendly game when the mood struck. This piece was designed to go along with other mission style pieces that I built for the living room. The piece had to be small, give an unobstructed view of the chessmen, and provide access to them with minimal effort. I came up with the idea of enclosing the pieces in glass after several design attempts to make a simple all wood enclosure. I collected the walnut from the Amana Colonies in Iowa. The ash was left over from a room separator project for a crowded but happy Christmas visit. All in all, it has been a fun project to design, build and use.

Cherry, walnut and ash, tempered glass top, side pieces are annealed  
Finished with shellac seal coat followed by several coats of varnish  
then hand-rubbed with pumice and rottenstone

24H x 14D x 15W

Price: N.F.S.



### **Karen Nakamura**

1273 Juno Avenue, Saint Paul, Minnesota 55116 ~ (651) 695-1942 ~ [karen@gpsy.com](mailto:karen@gpsy.com)

Karen Nakamura was born in Indonesia while her parents, two Japanese anthropologists, were doing their fieldwork there. She had a rather crazy childhood in Australia (that included mandatory shop classes in elementary school) and in Tokyo, Japan. Nakamura went to college and graduate school in the United States. While her day job is teaching anthropology, she literally moonlights in her basement in the evenings making traditional Western and Japanese furniture. Except for the classes in elementary school, Nakamura is self-taught.

### Nº. 142 ~ Cherry Night Tables

These tables were my first major project in cherry. My design goal was to make them without using any metal fasteners (nails, screws, etc.). In order to do that, I had to take into account wood expansion and avoid any cross-grain gluing. As a result, the grain of all of the pieces in this project runs in the same direction. The one regret is that I haven't yet taught myself how to cut dovetails, so the table drawers are biscuited rather than dovetailed.



The amusing story behind this table was that this was an assignment from my partner. However, Japanese does not distinguish between singular and plural, so I thought I was to make only one table. It was only after I finished the first table that my partner said, "You finished *the* table, *one* table? It's supposed to be a *pair of tables*." Try to guess which table I made first and which I made second after eating humble pie.

If you would like one ... or two... of these tables, they can be custom built to your dimensions. Please leave your name and e-mail address in the comment book.

Cherry  
Poly/oil rub-on finish  
20D x 20W x 28H  
Price: Please inquire

### **John Nessel**

4837 Elliot Ave S, Minneapolis, Minnesota 55417 ~ (612) 822-4780

John Nessel graduated from college in 1962 with a major in English and minors in Chemistry and Biology. On his way to medical school to become a surgeon he was sidetracked by the lure of writing fiction and became a meat cutter instead. His hobby ever since has been making a living (at meat cutting and whatever else put food on the table and shelter overhead) to support a career in the arts. Twenty or so years ago, to give something of himself to his daughter (without whom he not imagine his life) he took up woodworking and by accident recognized in two matching boards the possibilities for investigating fundamental human issues in woodcraft. He lives in Minneapolis.

### Nº. 143 ~ "Resurrection"

The planks for this bench always seemed to ask for special treatment of some kind. They hung around the workshop for years and went through a variety of imaginary manifestations. This bench is what finally emerged. It celebrates the transformation of a tree for human purposes. But is it in a state of emergence or collapse?

White ash  
Oil, lacquer, water-poly finish  
20D x 93L x 14-1/2H  
Price: \$10,000

### Nº. 144 ~ Jewelry Platter

The trick was to give the dishing a uniform transition and then make it absolutely smooth. Hours of work with violin planes, scraper and sandpaper.

Cherry  
Oil finish  
11W x 17D x 2-1/2H  
Price: \$950



## **Sid & Lawrence Nystrom**

996 Glen Paul Court, Shoreview, Minnesota 55126 ~ (651) 483-9867 ~ [snystrom@attbi.com](mailto:snystrom@attbi.com)

Sid is an amateur woodworker and hobbyist. He is an independent software engineer and consultant. Lawrence is an amateur woodworker who has been woodworking for three years. He acquired an interest in the art of woodworking through his father. He continues to educate himself in woodworking, design, and the use of hand tools. Lawrence lives and works in Bloomington.

### **Nº. 145 ~ Morris Chair & Ottoman**

This chair is a variant of the traditional Arts & Crafts Morris chair. The heavy timbers and exposed joinery are meant to show an honesty of construction. The curved arms consist of multiple layers of thin black walnut pressed and glued using the Guild's vacuum press. One hidden feature of this chair is the use of adjusting blocks to independently raise the front or back of the chair cushions. This allows additional flexibility in fitting the chair to the individual. The ottoman also includes the same adjusting blocks.

Inspiration for the use of spalted maple was from Richard Gotz's entry "*Modern Morris Chair*" in the show a few years ago, and the design of Joseph Mamer's "*Koshikake Morris Chair and Ottoman*" adds an Asian element to this classic form.

The comfortable feel of this chair is due in large part to the well-constructed leather cushions. The cushions are made of Qfoam and are topped with a down and feather overlay. The covering is top-grain distressed hide leather. Many thanks to Daryl and Linda Vsetecka, Master Upholsterers from Upholstery Stylists Inc., Minneapolis.

Black walnut with spalted birdseye maple panels and distressed hide leather upholstery

Oil and urethane finish

Chair: 35W x 41D x 41H

Ottoman: 23W x 19D x 15H

Price: N.F.S.

### **Nº. 146 ~ Lamp Stand**

This modern style piece features thick black walnut with angled cuts. Inspiration for this table came from a similar piece by Jim Zollinger.

Black walnut

Oil and urethane finish

17W x 17D x 22H

Price: N.F.S.

## **Doug Perlick**

2702 County Rd 35 W, Buffalo, Minnesota 55313 ~ (763) 684-0669 ~ [dperlick@minn.net](mailto:dperlick@minn.net)

Doug is a semi-retired computer programmer/engineer who has been doing woodworking as a hobby for about 35 years. He especially enjoys using and making his own hand planes.

### **Nº 147 ~ Floor Lamp**

The inspiration for this lamp came from a prairie style desk lamp I saw at the Frank Lloyd Wright house in Chicago. I added a table to make it more functional.

Cherry

Finished with wiping varnish

18W x 18D x 60H

Price: Please inquire

## **Chuck Pitschka**

12425 Pioneer Rd, Minnetonka, Minnesota 55343 ~ (952) 935-0660 ~ [cpitschka@mn.rr.com](mailto:cpitschka@mn.rr.com)

With a reverence for wood, I take woodworking pretty seriously. I have found favorites among different kinds of woods. A few years ago, black cherry was near and dear, but now mahogany is my favorite. Most of the woodworking I do is freestanding furniture and woodturning. Occasionally, I'll make furniture on commission. Woodworking (and being a member of The Minnesota Woodworkers Guild plus The Minnesota Woodturners Association) makes for an enjoyable retirement.

### **Nº 148 ~ Lamp Table, Five-Legged**

Honduran Mahogany is said to be the aristocrat of furniture woods. This is a reproduction of an older piece of furniture. The challenge of building a table with five legs was intriguing. Blind mortise and tenon, upper and lower (15). All parts were turned except the lower shelf, on the lathe, and the five sectional parts are finger joined and then tandem turned on a big faceplate. The top also was turned, glued up from a single 2" plank book matched. I used hide glue mainly because it makes the oil stain finish an easier job. Hide glue tends to absorb stain much like the wood does.

Honduran mahogany

Oil (linseed oil and burnt sienna tinting) and wax finish

27Dia x 26H

Price: \$900

### **Nº 149 ~ Shallow "Accented" Bowl**



One hundred twenty separate holes were drilled/plugged to complete this piece, count them! The holes were drilled when the piece was in the “rough out” stage.

Butternut has a pleasant brown color that blends well with koa and mahogany, and they are all delightful to turn. The outer edge was formed by hand with a radiused scraper.

Butternut with koa and mahogany accents  
Finish is super blond shellac and wax  
18Dia x 4H  
Price: \$600

## **Timothy Roseth**

~ *Roseth Studio Furniture*

19008 Townline Rd, Minnetonka, Minnesota 55345 ~ (612) 670-2899 ~ [troseth@mn.rr.com](mailto:troseth@mn.rr.com)

Tim has been making furniture as an avocation since the seventh grade. He became a studio furniture maker after a career as a computer programmer. Tim recently completed an apprenticeship with a top furniture maker in Chicago. He studied not only construction techniques, but also design theory, craft philosophy and aesthetics. Their projects ranged from bronze cremation urns to a two-person sea kayak. The furniture Tim designs and builds in his Minnetonka shop is 20<sup>th</sup> century American and Asian inspired. He works with wood, metal and glass.

Tim believes furniture making is an opportunity to connect with another person in a positive way. His goal is to make meaningful furniture that brings the enduring beauty of craft into our daily lives.

### **Nº. 150 ~ Wind and Ghosts Side Table**

This side table was made during my apprenticeship. I wanted to create a strong but serene piece in a far-east style. The table has been described as having ballet dancer legs but they are actually the Mandarin character for the number one.

Cherry and basswood  
Hand-rubbed lacquer finish  
18L x 18W x 26H  
Price: \$450



## **Tim Schaefer**

2613 Kennelly Pl, Burnsville, Minnesota 55337 ~ (952) 890-4753 ~ [timjschaef@aap.net](mailto:timjschaef@aap.net)

Tim Schaefer has been working with wood as an avocation ever since junior high shop class. His favorite wood is black walnut, and he has sawed down and into lumber countless board feet of the stuff. Tim believes that such beauty is to be shared and a goodly portion of it has ended up in the hands of other woodworking aficionados. Like most woodworkers, Tim has, over the years, added to his tool collection and the size of his workshop. His current shop approaches 500 sq. ft. and is the lowest level of Tim’s dwelling in Burnsville, MN.

## Nº. 151 ~ The Chevy S-10 Cantilever Cradle

The cradle came about as the result of the confluence of several things. In the spring of 2002, the Chevy S-10 developed a front wheel bearing “noise.” Not being one willing to pay the exorbitant prices for dealer replacement, I located an after-market bearing (ABS requires a complete hub—they get you, don’t they?) and replaced it myself. When it was all said and done there in my hands was this rather stout hub—no good for the road, but certainly substantial for other use. Since the arrival of my first grandchild was on the horizon, it occurred to me that this hub might just work as the rocking mechanism of a baby cradle. I’d never seen a cantilever cradle, so I thought, “I’ll build one.” I purchased the mattress first so I knew what size to build it, sketched out a few designs, and went to work.

The cradle is full of symbolism for me. As a Christian, it starts with the cross, the basis of my faith. So, as you can see, the cross will support the babies who will lie in this cradle. Little did I know when I glued up the pieces, that when I cut the arms of the cross to shape, 7 nail holes from the oak pallet would be revealed. Due to the cantilever aspect of this cradle, I reasoned that the farther out from the support, the more stress would be placed on that support. So the back of the cradle is very stout, but as you move away, the cradle gets lighter and more delicate. I felt that created a kind of “inviting” nature to the cradle itself. There is also symbolism in the slats—exactly 12 on both sides (12 tribes, 12 disciples). The radius of each is unique as there is only one center point from which all the slats were drawn. They are truly concentric.

Next, as babies are the result of many genetic lines, I determined that a variety of woods would be perfect for a baby cradle. Also, as you look directly at the cradle from the foot end, there is almost a matronly aspect to the back supporting piece, with loving arms extended out to “cradle” the baby. Furthermore, being “Trinitarian”, I book-matched three “flames” on the back with black walnut sapwood. There’s more, but I think you get the picture. A couple of construction notes—how do you glue and clamp a piece that includes all these angles? Thus moving and dropping clamps resulted in more than a few construction dings. But then, the babies will be growing up in a world in which they will experience more than a few “dings”. I left most of them there.

Oak, pine, black walnut and cherry  
22D x 40L x 43H  
Price: N.F.S.



## Tom Schrunk

3108 32<sup>nd</sup> Ave NE, Minneapolis, Minnesota 55418 ~ (612) 788-3328 ~ [Tschrunk@aol.com](mailto:Tschrunk@aol.com)

Tom began his woodworking career making wooden boats. His inlaid marquetry details of life-size, lifelike game fish on the interiors led to an invitation as the Featured Attraction at the Minnesota Boat Show in 1990. He developed a signature style of marquetry influenced by artwork he had seen while in the Peace Corps in India in the 1960s. His first one-man exhibition was in 1996 at the International Gallery of Contemporary Art.

Tom's work has included conference tables, reception desks and corporate logos, as well as dining tables and aluminum artwork. He has been commissioned twice by Steinway & Sons to design Art Case pianos, special one-of-a kind exhibition pieces in 2001 and 2002 (seen on the Steinway website, [www.steinway.com](http://www.steinway.com)). They are listed as "Reflections" and "Reflections in Cardinal wood".

Tom's works are found in Europe, as well as tabletops for the Prince & Princess of Jodhpur, India. He just founded Thomas Schrunk Flooring, LLC, which uses his marquetry techniques for flooring. The first two completed floors are both contenders for Floor of the Year with the National Wood Flooring Association.

### Nº. 152 ~ "Mahogany Rush" – Electric Guitar

This solid body electric is a collaborative project with Shane Garth, of Eagan, MN. The body is carved from a single piece of African Mahogany 1 3/4" thick. Spaces for the pickups and electronics are routed into the body, and it is finished with catalyzed lacquer. The face uses my marquetry technique in 1" squares, and is intended to illustrate the motion of the player's hand as well as the emission of the music.

African mahogany with black-dyed pearwood and abalone inlays

12W x 38L

Price: \$3,200

### Nº. 153 ~ "Fountain" – Parquet Floor



This piece is a sample of one of an endless number of designs possible with the "Fountain" parquet technique, and was done in collaboration with A to Z Wood Flooring and Anderson-Ladd Flooring. Made from 6" squares, the grain flow is intended to invite one into the room.

Brazilian cherry parquet

9'W x 9'L

Price: Please inquire

## Nº. 154 ~ Dogwood Room Divider Screen

This project was inspired by Chinese artwork, and consists of Dogwood flowers, which bloom on walnut burl branches placed on a vertical-grain mahogany background. The backside of the divider screen is composed of cherry diamonds separated by inlaid black bands. The grain of the veneer was selected to reference the mountains of the Li Valley of China, famous in their landscapes.

Avodire and walnut burl on mahogany, cherry  
backside  
90W x 70H  
Price: \$5,000



## John Steingraeber

1085 Hague Ave, St. Paul, Minnesota 55104 ~ (651) 645-2968 ~ [knaveboy@hotmail.com](mailto:knaveboy@hotmail.com)

Born and raised in LaCrosse, WI, John Steingraeber has a BA in English from St. John's University in Collegeville, MN. After a stint as a wilderness guide in the Boundary Waters of northern Minnesota, he moved to the Twin Cities to pursue a degree in Cabinetmaking at Minneapolis Community and Technical College. He will graduate in May 2003. John currently works part-time at Frost Cabinets, Furniture, and Design in St. Paul, and also apprentices with John Nessel. In July of 2002, John spent three weeks studying at College of the Redwoods as a recipient of a grant from the Minnesota Woodworkers Guild. In his spare time, John enjoys brewing beer and hard cider, reading, Minnesota winters, cooking, and buying just a little more wood than he can afford.

## Nº. 155 ~ Writing Table for Shelley

While at College of the Redwoods last summer, I saw a piece of Claro walnut for the first time and was taken back by how different it was from the "everyday" black walnut that grows in most other places. This particular piece of Claro was purchased from an auction on EBay. I was pleasantly surprised to find the tiny burl clusters and knots in the board as I really enjoy working with wood that had these natural discrepancies in it. I tried to smooth out the edges of some of the holes and burl clusters to, as John Nessel says, "Give them some dignity." After staring at the wood for a while, I put some denatured alcohol on it to see what it might look like finished. It was so gorgeous that I couldn't bear to cut it, and I finally decided to make a small writing table for my fiancé out of it; hence, the name. My hope is that it inspires her to write more.

Claro walnut, black walnut

Finished with four coats hand-rubbed super blond shellac, extremely dilute (somewhere in the neighborhood of a 1/8 lb cut), and numerous coats hand-rubbed paste wax.

27H x 40W x 14D

Price: Please inquire

## **Jon Stumbras**

3909 Aldrich Ave S #5, Minneapolis, Minnesota 55409 ~ (612) 827-4543 ~ [stumbrasjon@netscape.net](mailto:stumbrasjon@netscape.net)

Jon has been making and creating furniture now for eighteen years, full-time for the last six years, leaving the relative security of a career in mental health. He began in 1985 learning hand tool basics from third-generation furniture makers in Vermont. Early influences were Shaker inspired furniture, and several years making the curved traditional Windsor chairs. Jon builds many types of freestanding home furniture now, though most of his work has stayed closer to traditional designs.

Jon shares a retail gallery space called Xylos with twelve other furniture makers in southwest Minneapolis. Visit [www.xylogallery.com](http://www.xylogallery.com) to see more of Jon's work.

### Nº. 156 ~ "Cindy Lou Who"

Cindy Lou Who, based on a Dr. Seuss character, was a large departure from my normal design process. Simple line drawings on scratch paper and a little blind faith (or maybe stupidity) substituted for CAD drawings, prototypes and cut lists. It was an experiment in form taking precedence over function. I have no other explanation or excuse for this piece except it was in my mind, and I decided to create it. From the asymmetrical sides, to the curved drawer sides to the graduated pulls, it was a technical challenge. I hope you enjoy it.

Cherry and soft maple  
Oil finish  
9D x 21-1/2W x 44H  
Price: N.F.S.

## **Dan Swanson**

~ *Swanson Woodworking*

16130 West Ave SE, Prior Lake, Minnesota 55372 ~ (952) 447-6133 ~ [ds55372@yahoo.com](mailto:ds55372@yahoo.com)

Dan Swanson has been active in the woodworking business since the early 1970's. Through the years he has created many wood projects, some of which can be viewed on the website at [swansonwoodworking.com](http://swansonwoodworking.com). The chair design and finish are specialties of the shop. Chairs are designed to fit the natural contour of your body and are very comfortable. They can be produced in various sizes as well to fit the need of the client.

Dan was also selected for inclusion on the New Yankee website ([www.newyankee.com](http://www.newyankee.com)) under the category "New Yankees at Work".

Dan became interested in woodworking 21 years ago. Dan's wife bought him a small table saw and he couldn't stop making things, so he started to make projects for family members, then for money. He doesn't do woodworking for the great financial returns, he does this because he loves it, and anything you love to do is a great way to make a living.



## Nº. 157 ~ Rocking Chair

The chair is created of native woods with exotic wood accents using special jigs and a lamination process. Once the pieces are dry, they are shaped into elements to construct the chair.

The chair is then finished with a special finish created in the shop. The finished product is not only a functional piece of furniture, but an unusual piece of wood sculpture as well.

Materials vary

38L x 24W x 33H

Price: From \$1350 depending on type of wood used

## **Bert Taylor**

~ *Waves of Grain Woodworking*

1599 8<sup>th</sup> St SE, Minneapolis, Minnesota 55414 ~ (612) 927-0581 ~ [bert@wavesofgrain.com](mailto:bert@wavesofgrain.com)

Bert Taylor set up shop in Minneapolis in 1979. It was a one-man operation, called 'Waves of Grain Woodworking' where he designed custom futon sofa beds. The place grew to twenty-some people for a short while, manufacturing creatively designed store fixtures. Bert developed a style: mad toymaker/sculptor/designer. 'Waves of Grain' is currently a two-man (and one slow dog) shop specializing in Bert's developing line of curious furniture, called Furnucci.

Furnucci assembles much like a toy, with interchangeable, colorful pieces. Furnucci is rock-solid, with nary a nail, bolt, hinge or screw. Joinery is accomplished with synthetic wine corks.

Mr. Taylor designs Furnucci. Mr. Mark Polglase programs a Weeke CNC machine, and machines the pieces. Together, often singing, they sand and finish the assemblage.

## Nº. 158 ~ Three-Story Bookcase

24W x 14D x 84H

Price: Please inquire

## Nº. 159 ~ Single-Story Drawer Unit

32W x 19D x 36H

Price: Please inquire

## Nº. 160 ~ Single-Story Cubby

Sits on top of drawer unit

24W x 12D x 24H

Price: Please inquire

Baltic Birch Plywood and Valchromat (a solid-color fiberboard)

Clear waterborne finish

## **Karl Thoennes**

354 Countryside Lane #7, Albany, Minnesota 56307 ~ (320) 260-4942 ~ [kthoennes@albanytel.com](mailto:kthoennes@albanytel.com)

Karl started woodworking as a little kid, but only got serious after college in the early 90's. He tends to be very traditional in personality and taste and so a lot of his woodworking reflects a classical design. Karl also grew up in Connecticut, surrounded by Federal and colonial architecture and furniture, white-steeped churches and the gothic stone buildings of Yale University. To reinforce that sensibility even more, in real life Karl is the Court Administrator for Stearns County, working in the one branch of government that has retained more antique and artful customs than any other. He is surrounded daily by traditional public architecture, including the granite, marble, and shining brass railings of the grand staircase in the courthouse in St. Cloud. Karl says it's no wonder he keeps doing ionic columns over and over.

A lot of Karl's work is small boxes with inlaid scenes, but every couple years he does something bigger. What Karl lacks in talent he probably make up for in obsessiveness, and so he enters exhibitions mostly to force himself to finish a project that he'd otherwise never complete.

### **Nº. 161 ~ Wine Cellar Table**

It's not unusual for woodworkers to talk about spiritual or religious feelings associated with their work, the materials, and the pieces they make. The inspiration for this piece came out of a deep gratitude to God for his awesome generosity in filling the world with great pleasures for us, including rich food and wine, the company of good friends, and the joy of craftsmanship and creation. Serious woodworkers will understand when I say that wood and wine have a lot in common, none exactly alike, subtly reflecting a place, weather and climate of each passing year, sometimes refusing to cooperate, sometimes incredibly demanding, and intricately connected to each other in many ways. Like opening a bottle of wine, I'll sometimes cut a piece of wood for visitors to my shop to share the bouquet.

Mahogany and marble, inlay is mpingo (African blackwood), bloodwood, and bacote  
Phrases inlaid in ebony from the Twenty Third Psalm, King James  
Finished with shellac  
15D x 28W x 36H  
Price: N.F.S.

## **Steve Tomashek**

6720 Rosemary Lane, Edina, Minnesota 55439 ~ (952) 944-8033 ~ [stomashek@earthlink.net](mailto:stomashek@earthlink.net)

Steve grew up in a creative home but never dreamt of being a career artist until he started carving and painting miniatures. When he realized he could practice being both sculptor and painter on the same piece of wood, Steve was hooked.

## Nº. 162 ~ Leatherback Sea Turtle

I made this piece in response to a story on the news about the threatened existence of the Leatherback. On its back, lines of dots might be seen as symbols: eggs, bubbles or stars, (as if it held up the starry night and could tell us of its fragile endurance in bubble trails or let us follow the eggs to generations before dinosaurs when it first came ashore to nest). Where thousands once laid their eggs, this year only a handful showed up and they did not lay eggs. Leatherback is fast approaching extinction on account of one biped's taste for cheaper swordfish steaks.



Boxwood and acrylic paint  
3/8 x 1-1/2 x 1-1/2 inches  
Price: Please inquire

## Don Wattenhofer

5312 Horizon Dr, Fridley, Minnesota 56421 ~ (763) 572-1045 ~ [drwatt@usfamily.net](mailto:drwatt@usfamily.net)

Don began woodworking as a child in the mid-fifties making toys from scraps. 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 Don's 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 past-president of The Minnesota Woodturners Association and currently a board member at large. Woodworking is a hobby and a profession, with artistic pieces on consignment sale locally at Xylos Gallery, and architectural components and furniture pieces sold direct or subcontracted.

## Nº. 163 ~ Pedestal Bowl

The bowl is turned from one full round piece of oak. The wood was cut in the winter dormant period so that the bark edge would stay attached. The turning was done in one session while the wood was green and after a couple of days drying time it was finish sanded and oiled.

Red oak  
Finished with Danish oil and wax  
9 Dia x 5-1/2D x 8H  
Price: \$165



## Nº. 164 ~ Hollow Form Turned Vessel (Bowl)

This piece is made from white oak, with the natural edge formed from the crotch between two trunks.

White oak

Finished with Danish oil and wax

12 Dia x 10H

Price: \$225



## Rutager West

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

Rutager started woodworking when he noticed how expensive and poorly made store furniture was. The unfortunate consequence, like most woodworkers, is he has become addicted to expensive tools. He's probably not getting the furniture any cheaper in the long run, but hopefully it's better!

## Nº. 165 ~ Small Three-Drawer Dresser

This dresser was built with some very strange looking cherry boards that I had bought a few years ago. I built it to the size that I did based on the amount of these boards that I had. So the wood determined the piece I could design. I have used many hand tools in building this piece. I used a Stanley 608 Jointing Plane to edge joint the boards, several scrapers to smooth the surfaces, and all the dovetails were sawn and chiseled by hand.

Figured cherry and quarter sawn white oak with ebony knobs

Shellac finish

18L x 29H x 33W

Price: \$1500.00

## Jeffrey L. Willcutt

14650 Dover Trail, Lonsdale, Minnesota 55046 ~ (507) 334-5087 ~ [willcutt@rconnect.com](mailto:willcutt@rconnect.com)

Jeff has degrees in fine art and metalsmithing. He worked as an apprentice with Edgar L. Morey of Mapleton, Minnesota, and together with Ellen Morey they set up a business known as OUT OUT (Our Unorthodox Technology, Our Unusual Theory). He has exhibited furniture at the Philadelphia Fine Furnishings Show and the Providence, Rhode Island Fine Furnishings Show where they received the 2002 Best of Show Award.

## Nº 166 ~ Union One Chair

The Union One Chair is built of ash, oak and walnut, with interlocking joinery, a technique based on architectural systems. This theory has been in development by Jeff since 1987. This chair is finished with a water-based polyurethane. A variation of this chair, Union Three, was recognized as Best of Show at the 2002 Fine Furnishings Show in Providence, Rhode Island. The Union series is, as the name states, a union of like or similar objects, forms or materials. They come together to form a single purpose, in this case a piece of furniture. It is the interrelationship of the similar components that create the complexity, depth and feel of the piece of furniture.

Ash, oak and walnut  
Finished with water-based polyurethane  
26W x 36H x 28D  
Price: \$3850.00



## Nº 167 ~ Union Two Spiral

The Union Two Spiral is composed of ash, walnut and oak. The coloring is used to emphasize the simplicity of each individual piece and how when combined, they form a complex and intricate shape.

Ash, oak and walnut  
Finished with water-based polyurethane and colored with a translucent tung oil stain  
24W x 27H x 24D  
Price: \$1350 for this show only



## Greg Wood

~ *Greg Wood Furniture*

P.O. Box 186, Howard Lake, Minnesota 55349 ~ (952) 975-0556 ~ [gregwoodfurniture@hotmail.com](mailto:gregwoodfurniture@hotmail.com)

Greg was born and raised in Minnesota. He graduated from Montana State University, then studied aviation and worked as a commercial pilot. Greg's interest in woodworking led him away from aviation to full-time custom furniture building. He set up shop at his farm west of the Twin-Cities, remodeling the dairy barn into a workspace. His work can be seen locally at Xylos Gallery at 50th and Xerxes in south Minneapolis.

## Nº 168 ~ Display Bookcase

I designed this bookcase for a woodworker's exhibition. I wanted to create a casework that would incorporate latticework as an interactive element. The maple latticework slides along grooves allowing different combinations of geometries to the series of cubbies. This allows subtle changes for aesthetics as different needs or desires arise.

Mahogany and maple  
Sam Maloof oil finish  
55-3/4W x 33H x 13-1/2D  
Price: \$2500

### Nº. 169 ~ Christie's Dining Table

This table is a refinement of one of my previous dining table designs (Nelson table). I wanted to modernize the trestle and soften the appearance of the top. In order to achieve this I use a curved element throughout the table design. The trestle has curved feet and legs. There is a maple member between the legs, which allows a stretcher between trestles to unite with a wedged tenon. The top also includes latticework with the ends of the table being curved to compliment the curves throughout the base. This creates a design with a soft, modern look with detailing of the Arts and Crafts period.

Mahogany and maple  
Sam Maloof oil finish  
29H x 81L x 40W  
Price: N.F.S.





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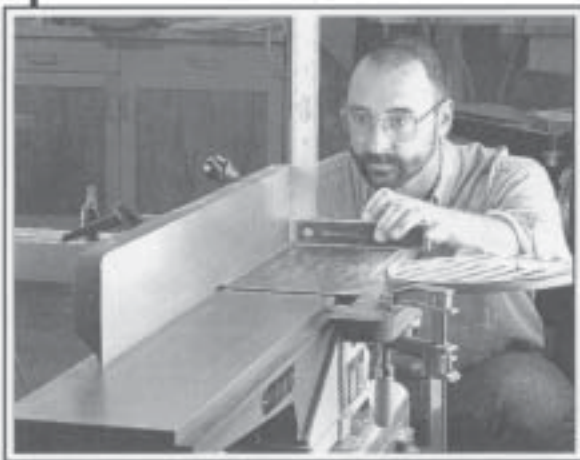
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# Xylos

## A GALLERY OF FINE WOODWORK

3020 W. 50th Street • Minneapolis MN 55410  
Corner of 50th & Xerxes Phone 612/922-1702  
[www.xylogallery.com](http://www.xylogallery.com)

The furniture makers at Xylos are proud to support and be a part of the 2003 Northern Woods Exhibition in which many of our artists have pieces entered. We welcome a chance to talk with you at the show or at our gallery.

### Xylos Artists

Jon Stumbras  
Greg Wood  
Richard Helgeson  
Patrick Baillargeon  
Edward Krause  
Peter M. Wright  
Marshall Brewer  
Peter Wykes  
Geoffrey Page  
Burt Levy  
John Lunde



Xylos is a gallery of eleven woodworkers, building unique furniture and accessories. We offer pieces for sale from our showroom and welcome custom commissions. Works by other artists working in related media including fiber, stoneware, and glass are also on display.

### Gallery Hours

Closed Mondays  
Tuesday – Friday 11am to 6pm  
Saturday – 10am to 5pm  
Sunday – 12 to 4pm

xy·lo- (zī'lō), [*<Gr. xylon, wood*], a combining form meaning wood, as in *xylos*.

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