

Twenty-Ninth Annual

Northern Woods

An Exhibition of Fine Woodworking



Photo by Ramon Moreno

Desk for Hannah by Dale Johnson

2011 Best in Show



Southdale Center
Edina, Minnesota
26 - 29 April 2012
Minnesota Woodworkers Guild
www.mnwwg.org



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American
Woodworker
MAGAZINE

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Southdale

An American Original - A Minnesota Tradition

Southdale is pleased to host the twenty-seventh annual edition of The Minnesota Woodworker's Guild Northern Woods Exhibition of Fine Woodworking. We anticipate many positive responses from our customers who appreciate the arts, and we have found our work pleasantly surprises newcomers to the exhibit who are shopping at Southdale Center. It's easy to get caught up in the amazing craftsmanship and forget what you came for!

This show displays the high level of artistic talent the Minnesota Woodworkers' Guild represents. The pieces in the show are made by hard-working, 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 works of art. Your most outstanding impression will undoubtedly be that of the quality of workmanship and design which you see through 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.

General Manager

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 the Southdale Center. The show provides an opportunity for woodworkers to display and discuss their craft, and for the community to view the best in high quality woodworking design and construction. The pieces on display are works of art in addition to being functional furniture.

Education is one of the main goals of the Minnesota Woodworkers' Guild. Many of the pieces in this show reflect skills learned at monthly meetings, workshops and seminars sponsored by the guild. If you are a woodworker who wants to learn new techniques and meet with others who are willing to share their knowledge, please be our guest at a meeting and consider becoming a member.

Enjoy the show!

Charlie Kocourek
President
Minnesota Woodworker's Guild

Northern Woods Committee

The Northern Woods Exhibition Committee is composed of several guild members who volunteer their time, energy and expertise to organize this show. They meet each month from December until the show starts. They each receive an assignment or two to make arrangements to make the show a success. This years committee members are:

Angie Kopacek	~ Master of Ceremonies
Charlie Kocourek	~ Booth Schedule and Banquet
Tony Kubalak	~ Show Catalog, Post Show Recognition
Fran Peterson	~ Co-Chairman
Richard Tendick	~ Co-Chairman, Posters and Sponsors
Rutager West	~ Award Trophies, Photography
Joe Santos	~ Award Trophies
Craig Johnson	~ Judges
Mark Powell	~ Publicity

If you have suggestions or comments about the show or would like to help with next year's show, please contact one of the above committee members. To view additional pieces of work from past years of Northern Woods as well as our members' gallery, please visit our web site at www.mnwwg.org

Judging

All entries will be judged in a pool rather than in separate categories for each form of furniture. The judging categories are designed to reward woodworkers who are good at creating new ideas or interpreting older ones as well as those woodworkers who are skilled with machines and hand tools. The judges will score how well they liked each piece and how well it was made. Additionally, judges will offer constructive verbal comments on a voice recorder.

The judging categories have been designed to encourage you to enter a piece regardless of your status as a woodworker. It is more than a competition for prizes. The show is meant to be a display of the state of the art of woodworking in Minnesota and a chance for guild members to see what their peers have been up to in the last year. You may decide to enter a piece but not have it judged.

Each piece is eligible to receive only one award from the judges. These awards are listed on the facing page. All pieces are still eligible for the Peer Award, the People's Choice Award and the Paul Lee Award.

Additional Award

In addition to the regular awards, the Minnesota Woodworkers' Guild is pleased to announce one additional award. This award is dedicated to the memory of a person special to guild members.

Paul Lee Award

This award honors the work of the late Paul Lee, one of Minnesota's most extraordinary woodworkers. Paul learned the basics of traditional craftsmanship at Boston's North Bennet Street School and was a long time member of the Fourth Street Guild, here in Minneapolis. His work ranged from Queen Anne chairs and desks to whimsical jewelry boxes inspired by local grain elevators and turn-of-the-century brick warehouses. The award will be given to the best entry that has a playful spirit and sound construction.



Award Categories

BEST IN SHOW

The winning piece should exhibit the best qualities of most of the following categories. Sponsored by *Youngblood Lumber*.

BEST ORIGINAL DESIGN

A well-designed piece must be both useful and pleasing to the eye. Will it perform its intended job? Good design is in large part a subjective opinion. It is difficult to define what good design should look like, but we can agree how it should affect a thoughtful critic. It invites a second, more intimate look, and asks to be touched by hand and spirit. This award is to be presented to the best design, one that is not a copy of a previously designed piece, i.e., an original design or a unique adaption of a design style.

BEST TRADITIONAL PIECE

This is an award for the piece which is built in the traditional manner, a reproduction or a piece heavily influenced by a traditional design. Sponsored by the *Society of American Period Furniture Makers*.

BEST DETAIL

The finest craftsmanship is often just a small part of a piece but makes all the difference. This award goes to the best conceived and/or most deftly executed detail that really makes the piece stand out. This might be an exceptional set of dovetails, an expertly carved detail or an exquisite inlay.

BEST HANDWORK

The use of hand tools carries a long and rich tradition in woodworking. Successful handwork should not be judged by machine standards. It produces surfaces and shapes that are more varied and personal, free from the limitations imposed by machines. Pieces submitted for consideration in this category must have all surfaces finished with hand tools and all joints hand cut. A description of handwork involved must be submitted for use by the judges. Sponsored by *Mike Siemsen's School of Woodworking*.

BEST CARVING

This prize is awarded to the piece with the best use and execution of carving. It is differentiated from the Best Handwork award in that the carving is a major element of the piece.

BEST FINISH

The finish may enhance the natural beauty of wood or alter its texture and color. A good finish elevates one's perception of the piece to which it is applied. Depth, luster, and clarity are characteristics of a good finish.

BEST TURNING

This award honours the tradition of turning. This winning piece will exhibit quality of form as well as execution.

BEST FIRST TIME IN SHOW

Whether professional or amateur this award goes to the best piece entered by a first time Northern Woods exhibitor. Sponsored by *Rockler Woodworking and Hardware*.

MOST TECHNICALLY ACCOMPLISHED

This is an objective assessment. The best work will exhibit a mastery of many woodworking techniques. It will respect the limitations of working in wood. Qualities to look for include flawless treatment of surfaces, precise joinery and carefully controlled detail. The award will take into account the difficulty of the undertaking.

WOODWORKING FOR PLEASURE

This prize is awarded to the best piece exhibited by a person for whom woodworking is an avocation. Sponsored by *American Woodworker Magazine*.

JUDGES' AWARD

Sometimes a piece worthy of recognition doesn't fall into any of the award categories. It may have something special about it that is hard to define, or the judges may choose, at their own discretion, to fit any piece into this category. They may also use this award for recognizing a piece that ran a close second to one of the other category winners. Sponsored by *Porter Cable/Dewalt*.

PEER AWARD

This is decided by balloting among all Guild members coming to the show. You will be given a chance to vote for your favorite piece (other than your own) and runners up.

THE PEOPLE'S CHOICE

This award is determined by ballots submitted by the public. It recognizes those people's favourite piece in the show. Sponsored by *Forest Products Supply*.

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

2012 Judges

Chris Amundsen

Chris is the Executive Director of the American Craft Council, a national non-profit education organization headquartered in northeast Minneapolis. The Council is the largest non-profit producer of fine juried craft shows in the country; produces a bi-monthly magazine, American Craft; and provides educational programs and operates a library to meet the needs of the craft community. Chris is a graduate of the University of Minnesota and has built a strong leadership track record with non-profit organizations. As Executive Director of the Council, he travels across the country to understand the needs of artists, craft organizations and people interested in fine craft. His enthusiasm for craft and handmade objects has reenergized the Council and renewed its focus on its mission of championing craft.



Glenn Gordon

Glenn Gordon works as a writer, photographer, and furniture maker. Born in the Bronx, he grew up in L.A., spent the sixties in Berkeley, got serious about woodworking in Chicago in 1970, and moved to the Twin Cities in 1990. His furniture has been exhibited in museums and galleries in the Midwest and New York. His writing on furniture, photography, architecture, and design has appeared in American Craft, Woodwork, Fine Woodworking, American Woodworker, Public Art Review, The Rake, Rain Taxi, Architecture Minnesota, mnartists.org, and the photography magazines Color and Black & White. He was co-curator of Carleton College's 2008 exhibition, "Functional Sculpture: Furniture from the Upper Midwest". His essay, Sculpture Designed to be Used, is included in the catalog to that show, archived at <https://apps.carleton.edu/campus/gallery/functional/essays/gordon/>.



George R. Walker

Helping woodworkers gain design confidence is George Walker's passion. He writes the "Design Matters" column for Popular Woodworking Magazine and authored a series of videos with Lie-Nielsen Toolworks titled "Unlocking the Secrets of Traditional Design". Currently he is co-authoring a design primer for the modern woodworker with Jim Tolpin that's due for release in the fall of 2012 by Lost Art Press. A woodworker for over thirty years, George loves to share the design foundations that underpinned the craft for centuries and still retain powerful relevance in the modern woodshop.



SAPFM

We are a non-profit organization whose mission includes providing a forum for the understanding and appreciation of American period furniture, its history, and related materials and techniques. Our members include professional full-time cabinet-makers, serious amateurs, conservators, historians, and educators.

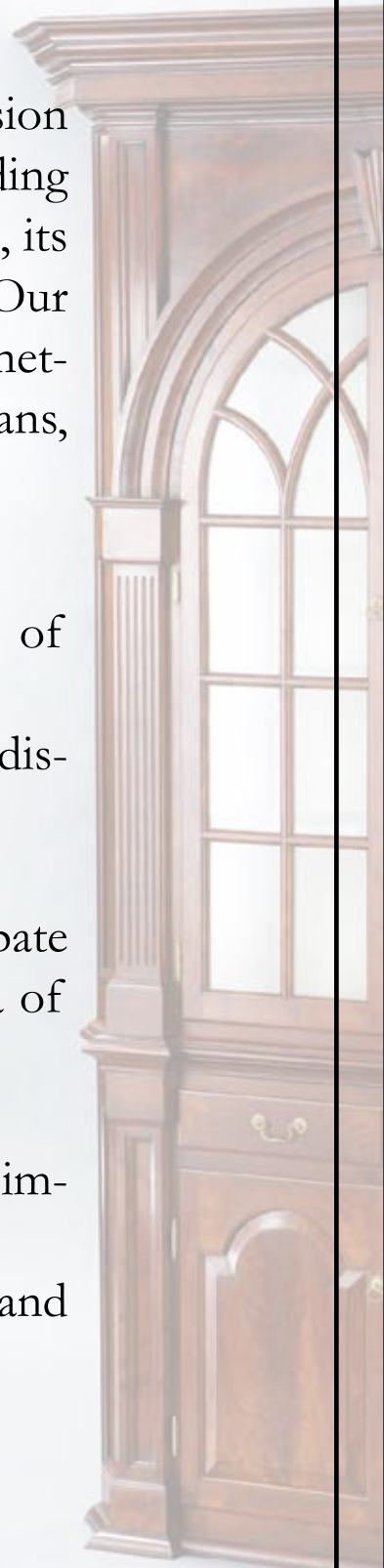
Members of SAPFM enjoy:

- *American Period Furniture*, the annual journal of SAPFM
- an online gallery where member work is displayed
- our quarterly newsletter, *Period Furniture*
- an online forum to post questions and participate in discussions and access to the Member Area of the SAPFM website
- participation in regional chapter events
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*Society of American
Period Furniture Makers*



No. 1201

D

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My father was the high school wood shop teacher for many years. He always had a small project at home that he was sanding or carving, and the smell of walnut still takes me back to my pre-teens.

The design of the Arts and Crafts movement and Prairie Style have taken a firm hold on me and continue to teach me things about seeing. Asian design elements, both in their influences on Prairie design and in the sensibilities they bring to the way an object establishes itself in a space, resurface when I least expect it. I do love the way that well designed furniture can assert its own personality in harmony with other objects in a room.

Prairie Hall Table

Dimensions of this table were driven by the customer's piece of granite used for the top and by the height of the light switches he wanted it set under. And the woods were compelled by woods of other furniture and mill work in the room.

Design within the constraints like these is a great challenge and I do love the discipline it compels.

The use of exposed box joints for the drawer on this table was a revelation to me and a detail that I love more every time I see it here. I is certain that there will be many more in my future as well as a variable-width box joint in the next drawer that I make.



Technical Details:

Materials: Maple & Jatoba solids & veneers

Finish: Catalyzed lacquer by Scott Coleman.

Dimensions: 28" (w) x 14" (d) x 30" (h)

Price: Not for sale. (Sold)



No. 1202

Tom Kaldunski
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Farmington, MN 55024
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(651) 319-7303
tkaldunski@gmail.com

I am a civil engineer and wood working is my hobby. I have done woodworking since my high school days in the 1970's. I started getting into the hobby even more in 1992 when I purchase a shopsmith. I enjoy a variety of projects using a lot of wood from my father in laws farm in western Wisconsin. I have gotten into intarsia projects. I have grown up enjoying hunting and the outdoors in western Wisconsin.

The Legend of 10 O'clock Charlie

This intarsia shows a woodland scene of my annual deer hunt. It combines the gathering of wood and wildlife from my father in laws farm. It is a unique collection of experiences that combine a successful deer stand with the harvesting of beautiful scenes, nice whitetail bucks and woods all from the same spot. I have carefully selected choice wood specimens to highlight grains, colors and textures with a clear coat of poly to display the woods beauty. It is wonderful to see the woods come to life with activity while sitting on the stand.



Technical Details:

Materials: 12 varieties of wood

Finish: Clear polyurethane

Dimensions:

30" (w) x 3" (d) x 54" (h)

Price: Not For Sale

No. 1203

Mark Literski
1378 Forest Lane
Arden Hills, MN 55112
mdliterski@ladolakes.com
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I've been working with wood, off and on, for over thirty-five years. My father was a finish carpenter and I put myself through college and grad school working with him and my family. I began building furniture a few years ago and find as much enjoyment in the design as in the building phase of the process. I have a combination art studio and workshop and am often working on both painting and woodworking projects simultaneously. For now, the furniture I build is for my family and me.

Mondrian Cabinet

This cabinet was built to hold some of my favorite things. Its design elements borrow from the concept of the Golden Section and the grid-like paintings of Piet Mondrian.



Technical Details:

Materials: Vertical Grain Fir, Cherry, Ebony & Maple

Finish: Tung Oil, Painters Oils, Shellac, Polyurethane

Dimensions: 14" (w) x 16" (d) x 42" (h)

Price: Not For Sale

No. 1204

R

ay Ayotte
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I retired on April 1, 2009 after more than 40 years in the group insurance industry. I have been building furniture and various wooden accessories for our home in Burnsville, MN and for our children's homes for over 30 years. I am mostly self-taught and have been inspired to pursue this hobby by reading (and learning from) Woodsmith Magazine. Most of the furniture I have built has been inspired from plans in this magazine. Meeting and getting to know other serious wood workers through the Minnesota Woodworkers Guild and participating in this event have also been very rewarding and instructive.

Mission Style Coffee Table

This table was built for my son Phil and his wife Nancy and is an addition to a mission style furniture group in their home started three years ago. Other pieces in this group I have built for them include a pair of Morris chairs, an ottoman and a side table.



Technical Details:

Materials: Quartersawn White Oak

Finish: General Finishes wipe on (satin)

Dimensions: 44" (w) x 30" (d) x 17" (h)

Price: Not For Sale



No. 1205

Paul Scobie
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St. Paul, MN 55105
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paul@scobie.org

Paul has been a hobby woodworker over the past 40 years. Mostly this has been furniture pieces for personal use. Originally he was self taught and the skills were learned by reading magazines. Lots of trial and error. Upon retirement he continued with the determination to raise his skills to a new level by attending woodworking classes, workshops and seminars.

Scrivener's Sanctum

I felt a continuing need to explore some new areas, especially to get away from complete rectilinear design. I also have a determination to raise my skills to a new level with each project. This piece allowed for numerous curves, including the tapered curved legs, and a number of small challenging details. There were many new skills to practice along the way.

Technical Details:

Materials: Cherry, walnut, glass

Finish: Tung oil and varnish

Dimensions: 24" x 42" x 34"

Price: Not For Sale



No. 1206

David A. Lane
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lanemnwg@yahoo.com

I am a librarian by trade but have enjoyed this hobby for about 20 years. I have a small shop in my basement and rely mostly on hand tools. I do own a router table that I swear by and a cool cordless drill with a headlight. Look out Norm!

A Pair of Boxes: East Meets West

The goal of this project was to build two boxes simultaneously from the same design, but differentiated for comparison by Asian and Craftsman-style influences. This was done by varying the base, finish, hardware and interior of each box. Except for the hinges, all hardware was home made.



Technical Details:

Materials: Walnut, Ebonized Oak, Maple, Brass and Copper.

Finish: Oil/poly

Dimensions:

7 1/2" x 12" x 4 1/2" (Each box)

Price: Not For Sale



No. 1207

R

Robert Berens
Bob's Carpet and Cabins LLC
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rberens1945@gmail.com
bobscarpelandcabinsllc.com

I live on Lake Sarah in Western Hennepin County. I built a log cabin workshop and enjoy old fashioned hand made wood work. I have been carving for over 40 years. I carve 5-20 hours a week and occasionally teach. I focus on relief carving in Urns for ashes or decor, Briar Pipes and walking sticks or canes. I am open to doing mantles, door panels or other relief renderings.

Wild Turkeys & Farm Wagon

Memories are renewed by recalling fleeting images. I enjoy recalling the images of wild turkeys and the old farm machinery that we encountered when hunting. I try to capture these memories on this Urn. The size would be suitable for decor or the ashes of a favorite hunting dog.

Technical Details:

Materials: Cedar turned by John Magnusson and carved by Bob Berens

Finish: Spray Urethane

Dimensions: 7" (h) x 4" (dia)

Price: \$450



No. 1208

R

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Cabin by the Sea

I try to capture the "Up North" memories of the cabin by the shore and the rowboat waiting for dad or uncle to take us out fishing. This piece can be used to decorate or would hold the ashes of a pet who gave us special companionship.



Technical Details:

Materials: Cedar turned by John Magnusson and carved by Bob Berens
Finish: Spray Urethane
Dimensions: 7" (h) x 4" (dia)
Price: \$450



§ § §

No. 1209

Our Youth Leader

John was a favorite pastor for our children's youth group. This profile came from one of his favorite photos taken after a tough day of camping. I like the options for detail that briar affords and the opportunity to capture the details that restore special moments. This design incorporates flowing options to hold in either right or left hand.



Technical Details:

Materials: Briar
Finish: Shellac
Dimensions: 7" x 3" x 1 1/2"
Price: \$850



No. 1210

Joel Ficke
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Bloomer, WI 54724
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jficke@bloomer.net

Joel specializes in faithful reproductions of the finest Early American pieces from the William & Mary, Queen Anne and Chippendale periods. This includes using tools, materials and methods appropriate to the period. Trained as an engineer and chemist, he finds woodworking to be a therapeutic alternative to hectic days in the office as well as a passion that provides lifelong challenges for learning.

c. 1740 Tall-Case Clock

“On October 28, 2004 the original clock sold at Sotheby’s Auction House in New York City during a two day sale of the collection of Mr. and Mrs. Jeffords. The buyer, bidding by phone from a skybox overlooking the salesroom, was Winterthur Museum. The final price was \$1,688,000 which set a new record for an American Clock at auction. - Maine Antique Digest 2004



I have tried to replicate the original as closely as possible. At the top are ornately carved sarcophagus moldings and fluted urns with flame finials. Below that is blind fretwork with paper backing to allow sound to freely escape through hidden holes above carved arched molding. The arched door is flanked by fluted colonettes with Corinthian capitals. The elaborate movement has a silvered chapter ring on it’s dial and phases of the moon mechanism. Transitional moldings above and below the waist and the base molding are carved using the same motif as the arched molding in the bonnet. The central door and front panel of the base utilize curly walnut to add further drama to this already elaborate tall case clock.

Clock Works by David Lindow - Lake Ariel, PA”

The entire clock is built with hand tools. All surfaces are hand-planed and the back panel is intentionally left rough from a scrub plane and uses gnarly secondary wood as did many originals of the period. Carving is also done by hand with gouges and bench chisels. The finish is brushed and padded with shellac. No colorants were used. This was the first piece I have intentionally distressed to further reinforce an authentic antique look and feel. I hope you enjoy my reproduction of a true early American masterpiece.

Technical Details:

Materials: Walnut and Pine

Finish: Shellac

Dimensions: 23” (w) x 12” (d) x 111” (h)

Price: Please Inquire

No. 1211

Jamie Schell
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jamie@jamieschell.com

Jamie Schell was born in 1973, and raised in the driftless region of Southeast Minnesota. In his work, he plays with subtle curves to make subconscious connections with the natural world. These forms and attention to detail can be discovered in his fine furniture. He is driven to explore various mediums – hoping to uncover their mysteries and have the courage to be guided by what he finds.

“Pondering Bench”

The “Pondering Bench” came to be from saved pieced of wood in my shop. I had pulled these boards numerous times to explore their shapes and grains until they finally decided what they wanted to be. The shape of the bench is simple; with clean lines and crisp edges, which allow the wood and hand cut, curved dovetail joints to become the focal points of the piece. The lighter colored Mango Wood and the dark chocolate tones of the Monkey Pod Wood embrace each other at the dovetail joints. I hope you enjoy it!



Technical Details:

Materials: Mango Wood & Monkey Pod Wood

Finish: Lacquer and wax

Dimensions: 44” (w) x 14” (d) x 18 ½” (h)

Price: \$975



No. 1212

R

oger W. Knudson
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Roger is retired from corrections education and builds original furniture in his workshop studio in Finlayson, Minnesota. Having fun with the creative process is always challenging and almost always fulfilling. Roger has attended three different two-week courses at the Center for Furniture Craftsmanship in Maine which have provided a great deal of enthusiasm for always reaching out for new designs and techniques.

Roger builds pieces because he cannot stop. He will take commissions as well.

Curly Maple Bench

A local sawmill informed me of a board I might like! I liked it! There was just enough material to make this bench, without any screw ups. I got the best grain continuity possible between the legs and the bench seat. Mortise and tenons with functional bloodwood wedges keep everything in place. I have a couple of friends who do not like bloodwood wedges! I do.



Technical Details:

Materials: Curly maple, bloodwood

Finish: Wipe on poly/oil

Dimensions: 14" (d) x 50" (w) x 17" (h)

Price: Not For Sale

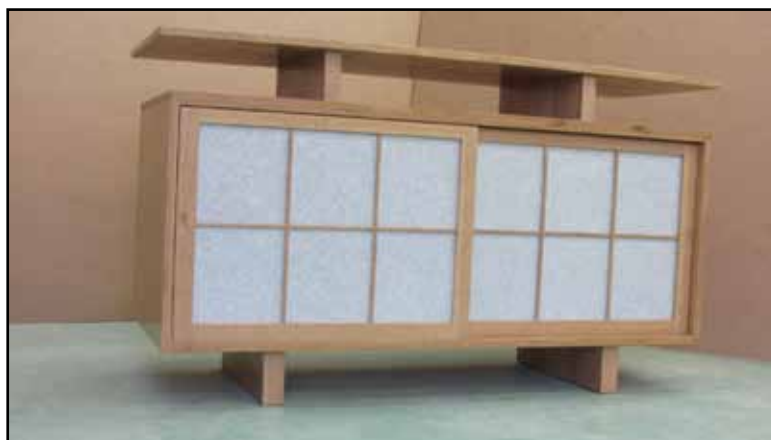
No. 1213

R

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Shoji Cabinet Door

This piece was commissioned with a few size requirements and a general outline of the design. All of the detailing is of my design with, of course, some traditional design details seen on other such pieces. All of the cabinet is of solid white oak but for the back, which is 1/4" baltic birch plywood with shop made 1/16" veneer on both sides.



Technical Details:

Materials: Quarter Sawn White Oak

Finish: Shellac

Dimensions: 18" (d) x 48" (w) x 26" (h)

Price: Sold

No. 1214

Jacob Wasson
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St. Paul, MN 55105
(217) 390-5808
wassasson@hotmail.com

I'm a woodworker in Saint Paul, Minnesota. My woodworking career was launched when my friend moved to Australia and gave me several of his tools. What started as a way to save money by building my own furniture has turned into a bit of an obsession. And I definitely haven't saved any money...

Shedua Desk

This is a desk that I built for my wife. She is back in school and needed a large work surface. We recently moved into an older home, and I built the desk with break-down hardware so that we could navigate our narrow hallway. The desk is made of book-matched quartersawn shedua panels, a flatsawn shedua top, walnut casework with curly maple drawer sides. The dovetails are hand-cut, as is most of the joinery of the piece. I had never worked with shedua before, but I liked it so much that I built a matching printer table and two matching bookshelves out of shedua for our office.



Technical Details:

Materials: Shedua and walnut

Finish: Danish oil and wipe-on polyurethane.

Dimensions: 27" (d) x 64" (w) x 30" (h)

Price: Please Inquire

No. 1215

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Now that I am retired I have less interference with my hobby pursuits. As with cooking and gardening I dabble in woodworking because there is much to learn about techniques and materials. I build whatever interests me as gifts for family and friends. Now that the kayak is finished I am turning my attention to clocks for daughters while periodically turning out grandchild items.

An Idiosyncratic Kayak

I sought contrasts and personalization in this kayak. The woods are heavier than those typically used to build kayaks; however by milling thinner I offset the weight but still retained strength while utilizing woods with high color contrast. The darker Peruvian walnut merges the hull and deck shapes so as to provide the framework and the pinstripes for the inset deck of figured maple (which is “on edge” to provide a grained effect.) At 18 feet the kayak is longer than most as is the cockpit to accommodate an artificial knee. The bow and stern stems were steam bent; otherwise the strips were all encouraged more naturally to shape the kayak. To the question always asked, “how long did it take to build?” I can only say I built this for the fun of building and didn’t keep track of time.



Technical Details:

Materials: African Mahogany, Peruvian Walnut, figured maple and holly

Finish: Marine varnish

Dimensions: 24” (w) x 18’ (l)

Price: Not For Sale

No. 1216

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Jim was an Air Force pilot for 11 years before joining the management team at Peerless Chain Co. in Winona MN. After 25 years he retired and built a two seat fiberglass airplane which he flew for 14 years setting nine city to city speed records in its classification. He liked designing and building furniture, which he has done for his three children. Jim has entered four projects in Northern Woods Shows.

Foyer or Bedroom Bench

I built a bench like this a few years ago and my wife Jean and I found it to be a really useful piece of furniture. The seat is 15" high when used with a 2" thick cushion which can be coordinated with other items in the room. This is just the right height when putting on or removing your shoes and socks. The many pieces of walnut were cut on a bandsaw and routed with a pattern. The legs are made of six pieces each which are glued together with seven floating tenons. They were then cut to the design shape on a Shop Bot CNC router at Jo's Wood Gallery. There are a total of 58 mortise and tenon joints. This bench will go to my daughter Cathy after this show. I also built another one like it which I donated to the Cotter School auction.



Technical Details:

Materials: Walnut

Finish: Gold Leaf and Polyurethane

Dimensions: 18" (d) x 28" (w) x 18" (h)

Price: Not For Sale

No. 1217

R

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

Summer Tables

The three frames interlock to form the base of the tables, with a place for a glass shelf or a plant. Tables can be disassembled to store inside for the winter.



Technical Details:

Materials: Black Locust; Glass

Finish: Exterior oil

Dimensions: 30" (dia) x 22" (h) & 29" (h)

Price: Not For Sale

No. 1218

Tony Kubalak
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www.TonyKubalak.com

I have been a period furniture maker since 1999. I am interested in high style Queen Anne and Chippendale pieces. All of my period projects have been faithful copies of originals that are part of museum or private collections. I strive to make my pieces as close to the originals as possible. This includes surface texture and hand tool marks as well as construction details. In addition I strive to give the finish an aged look and feel. The goal is to have a piece that looks and feels 250 years old.

French Open Arm Chair

This chair is a mahogany reproduction of one of a pair of chairs in the Diplomatic Reception Rooms at the State Department. Because fabric was extremely costly in the 18th century upholstered furniture was owned by only the wealthiest customers. This design was made in Philadelphia with many variations in detail. This chair has most of the best embellishments including cuffs on the front feet, gadrooned strip below the seat frame, carved corner braces, carved front legs and a more detailed arm knuckle. The original dates to 1766.

Because of all the angles the joinery on this chair is more complicated than one might think. In fact the side stretcher to back leg is the most challenging joint I have ever cut because it is angled in three dimensions. Notice that the arms are tenoned to the back frame and the arm post is tenoned to the seat frame.

In addition the corner braces are joined with a unique simple interlocking half dovetail. I like this chair because of its unique shape and stately design. The “open” refers to the open space formed by the arms. Upholstery by Ralph Dermota of York, PA.



Technical Details:

Materials: mahogany, pine and oak

Finish: Hand applied aniline dye, shellac & wax

Dimensions: 28” (w) x 28” (d) x 40 5/8” (h)

Price: Please Inquire

No. 1219

Timothy J. Gorman
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Tim Gorman has been creating furniture in Minnesota for nineteen years, the last fourteen in Minneapolis. He received a BFA from the University of Michigan and an MFA from the University of Kansas. Since 2000, he has focused his energy creating contemporary studio furniture, winning awards at the 2001, 2004, 2005, 2006, 2008, 2009 and 2010 Northern Woods Exhibitions, including Best in Show twice. Other exhibitions include shows at the Minnetonka Arts Center, Wilcock Gallery, Minnesota State Fair,

Phipps Center for the Arts, Carleton College, the American Association of Woodturner's Gallery and the Rochester Art Center. His work has also been featured in national – level woodworking magazines.

A Tale of Two Bridges

In the Summer months, I often bicycle commute to work. My route takes me under the I-35 bridge over the Mississippi River - both the old bridge that collapsed in 2007 and its replacement. As such, I've had a different perspective of the two bridges than most commuters. I wondered, if the two bridges could speak to each other across the void of time, what would the dialog look like? They would speak in the common language of form. This bench represents what I imagine that discussion might look like.

Technical Details:

Materials: Walnut, anodized aluminum, stainless steel

Finish: Nitrocellulose lacquer

Dimensions: 84" (w) x 30" (d) x 16" (h)

Price: Please Inquire



No. 1220

The Taller Sister

A friend of mine had a maple tree taken down in her back yard and gave me the wood, which turned out to be almost entirely spalted. A number of pieces were turned from this, each of which I imagined as sisters coming from the original "mother" tree. Each of the turnings had their own character, but all appeared of a family. This one was the taller sister of the family.

Technical Details:

Materials: Spalted Maple, Holly and Ebony

Finish: Nitrocellulose lacquer

Dimensions: 10" (w) x 10" (d) x 19" (h)

Price: \$2000

No. 1221

Jim Sannerud
1755 Laurel Ave
St. Paul, MN 55104
(763) 434-2882
jsannerud@gmail.com

Jim Sannerud is a professional woodturner with a background of 25 years woodworking experience, Jim “turned” to the lathe in 2004 to follow his passion and creativity. He has shown and sold his turnings nationally and shares his infectious enthusiasm for woodturning with a wide variety of students - from children in Ukraine to community education classes in Saint Paul. He has recently gained inspiration while studying in Sweden with Willie and Jogge Sundqvist. Jim’s work is a unique blend of craft using the modern lathe while holding on to traditional slöjd handwork and techniques.

Maple Bowl

My bowls and style of woodturning are tied deeply to my Scandinavian heritage. My passion for Scandinavian-inspired turnings came out in the form of traditional ale bowls ranging from simple, everyday bowls to the avant-garde bowls used for celebrations. I turn wood green so when the bowl comes off the lathe the turning is complete, but over the next few days it goes through a dance. The side grain goes down, the end grain comes up and the body turns oval creating an elegant sweeping rim. Working with wood this way, both the wood and I have something to say as to its final form. My bowls are organic; showing the marks of the tools I use adds visual character and a tactile element in the same way a potter leaves the tracks of his fingers on his pots or a painter leaves brush strokes on a canvas.



Technical Details:

Materials: Maple

Finish: Linseed oil

Dimensions: 17” (dia) x 16” (h)

Price: \$400

No. 1222

Jim Sannerud
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jsannerud@gmail.com

Shrink Box

The shrink box is a vessel made from a hollowed tree branch with a small kerf in the bottom to fit a dry piece of wood. If all the steps are done correctly, the green branch will shrink around the dry base and create a water tight vessel. The Vikings used these open vessels for drinking or would make tight fitting lids creating containers for storing salt and spices.



Technical Details:

Materials: Birch and White Pine

Finish: Milk Paint & Linseed Oil

Dimensions: 4" (w) x 5" (d) x 7" (h)

Price: \$250



No. 1223

R

Richard Tendick
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rctendick@hotmail.com

I started woodworking in my father's shop, took woodworking in high school and graduated from college with a degree in Industrial Education. After teaching woodworking and drafting for two years, I worked as an engineer for a paper converting company for 27 years. While working as an engineer, I was making patterns for casting iron parts for old machines, building furniture and carving. After retirement, I worked as a contractor for several years. I am currently writing articles for a leading woodworking magazine.

Four-in-one Tablesaw Turned Bowl

While researching the making of cove molding in an old woodworking book one day, I noticed a photo of a man holding a square piece of wood with a bowl-like depression in the center. The caption of the photo stated the shape could be made by rotating the wood over the blade of a tablesaw. This sparked an idea. I went to my drawing board and designed a bowl, as well as the jigs to safely make it. This turned into an article in a woodworking magazine.

This entry is the second design in a series of bowls turned on the tablesaw. The four attached/interconnected bowls are framed by hand carved "V's", which are wood burned, dyed, and highlighted with a Dremel tool.



Technical Details:

Materials: Walnut

Finish: Dye and salad bowl oil

Dimensions: 16" (dia) x 3" (h)

Price: Please Inquire

No. 1224

R

Richard Tendick
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(952) 435-6011
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Curved Tablesaw Turned Bowl

While researching the making of cove molding in an old woodworking book one day, I noticed a photo of a man holding a square piece of wood with a bowl-like depression in the center. The caption stated the shape could be made by rotating the wood over the blade of a tablesaw. This sparked an idea. I went to my drawing board and designed a bowl as well as the jigs needed to safely make it. This piece is the third design in a series using a tablesaw to make a bowl. The curved bowl shape, impossible to achieve on a lathe, illustrates the versatility of the tablesaw technique. The finished bowl is decorated with a band created by woodburning and dyed to slightly differentiate the color of the band.



Technical Details:

Materials: Walnut

Finish: Dye and salad bowl oil

Dimensions: 19 1/2" (w) x 9 1/2" (d) x 3" (h)

Price: Please Inquire

No. 1225

John Fraser
1 River Terrace Ct. #106
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johnQuixote1@gmail.com

John recently moved to Minneapolis from Santa Fe, New Mexico. In Santa Fe, John discovered and fell in love with Native American Style flutes and the art of crafting them. He has made traditional styles of cedar and pine but now works mostly with hardwoods, experimenting with body styles, ornamentation, and construction techniques. John is not a Native American, but makes these flutes humbly with love and respect for the traditions from which they have come.

Native American Style Flute

This instrument is my interpretation of a traditional Native American Flute. The NAF and similar instruments represent, for me, a particularly sublime synthesis of form and function, art and science, tradition and innovation. Each one is born from principles and mechanics that are ageless and stable. Still, no two are exactly the same. That's kind of like the trees we make them from and the people we make them for, I reckon.



Technical Details:

Materials: Black Walnut, Cherry, Turquoise, Leather

Finish: Tung Oil

Dimensions: 1 1/4" (w) x 1 1/4" (h) x 21" (l)

Price: Please Inquire



No. 1226

R

Robert Sorenson
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soren001@umn.edu

I made several pieces of furniture for our house and restored an old fishing boat about 30 years ago and then did little woodworking until recently. During the past several years I worked mostly with salvaged wood. Redwood fence post and an old laboratory bench top became patio cabinets and a table; other remnants became trays and a stool. I think my best piece was a writing desk that I made from Bubinga, but this past year I have been back to working with left overs. This time a small box made from Brazilian Tigerwood.



Brazilian Tigerwood Box

This is a simple box made from Brazilian Tigerwood. This wood is often used for decks, but in my case it was left over from a patio cabinet. The box was primarily an exercise for me to learn how to make hand cut dovetails. To add interest I curved the ends and rounded the corners. I think that this allows the touch of the piece to complement its appearance.

Technical Details:

Materials: Brazilian Tigerwood (Goncola Alves)

Finish: 1 coat Dalys Seafin Sealer, 3 coats Seafin Teak Oil

Dimensions: 11" (w) x 4" (h) x 5 1/2" (d)

Price: Please Inquire



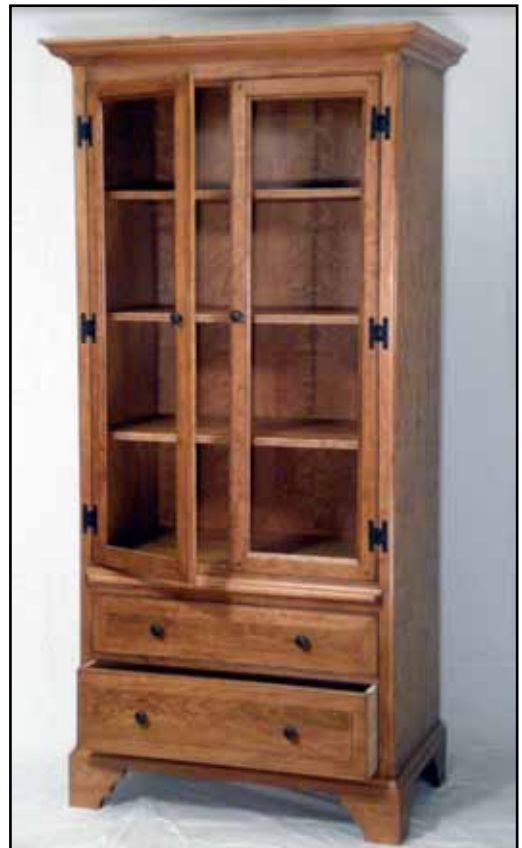
No. 1227

Ed Neu
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eneu3@sprintmail.com

I've been working with wood since I was a kid. For about 10 years now, I've become a fairly serious amateur designer and builder of furniture of various shapes and functions. Each project I choose causes me to stretch further and further into the wonderful world of wood working.

Lin's Quilt Cupboard

My favorite quilter, my wife, asked if I'd build her a cabinet to store and display her quilts. She told me the features she wanted, and where she intended to put it. I designed it to compliment an existing piece in our home. It's traditional in design, with some definite country heritage. This piece significantly advanced my skills. It is a large piece that incorporates a level of detail I had not attempted before. It is full of hand work, from the hand-cut drawer dovetails, to the hand-scraped moldings and beading work. I'm especially proud of the hand-made crown molding. The wide drawers glide smoothly on a center rail, and are fully enclosed with interior dust panels to form sealed boxes to keep all those quilts and quilting materials safe. And the antique glass display doors are built with dust seals all around to protect the quilts displayed behind them.



Technical Details:

Materials: Cherry and cherry veneer plywood with maple and poplar secondary woods

Finish: Waxed, hand-rubbed polyurethane over antique brown cherry dye

Dimensions: 22 ½" x 34 ¼" x 76 ¼"

Price: Please Inquire

No. 1228

Jeff Chapman
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Taylors Falls, MN 55084
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chapmanjefft@gmail.com

After many years in graphic design, Jeff pursued his passion for woodworking by returning to school to study cabinetmaking and furniture design. He now brings over fifteen years of experience in cabinetmaking and custom design to his unique pieces. And he continues to expand his skills through further education in the woodworking field. In addition to many other courses and seminars, he recently completed a workshop in curved joinery from the Marc Adams School of Woodworking. Jeff has begun incorporating this focus on curvilinear design in his recent work, enjoying the challenge that it presents both in design and construction.

Bookshelf

This piece is an original design influenced by the work of Arts and Crafts era designer Charles Limbert. The bookshelf was designed in consultation with the client to display their antique and collectible books as well as decorative items collected on their many travels all over the world. Jeff's goal was a design that incorporated gentle curves to complement the beautiful grain pattern in the mahogany and give the piece a light and open presence along with a subtle Asian feel.

Technical Details:

Materials: African mahogany with Ebony accents

Finish: Hand-rubbed oil/poly finish and wax

Dimensions: 11" (d) x 60" (w) x 40" (h)

Price: Please Inquire



No. 1229

Dale Johnson
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johnson.mn@juno.com

Dale Johnson has been making a living as a woodworker for nearly thirty-five years. It's much more than just a living, call it passion or life style, it's a big part of what defines me. "I am intrigued by new techniques and styles and I let my imagination and interests take me where they may". The search for unique material which is a challenge in the mid-west is an aspect I especially enjoy. The freedom to

design and the confidence that my work is enjoyed and respected brings all the joy one could ask for in a career.

The Promise Chair

The Promise Chair - Group of Six Dining Chairs

From a group of six chairs Promised to someone special many years ago. This chair design has been hanging on my shop wall and in the back of my mind for a long time. Other chairs have been built and sold, other ideas put ahead of it. Several redesigns considered and finally, like a good wine, this one matured and its time has come. Sapele Mahogany, Vertical grain Douglas Fir and figured Red Oak are the materials, a nice warm contrast in my opinion. The coopered seats are taken from a single, massive, quarter sawn Douglas fir plank, a wood that has intrigued me for some time, although seldom used in furniture. The quarter sawing creates a beautiful straight grained pattern. When we work from the heart we do our best work. (Photography By Micheal Hecker)



Technical Details:

Materials: Sapele Mahogany, Vertical Grain Douglas Fir, Figured Red Oak

Finish: Oil & Varnish

Dimensions: 20" (d) x 18" (w) x 34" (h)

Price: Please Inquire

No. 1230

L

inda Ferber
1518 Wellington Way
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linda@garber.org

Linda is the Program Director at AAW, working directly on all AAW programs and events. She is an experienced woodturner and enjoys the creative possibilities and personal challenges it provides. Linda holds a BA in Social Work from U of M Mankato. She has worked for AAW since 2007.

Wandering in the Willowwack Woods

This collection of boxes was inspired by memories of walking in the willowwack woods. The willowwack is a wooded uninhabited area. If you are lucky, you will find small treasures while wandering in the great North American woods of Minnesota where the willowwacks are abundant. The mighty oak, maple, stately cherry, walnut and birch soar above the small treasured mushrooms resting comfortably on a bed of moss waiting to be discovered and collected.



Technical Details:

Materials: Oak, Walnut, Cherry, Maple and Birch

Finish: Oil

Dimensions: 4" (d) x 4" (w) x 4" (h)

Price: Not for sale

No. 1231

R

Richard V Schultz
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Edina, MN 55416
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rvschultz952@gmail.com

Dick has become a serious woodworker since his retirement 10 years ago. In addition to making many pieces for friends and family he has done numerous commissions and one of a kind pieces. Dick is a past Minnesota Woodworkers Guild president and long time board member. He is also a member of Xylos Gallery and some of his work can be seen at “info@xylsogallery.com”.

Iris Box

The Iris Box is a jewelry case that incorporates nature into a handcrafted design. The Irises were created by using the packet marquetry technique and dyed wood veneers which bring color and life to the piece. There is an element of surprise in the door which is intended to maintain your interest and connection to the piece.



Technical Details:

Materials: African Mahogany and colored veneers

Finish: Oil & Varnish

Dimensions: 4" (d) x 7" (w) x 14" (h)

Price: Please Inquire

No. 1232

Mark Laub
Mark Laub Studios
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marklaubstudios@gmail.com

Mark Laub has enjoyed designing and building functional art furniture all his life and has been doing this professionally for the last 13 years. Laub believes that inspiration can come from anywhere and attempts, as William Blake suggests “to see the world in a grain of sand.” His works are well known for their fluid, nature inspired designs, the use of exotic woods, stained glass, patinated copper, and inlays of brass, sterling silver, abalone, and mother of pearl. They are on display in two area galleries. In addition to woodworking, Laub enjoys music and an “occasional” bottle of wine. When the two are combined, he will argue endlessly with himself, debating the best music ever written. This year, its a new tie between Chopin’s “Fantaisie Impromptu” and Carlos Santana’s “Europa”.

Late For The Sky

Graceful swallows trace a thousand arcs across copper blue skies. But they no longer fly to Capistrano! Why are they Late for the Sky? Perhaps you might help them find their way to a land of hope and dreams. While looking over this fan-shaped piece, you will notice three, curved sided, irregular quadrilateral cabinets nested together and resting on a matching base. There are no straight lines or right angles. The exterior features waterfall bubinga, blistered big-leaf maple, and copper-foiled art glass. The interior offers many surprises: patinated blue copper, numerous mother of pearl and abalone inlays, a revolving carousel, pivoting drawers with pierced and carved dividers and bottoms, marquetry and art glass shelving. An important factor in any artful creation is its source of inspiration. For me, inspiration is everywhere! While designing this piece, I found insight in Erte’s sculpture and clothing fashions, Hiroshige woodblock prints, the Chrysler Building elevator doors, and, of course, the beautiful little swallows nesting in my chimney.

Technical Details:

Materials: Resawn waterfall bubinga, blistered big leaf maple, copper, mother of pearl, abalone, art glass, ebony and sterling silver

Finish: Shellac, oil and wax

Dimensions: 18” (d) x 34” (w) x 53” (h)

Price: Please Inquire

No. 1233

Dan Bredemeier
The Wooden Map Company
1120 E. Old Shakopee Rd
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dbredemeier@hotmail.com

Dan turned a hobby into a career in 2006. A wooden map combines his woodworking skills with cartography, geography, history and calligraphy. In addition to maps Dan also does other work with veneer and marquetry. He has over twenty years of experience. Former national president of the American Marquetry

Society (2002-2007). Dan will make his 200th wooden map later this year.

Visit WoodenMaps.com for many photos including the largest wooden map in the world (in a palace in Saudi Arabia).

A Wooden Map of Ireland

This is a map of Ireland made with separate pieces of yellowish-green inlaid wood. Every different color is a separate piece of wood. There are many interesting historical facts written on the map. The calligraphy is done with a drafting pen. Commissions are always welcome.



Technical Details:

Materials: Wood veneer on plywood

Finish: Shellac, polyurethane

Dimensions:

35" (w) x 1" (d) x 35" (h)

Price: \$450.00

No. 1234

Kenneth Davey
Ken's Custom Woodworking
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cmfkend@hickorytech.net

I have been building furniture, cabinets, many other items for 30 years part time and full time, still learning. Mechanical drafting was my training after high school. Having grown up in my (carpenter) father's shop I have always been cutting wood and building. I spent several years at the drafting table and moved out on my own. I have enjoyed my work since.

Keepsake Box

I was shown a box which had a hidden latch and the challenge of building one caught me. The latch configuration took considerable time to puzzle out and to make function. The result is fun and one of only many possibilities for you other builders. Of course the box itself should be pleasing or somewhat unique. Of the furniture I have made I get to say that a bedroom set for my daughter which has secret compartments is perhaps the most fun. I try to create furniture that is pleasing and functional and invites a touch.



Technical Details:

Materials: Walnut body, honey locust, apple top with cherry, red elm and rosewood

Finish: Shellac

Dimensions: 13" (w) x 9" (d) x 9" (h)

Price: \$1250

No. 1235

Steve Larson
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grandpageezer@hotmail.com

Woodcarver.

Beware the Winds of Change

The people believed the circle of life was their spirituality and all things were apart of everything else. This carving depicts the Great Spirit emerging from Mother Earth to warn the people of the Winds of Change.

Technical Details:

Materials: Basswood

Finish: Polyurethane

Dimensions: 8" (w) x 6" (d) x 36" (h)

Price: Not For Sale.



No. 1236

Craig Johnson
Studio Tupla
PO Box 131811
Saint Paul, MN 55113-0020
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craig@studiotupla.com

I began my woodworking experience carving shapes and patterns into my father's workbench, and to my parents' chagrin, the family piano, too. Since then, I've engaged in a more disciplined study of cabinetmaking at Saint Paul College. I refined my skills at the Inside Passage School of Fine Cabinetmaking, from which I am a graduate of both the Artisan and Craftsman programs. At this small Canadian school I discovered the profound effect properly tuned hand tools would have on my approach to this craft. With my wife Carol, I founded Studio Tupla, a fulltime partnership in handweaving and furniture making.

Serenity

I strive to let the grain of the wood speak for itself, while juxtaposing the more rigid geometries of the man-made world beside the natural aspects of the wood. Each piece is a quiet celebration and reminder of the intimate and sometimes precarious relationship that exists between us and nature.

Here, the wonderful, serene quality of the arbutus that forms the carcass of this small wall cabinet is gently punctuated by the square medallions of brown doussie cascading downward between the book matched apple panels of the door. A quiet, introspective walk on the beach gave rise to the idea and solution for the suspended medallions. This theme extends to the interior back panel, the hand cut dovetailed drawers, and the hand carved drawer pulls and adjustable shelf consoles.



Technical Details:

Materials: Arbutus, apple, curly maple, brown doussie and shop-made brass hinges and wall hangers

Finish: Shellac and beeswax polish

Dimensions: 8" (w) x 5" (d) x 19" (h)

Price: Please Inquire

No. 1237

R

utager West
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rutagerwest1@gmail.com

Rutager West does woodworking as a hobby and creative outlet in his small basement in St Paul MN. He is not formally trained in the craft, although he has been spending a week each summer recently traveling to several different woodworking schools to learn new techniques. Lately he has taken classes and an interest in making his own layout tools. He employs both power and hand tools in his work and has an almost incurable desire to accumulate beautiful hand tools.

Madrone Burl Jewelry Box

This box is different than the last few I have made, in that I went for a longer, wider and thinner box with all straight sides. I picked some nice Madrone Burl veneer for a more subtle appearance than some of the other burls I have used in the past. I decided to use a holly banding on the edge for contrast and added some ebony checkers for visual interest. This box features just one removable tray with storage underneath for larger pieces of jewelry.



Technical Details:

Materials: Madrone Burl veneer, ebony and holly.

Finish: Shellac

Dimensions: 14" (w) x 10 1/2" (d) x 3 1/2" (h)

Price: Please Inquire

No. 1238

John Walkowiak
3452 Humbolt Ave S
Minneapolis, MN 55408-3332
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johnwalkowiak@comcast.net

I live in Minneapolis with my wife Cindy. I have been making big pieces of wood into smaller pieces for as long as I can remember. I have a great interest in antique furniture which led me to investigating how the furniture was made with hand tools. This led me to acquiring, using and collecting antique woodworking tools. I am now involved in the Mid-West Tool Collectors Association and the Society of American Period Furniture Makers as well as the Minnesota Woodworkers Guild.

Coffee Table

I designed this coffee table to fit in our family room and blend in with the Western and Southwest décor and antique furniture. It is made of Pennsylvania cherry. The material for the frame, feet, and top came from one tree. The panels are solid crotch boards which came from a second tree. The end panels are drawers that operate with magnetic touch latches. The elements of the feet evolved from those on 2-17th C. chests I liked in my reference material. I had wanted to use a compressed ball, and to me the flare under the ball suggests a horse's hoof, which relates to the room. The long top edges are upholstered with Buffalo hide – a soft surface to rest the feet on. I find it more interesting than cowhide because it has more texture. And again it relates to the room. Upholstered by T. S. Sender.



Technical Details:

Materials: Pennsylvania Cherry, Buffalo Hide

Finish: Shellac and wax

Dimensions: 24" (d) x 40" (w) x 17" (h)

Price: Not For Sale

No. 1239

Jeff Anderson
4268 Ottawa Ave S
St. Louis Park, MN 55416
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From a long line of craftsmen, Jeff has always enjoyed designing and creating everything from small machinery to custom furniture. Jeff has been a machinist by trade often designing and making his own hardware and fasteners for his projects. After taking cabinetmaking courses at MCTC and wood finishing courses at DCTC, he started his own company called Phoenix Wood. Jeff's primary work is in restoration and custom furniture.

Magnolia

This piece was created for a retired southern gentleman attorney that my wife worked with happily for many years. They enjoyed tea as they worked which inspired this piece in the oriental alter design. The top is a serving tray with storage in the cabinet below. The brass hardware for this piece was designed and machined by Jeff.

Technical Details:

Materials: Wenge, Mahogany, Ebony. Hardware is solid brass.

Finish: Lacquer

Dimensions: 12" (d) x 24" (w) x 14" (h)

Price: Not for sale



No. 1240

Brazilian Cherry Spindle Cradle

This cradle and another one identical to it were made for family and friends in 2003 while Jeff was attending cabinetmaking classes at MCTC. This particular cradle has three happy boys in its history and waiting for the next one. The custom hardware and fasteners were designed and machined by Jeff.

Technical Details:

Materials: Brazilian Cherry

Finish: Varnish over shellac.

Dimensions: 48" (w) x 30" (d) x 48" (h)

Price: Not for sale

No. 1241

Mark Powell
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mark_m_powell@com-
cast.net

I'm not a professional woodworker. I do woodworking because I enjoy working the wood, creating something you can actually touch. The process takes my total concentration. I'm mostly self-taught, but I've taken few classes; Tom Caspar's Unplugged Woodworker class is highly recommended! Gifts of clocks, boxes and toys are what I've mostly made. Other pieces include an English garden bench, an entertainment center, dining room chairs, and a coffee table. I'm fortunate to have shop space, and a wife who lets me "make sawdust".

Limbert-Inspired Table

This table is from a design in American Woodworker (Issue #102, September 2003), which is in turn based on a larger oval table designed by Charles Limbert in 1910. The classic Arts and Craft table is still available through Stickley, which attests to its lasting design. The original design was made from quartersawn white oak, but my version is made from cherry which was milled from rough stock from Youngblood Lumber. I normally use an oil-finish on cherry, but I was trying to match the darker finish on another Stickley piece in our living room.

Technical Details:

Materials: Cherry

Finish: Mahogany stain followed by a Special Walnut stain followed by finish coats.

Dimensions:

26" (d) x 26" (w) x 26" (h)

Price: Not for sale



No. 1242

Peter Pestolozzi
Odyssey Design
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peter@odysseydesignworks.com

I have been woodworking for 35 years. I have worked in a variety of shops from building pipe organs to cabinets and millwork to woodcanvas canoes and Kayaks. Currently I spend time building stuff in a small shop in Ely Minnesota where I share a shop with my wife canoe builder Jeanne Bourquin

Variations on a Theme Cherry Dining Chairs

3 examples of and idea for an arts and crafts dining chair.



Technical Details:

Materials: Cherry and ebony accents.

Finish: Lacquer

Dimensions: 20" (d) x 20" (w) x 40" (h)

Price: Side chair: \$850. Arm Chair: \$1100

No. 1243

Mike Mueller
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(651) 770-2834
mike@forestproductssupply.com

Mike Mueller has been woodworking for Twenty-five years. He is co-owner of Forest Products Supply, Inc. in Maplewood, MN. Forest Products has been making cabinets, furniture and supplying hardwood lumber and plywood to woodworkers for forty years.

Stereo Equipment Table

The stereo equipment slab table was made of six walnut slabs from the same tree. We harvested the tree from a farm in Nebraska. The trees were originally planted by the Civilian Conservation Corps, the CCC, in the 1930's in Nebraska as part of the reforestation of America. The trees were being taken down to expand irrigation to farming land. Most walnut is steamed in the drying process to make the sapwood as dark as possible, but it mutes the color of the wood. Our slab lumber has not been steamed which keeps the vibrant purple and red colors in the finished product. Our employees Bob Kraby and Lloyd Johnson created this table to bring out the natural flow of the trees trunk and beauty of each slab. The finishing was done by Matt Merschorf of Custom Finishing.



Technical Details:

Materials: Walnut

Finish: Conversion Varnish

Dimensions: 36'' (d) x 84'' (w) x 36'' (h)

Price: Not For Sale

No. 1244

S

teven McLoon
Millennium Studio
Roseville, MN 55113
(612) 624-9182
s.c.mcloon@gmail.com

Steve began woodworking in 2007, when he took the Basic Woodworking course at the Center for Furniture Craftsmanship (CFC) in Maine. Since then, he has taken numerous courses and workshops taught by some of the top craftsmen in the country. Steve divides his studio time between turning and furniture making. He strives to celebrate the awesome characteristics of natural wood in all his work.

Turned Lidded Hollow Form

A hollow form is a vessel with an opening significantly smaller than the body. This hollow form was made from spalted ambrosia maple. This is maple that was infested with the ambrosia beetle and then allowed to begin to decay or spalt. This wood was difficult to work because of its fragile nature. First the outside was shaped on a lathe from a solid block of wood. Then the inside was hollowed also on a lathe working through the top opening. The lid with its finial was turned on a lathe from a single block of African blackwood. This wood is typically used to make clarinets. It is very stable and holds details well. The blackwood was selected to coordinate with the black spalting in the base.

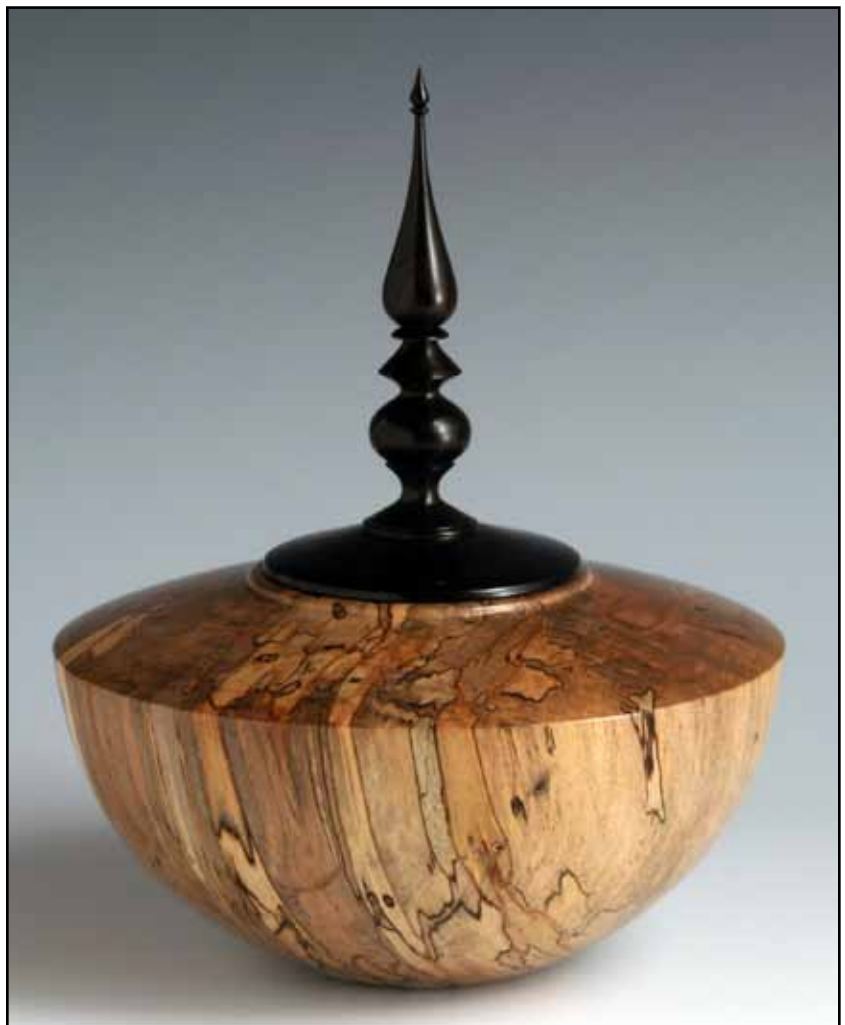
Technical Details:

Materials: Maple and Blackwood

Finish: Oil and wax

Dimensions: 6" (dia) x 8" (h)

Price: \$600



No. 1245

S

teven McLoon
Millennium Studio
Roseville, MN 55113
(612) 624-9182
s.c.mcloon@gmail.com

Technical Details:

Materials: Cherry

Finish: Oil and wax

Dimensions: 18" (d) x 28" (w) x 18" (h)

Price: Not For Sale

Small Table with Curves

My original goal was to have no flat surfaces other than the tabletop. I relented on a few surfaces in order to finish it this decade. The concave surface of the legs presented a particular challenge. It reminds me of the adage that says to make bread you must first plant the wheat. To make wood concave, you must first make a convex hand plane. This was the first plane I made, and shaping the sole was interesting. All the curved surfaces were shaped with hand planes. Except for the top, all pieces of wood are joined by hand cut mortise and tenons or splines. The tabletop is air-dried wood with the natural pitch pockets commonly found in some cherry. The top could only be hand planed. Machine work caused the pitch to chip out. The size of the table was designed to use with an L-shaped sofa.



No. 1246

Nicholas Nelson
7468 Shenandoah Ln N
Maple Grove, MN 55311
nicholas@nanelson.com

In my work I enjoy contemplating clean organic form and space, like to ponder subtle proportions and details, and am inspired by the play of liveliness and humble grace. At the end of the day I hope I have reached a level of harmony to experience through the process and share in its result.

Cabinet in Chinese Elm

This cabinet was inspired by a certain plank of wood that caught my eye along with the surroundings of the Inside Passage School of Fine Cabinetmaking located in a beautiful area on the coast of British Columbia. Subtle shading and shaping result in a piece with a quite sense of motion.

Though my work is not produced purely by hand tools from plank to product, hand skills are key to the kind of pieces I like to make. From hand planed and shaped surfaces to hand cut dovetails and drawer fitting to careful finessing of joinery, the unique qualities and details of these processes culminate in the presence and experience of a piece as a whole.



Technical Details:

Materials: Chinese Elm, European Cherry, Western Maple, Japanese Maple

Finish: Shellac and wax

Dimensions: 13" (d) x 36" (w) x 21" (h)

Price: Not For Sale

No. 1247

Jeff Colla
3833 France Ave. S.
Minneapolis, MN 55416
(612) 723-8273
jcolla@gmail.com

Jeff has been a lifelong wood enthusiast and woodworker. Having a small shop and an interest making functional furniture, he has made many pieces for his home. He enjoys working with native woods on straight forward designs that feature the beauty of the wood. Much effort goes into the selection of the wood, it's grain and how it balances a piece.

Liquor Cabinet

This piece is inspired by Ken Burns' 'Prohibition' and Van Morrison's 'Alan Watts Blues'. Prohibition was a time long ago when drinking and alcohol were prohibited, yet widely done in private. This cabinet offers everything needed to enjoy a drink, yet once the doors are closed, becomes an elegant cabinet hiding a secret. In 2001, an ancient American elm in Eden Prairie was struck by lightning, ending its life. I was able to grab a few pieces to air dry and count the annual growth rings in the stump. Much to my surprise a 137 years put the tree's birth in Abraham Lincoln's presidency and the Civil War. These veneers with old worm holes are thus proudly featured in the doors. Adding a modern twist is hidden colored LED lighting that brightens the interior when the drawer is opened.

So grab some ice, your favorite bottle and enjoy!



Technical Details:

Materials: Ash, Hickory, American Elm, Corian, Glass, Stainless Steel hinges and accessories.

Finish: Oil/Wipe-on Poly

Dimensions: 17" (d) x 34" (w) x 47" (h)

Price: Please Inquire

No. 1248

B

ob Kraby
848 Case Ave
St. Paul, MN 55106
(651) 776-5318
woodbkraby@yahoo.com

Bob became involved in woodworking nearly a decade ago. He currently enjoys a successful career as a professional woodworker with Forest Products Supply in Maplewood, MN. Bob is an apprentice with a highly-respected craftsman in the woodworking community. When he is not working, Bob spends countless hours in his home-shop developing the highly artistic side of his craft, consistently striving to learn and master new techniques. Bob's work, naturalistic in design, currently features a rendition of his beloved.

Busting Out

My long desire to create a bust carving came to fruition, depicting a woman in her natural form. Using carving tools, sandpaper, rifflers, and rasps, I brought to life a classical bust, encapsulating the unique features of a human face.



Technical Details:

Materials: Tupelo, Walnut

Finish: To be determined.

Dimensions: 7 1/2" (d) 5 1/2" (w) x 9 1/2" (h)

Price: Please Inquire

No. 1249

Phillip Nesburg
Benjamin Robinson Company
7200 Frontier Trail
Chanhassen, MN 55317
(612) 720-9442
(612) 741-7259
philnesburg@yahoo.com

I am a self-taught hobbyist living in Chanhassen. I have a cramped shop underneath my garage that has more children's toys littered about than actual woodworking tools. I grew up tinkering with my grandfather and father (both all-around handymen). Although we built and fixed everything, I gravitated toward woodworking. I have made furniture for friends and family, and specialize in custom gift boxes to fit particular uses. I hope to continue long into the future and perhaps woodworking can sustain a modest retirement one day.

Entry/Side Cabinet

As with most of my projects, this was made to fit a specific purpose. In this case, it was made to fit the entry way of our new home. My wife wanted more storage, the storage to be out-of-sight, and something tall enough that our young children couldn't reach the top of. I chose walnut for its beauty on the exterior and trimmed it with Moradillo and Wenge for visual interest. I chose Cherry for the interior with higher gloss finish to make the interior "brighter" when the doors are opened. Lastly I wanted to maximize storage capacity: there are shelves, and two drawers in the main cavity, the top opens to store infrequently used items, and there is a large drawer that pulls out of the bottom. Over all, I think the piece will add to the beauty of our home and help control some of our clutter.

Technical Details:

Materials: Walnut exterior, Cherry interior,
Moradillo and Wenge accents

Finish: Rubbed-on polyurethane

Dimensions: 16" (d) x 46" (w) x 44" (h)

Price: Not For Sale



No. 1250

Thomas Schrunk
3108 32nd Ave NE
St. Anthony Village, MN
55418-2424
(612) 788-3328
(612) 419-4124
thomasschrunk@gmail.com

Tom has worked with wood veneers for over twenty years, and is a full time artist. His work has included dining and conference tables, wall sculptures, custom Steinway Art Case pianos (4) and numerous other projects. He teaches classes in veneering and has written a number of articles for Fine Woodworking Magazine and other publications. He was recently featured on Minnesota Public Television's "MN Original". He lives in St. Anthony Village with his wife, Vanca, and does archaeological photography during the summer in Croatia.

Cabinet Door Prototype

This piece as an asymmetric design is one half of a pair for a cabinet. The Maple grill serves as a foreground, giving depth to the flow pattern of Mahogany squares. Sand shading is used to give additional depth to the grill elements, increasing the sensation of depth. The border is of Walnut burl, with a solid Peruvian Walnut edge.

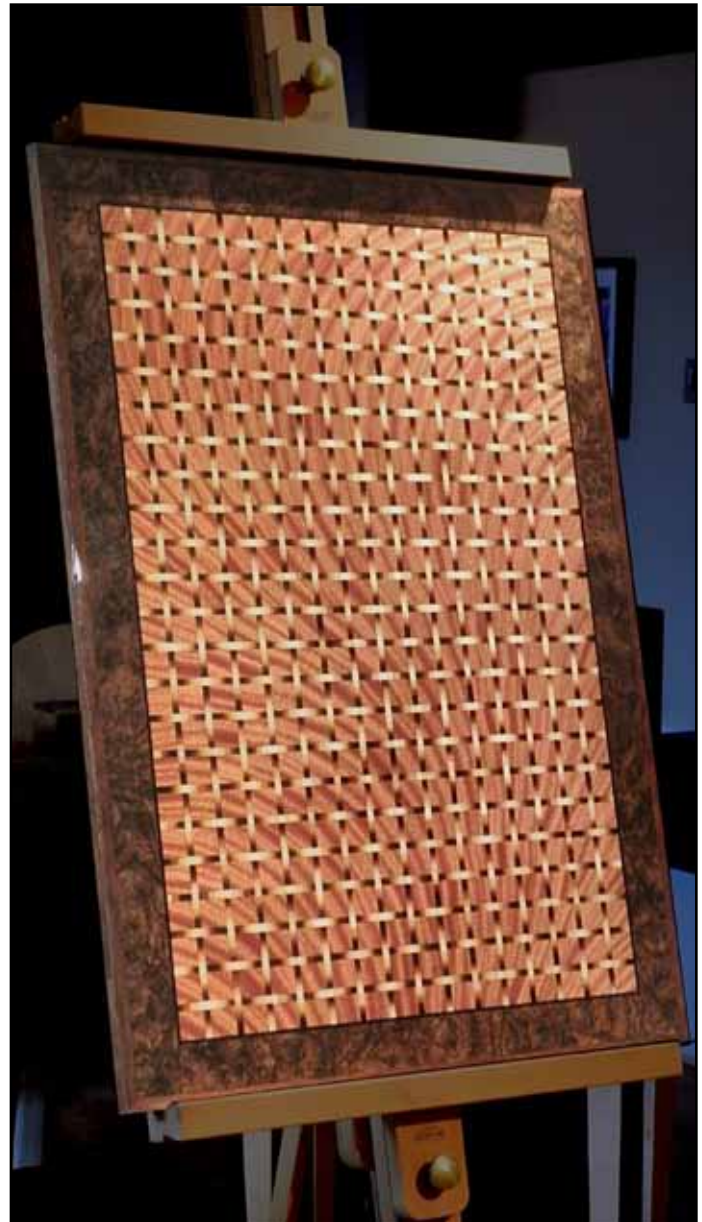
Technical Details:

Materials: Maple, Mahogany & Walnut Burl veneers, Peruvian Walnut edge

Finish: Prototype

Dimensions: 24" (d) x 30" (w) x ¾" (h)

Price: Please Inquire



No. 1251

Thomas Schrunk
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St. Anthony Village, MN
55418-2424
(612) 788-3328
(612) 419-4124
thomasschrunk@gmail.com

“Harpoon” Stand Up Paddleboat

This Stand Up Paddleboat incorporates a deck of veneers bonded to the upper deck with epoxy and is fiberglassed. Interior formers and stringers of 1/8” plywood retain the shape while keeping the weight down. All wood components were epoxy treated before or during assembly to insure waterproofing. This boat is one of several designs commissioned for a client in Oregon.



Technical Details:

Materials: Mahogany, Avodire, fumed Eucalptus, Avodire and black dyed veneers, Mahogany solids

Finish: Spar varnish, paint

Dimensions: 168” (l) x 30” (w) x 6” (h)

Price: \$4995

No. 1252

Joel Nichols
Old World Cabinet
15115 64th St N
Stillwater, MN 55082
(651) 470-0733
jbn1020@yahoo.com

Igrew up in the Stillwater area and have lived here pretty much my whole life. I got started woodworking when I was a kid playing around in my dad's modest shop. I've been a professional woodworker for about 12 years.

Walnut Coffee Table

I found the walnut boards for the top buried under a pile of cast-offs at a small mill. I was originally planning to just make 5 separate tables but ultimately decided it wouldn't be right to split them up. The base is padauk.



Technical Details:

Materials: Padauk, maple and walnut

Finish: Oil and urathane

Dimensions: 36" (d) x 58" (w) x 16" (h)

Price: Please Inquire

No. 1253

Duff Thury
Duff Thury Studio Furniture
550 Vandalia Street #314
Saint Paul, MN 55114
(651) 647-6644
duffthurystudio@ymail.com

Self employed furniture designer-maker.

Game Table

My goal was to make a dynamic arrangement with veneer with a cohesive and controlled design. Keeping the palate simple, I chose a contrasting material of macassar ebony ultra veneer, ebonized rift sawn oak to go along with the top . An underlying theme was masculinity and richness. The top and table base each cry out for individual attention but love their bond and connection.

Technical Details:

Materials: Macassar veneer, ebonized oak, mahogany, steel.

Finish: Lacquer

Dimensions: 48" (w) x 48" (d) x 30" (h)

Price: Please Inquire

§ § §

No. 1254

Troy Fox
415 Lost Rock Lane
Hudson, WI 54016
(651) 341-8058
troy.fox25@yahoo.com

I have been building furniture for 15 years. I started by furnishing my first home after college and it just grew from there. I have built numerous projects over the years for a lot of different people. My goal is always to get a little bit better and on each piece and try something different. Taking several classes along the way, this last one with Tom has changed my approach to building functional furniture.

File Cabinet

In 2011 I took a veneer class from Tom Schrunk. It was a great class and I learned a lot from Tom. After the class I had to put my new skills to work. This file cabinet will replace an old metal cabinet in our office. I have started on a matching floor lamp and a desk is next.

Technical Details:

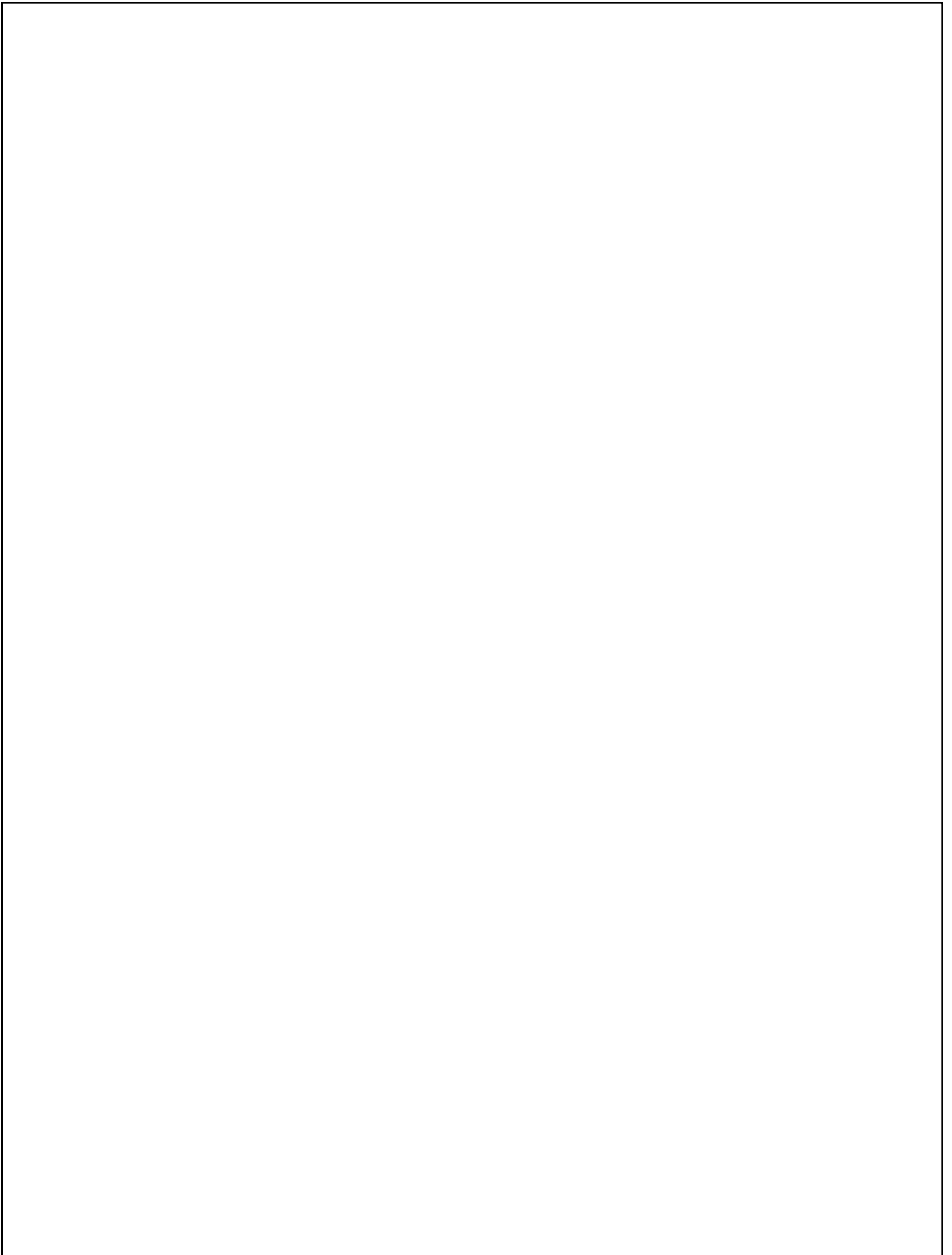
Materials: MDF, walnut, cherry, sepele and pear

Finish: Hand rubbed polyurethane & wax

Dimensions: 50" (w) x 20" (d) x 32" (h)

Price: Not For Sale

§ § §



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Student comments:

You know I really enjoyed the class, these classes are really priceless to me.

Tam M.

Thanks for yesterdays class. I enjoyed it and at least now I can try it some more at home and refine my work. You did a great job. Frank J.

Thanks again Mike for offering the class - I learned a ton! Now its just a matter of doing what I learned and building on it. I'm looking forward to this weekends classes! Tim M.

You have setup a great environment where people can learn a "gateway" skill. It was a diverse group with different skill levels and capabilities. We all focused on our tasks and you were able to answer questions as required. Towards the end of the day I enjoyed helping some of the other students after I had completed my saw bench. Mike Z.

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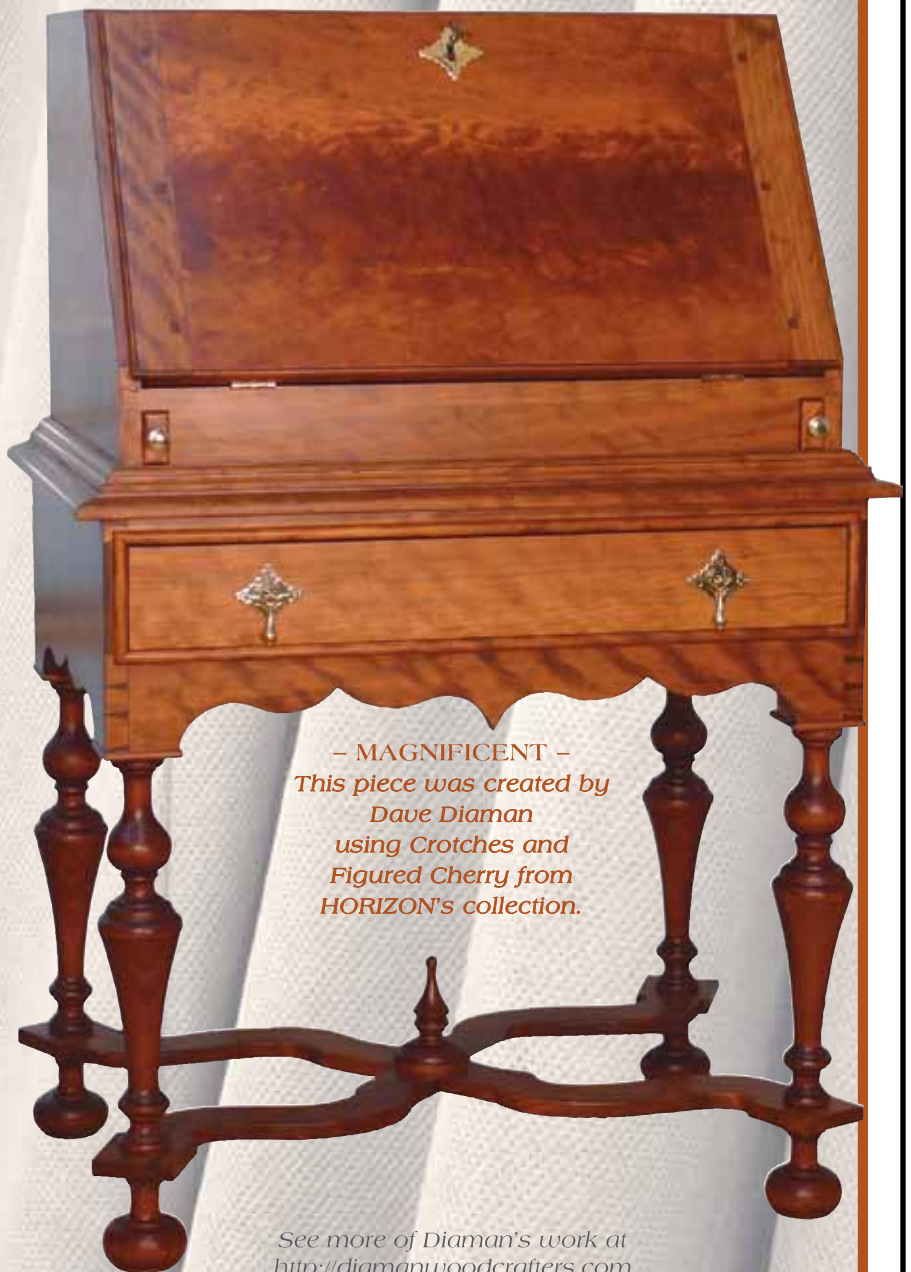
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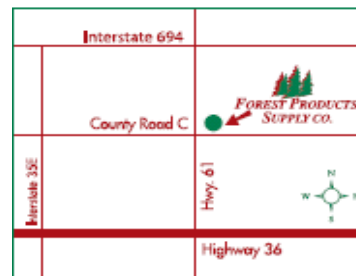
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