

The Newsletter of the Minnesota Woodworkers Guild

NORTHERN WOODS

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**Philip Lowe demonstrates the art of creating a ball and clawfoot leg
at the Minnesota Woodworkers Guild Fall Seminar**

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President's Notes

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Fall Seminar with Philip Lowe

NORTHERN WOODS

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President's Notes

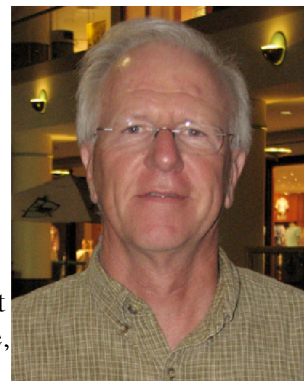
by Dick Schultz

Greetings fellow wood-
workers. Two weeks ago
we held our annual fall
seminar featuring Philip
Lowe, a nationally known
period and reproduction
furniture builder. The
seminar demonstrated
how to build four different
types of legs: Queen Anne,
ball and claw, ogee and
a tapered leg with inlay.

The efficiency and skill level of his work habits are
a testimony to his forty plus years of woodworking.
I was totally captivated by the purposefulness of his
actions and his ability to draft paper and pencil plans
as he was working. I am always awestruck by any-
one who has made a living building furniture; they
are the real deal. My hat goes off to Philip Lowe
and all the other professional builders. I also want
to acknowledge all the individuals whose hard work
made the fall seminar possible. In particular we
are indebted to Charlie Kocourek, Jeff Hand, Karl
Foord, Alan Hall, Arlo and Mike Siemsen, David
Lane, Joe Santos, Gary Borg, Marc Paulson, Delta/
Porter Cable and Dean Wilson and to all of you who
pitched in to help with set up and clean up. Provid-
ing educational opportunities is our primary mission
and this event certainly hit the nail on the head.

This will be the final paper version of the newslet-
ter. As announced at past monthly meetings and in
the last newsletter, we will now be publishing the
newsletter on our website. You will receive an email
notice and link to the newsletter when it has been
posted on our website. This change in the newslet-
ter delivery will save money, time, be in color and
provide links to other related material. Our online
newsletter will be a reality thanks to editor, Jerry
Beutel and the technical support of Jeff Hand, David
Lane and others.

Have you started your Northern Woods piece for
next year? It is not too soon to start. The Northern
Woods committee under the leadership of Richard
Tendick has started it preparations for the 2010
show. We encourage you to enter a piece in this
year's show. Have a great time woodworking and I
look forward to seeing you at the December meet-
ing.



New Membership Coupon

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December Meeting Announcement

Our December 15th meeting will feature a lecture by Tom Schrunk on the Art Case piano projects he has been doing for Steinway & Sons.

Tom has been a serious woodworker for over 20 years, beginning with wooden boats. His boats were the “Featured Attraction” at the 1991 Minnesota Boat Show, boats with mahogany and avodire veneers with walleye and smallmouth bass inlaid in marquetry.

Tom’s primary interest is in bringing out the natural luster of wood. He has written five articles for Fine Woodworking Magazine as well as a number of submissions to “Methods of Work” and is a contributing advisor on questions about veneer. This led to the Steinway connection.

In 2000 Tom was commissioned to do the veneers for “Reflections”, an Art Case piano, by Steinway & Sons, and the following year, “Reflections in Cardinalwood.” In 2005 he was asked to use bookmatched burl to produce “Europa” which can be seen on Steinway’s Art Case collection on their website. In 2008 a customer in Boston who saw “Europa” on the Steinway website asked the company to make another of this model. Tom invited Will Fifer and Mark Laub to join him in producing this piece.

He has taught veneering evening classes for a number of years at Blue Sky Galleries, and is working on a book, “Working With Burl Veneers”. Please join us for what will be an exciting meeting as Tom steps us through the Steinway project.

Location:

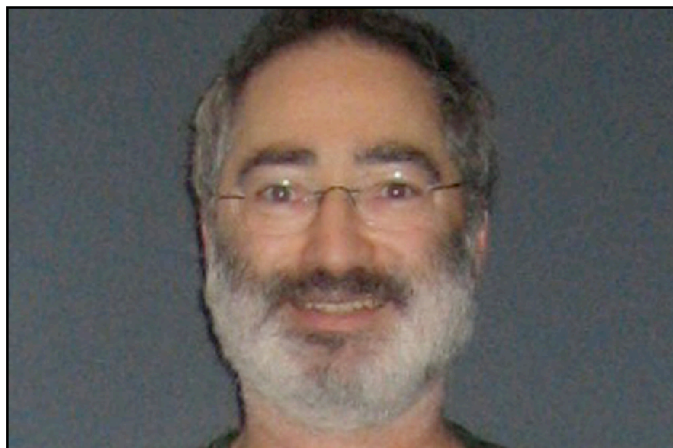
Edina High School in the Community Room
See page 12 for directions to the school..

Time:

Show & Tell. 7:00 PM.
Program starts at 7:15 PM.

Ordinary people look at a huge tree and admire its magnificence. A woodworker looks at that same tree and wonders how many board feet of lumber it contains.

Prize Winners - Fall Seminar



Porter Cable/Delta donated a compressor combo kit and a dust collection system as prizes for the seminar. They were won by Bill Szydlo (top) and Steve Schwabacher.

Garrett Hack Presentation

Story by David Mitchell

Photos by Jerry Beutel

Well-known woodworker and author Garrett Hack was in the Twin Cities recently and he graciously agreed to speak at the October Minnesota Woodworkers Guild meeting. Garrett has been a woodworker for over 30 years, involved in furniture design and construction, as well as writing and teaching about various aspects of woodworking. Garrett is a contributing editor for Fine Woodworking Magazine, and has published two woodworking books, *Classic Hand Tools* and *The Handplane Book*. He teaches woodworking classes around the country and in his spare time he maintains his farm in Vermont. He humorously noted that he spends 1/3 of his time teaching woodworking, another 1/3 writing about woodworking and the last 1/2 is spent building furniture.

Garrett titled his presentation *How to work Effectively and Efficiently*. He began the evening by showing slides of his farm, his workshop and some of his recent work. The workshop that he built on his farm is 24 by 36 feet, made of granite, brick and slate. Most of the construction materials were used or salvaged. He spent an entire year cleaning the used bricks before construction started. He pointed out that the four foot wide door is positioned and sized to off-load material from a pickup truck. The large windows provide adequate natural light at his workbench. The second story is used for storage and an office.

The slides of Garrett's recent work showed a wide variety of designs. To quote the most recent issue of *Fine Woodworking*, "Hack is known to push design boundaries, and much of his latest work plays with asymmetrical forms and rich materials, such as gold, ivory and burls." We certainly saw that in his presentation. He has "signed" some recent pieces by inlaying his name in a Morse code of dots and dashes formed of light and dark woods. Garrett noted that he makes one piece a year for a charity auction and shared that having his work evaluated at an auction garners valuable & unbiased feedback.



Woodworker, author and teacher Garrett Hack

Garrett's Workmanship Hints:

Prepare so you don't make stupid mistakes. Make a full scale drawing. Have a detailed cut list. Measure directly to the drawing (lift off of the drawing). Story sticks help avoid measuring mistakes.

Use bold red crayon marks for layout and grain direction, and later light pencil arrows when hand planing. Replace the grain pointing arrows after each session of planing the surface. You do not want to lose track of grain direction only to have to rediscover it later.

Use a marking system on faces to recognize refer-



Garrett demonstrated the use of his finely fettled handplanes to peel thin, uniform shavings from the full length of a cherry leg blank.

ence surfaces. Also use orientation marks or numbering to keep leg orientation or corner orientation consistent during the fitting and trial assembly process.

Make extra parts when cutting and milling stock, for example an extra stile long enough to become a rail if needed.

Use machines for drudgery, machines are good at heavy cuts. The table saw, jointer and planer are good at stock preparation and sizing.

Use hand tools for final fitting and final surface preparation. Hand tools offer more finesse, a smoothing plane can cut a highly polished surface. You will not need much sandpaper.

When hand planing, look at your shavings. Judge the depth of cut by the thickness and judge the flatness by the continuous shavings. Non-continuous voids in the shavings imply a non-flat surface or surface tear outs.

Get familiar with the scratch stock, a small shaped scraping tool. You can create details with a scratch stock that a router or molder cannot. Make your own scratch stock from a discarded saw blade or scraper blade.

Editors note: Garrett taught a class on the construction of demi-lune tables at Mike Siemens School of Woodworking in October. A planned story about that class will run next time due to space limitations in this issue of the newsletter.

Minnesota Woodworkers Guild Fall Seminar

“Legs for Furniture” with Philip Lowe

Story by David Mitchell, Pictures by Floyd Ingersoll

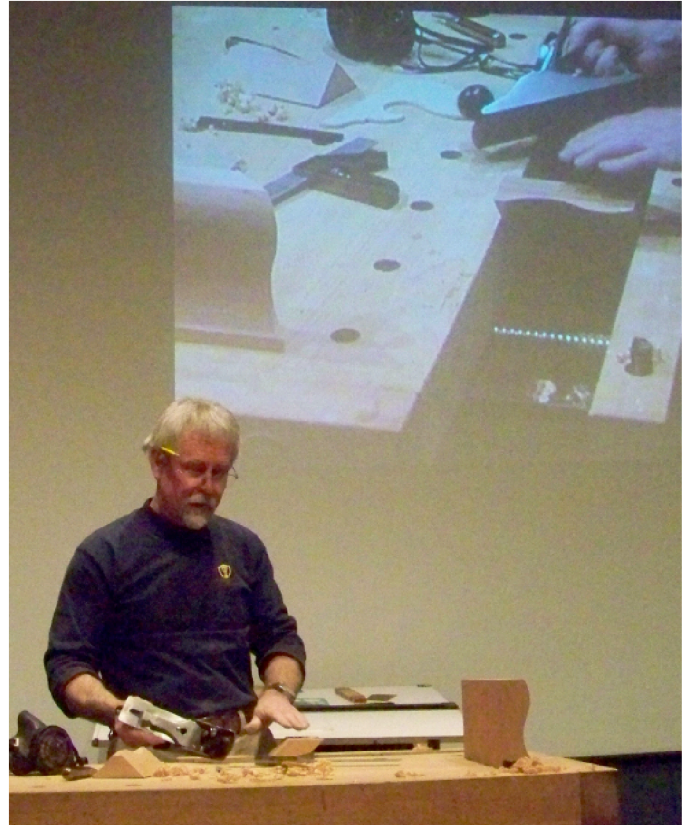
The Guild’s program committee, led by Charlie Kourek, organized the successful 2009 fall seminar. During this two + day event Philip Lowe demonstrated techniques for making various styles of furniture legs.

The seminar was held at the Minneapolis College of Art and Design (MCAD). It is worth noting that the Woodworkers Guild has an ongoing relationship with the MCAD library. The Guild has donated to the Minnesota Woodworkers Collection housed in the library & Guild members are eligible to utilize the resources of the library. You can search the library catalog online at intranet.mcad.edu/modules/library. Guild members may view materials in the library or check out materials with a WWG membership card.

The seminar was well received by the approximately 75 attendees. Philip did a great job, the facilities and food were excellent and as a bonus there was the opportunity to interact with other Guild members and win very nice door prizes.

Phil demonstrated in detail the construction of a Queen Anne leg, a ball and claw foot leg, an ogee mitered plinth foot, and inlay on a tapered leg. In each case he starts with a full size drawing of the leg and construction details of the carcass to which it will mount. Each drawing includes identifying information in a title block. Each project also contains a detailed stock list on the drawing.

The stock list is documented twice, once in rough dimensions, and again in finished dimensions. Notes on the stock list may refer to construction steps, cut-



Philip uses a handplane to shape a pattern

ting sequences, or when extra length is included in the dimensions. The rough dimensions are intended to identify the material to purchase. The finished dimensions imply the actual size for each finished sub component. Material notes on the stock list identify primary or secondary wood choices.

Once the full scale drawing is completed, Philip uses 1/8 inch baltic birch plywood for templates. The template stock is placed directly under the drawing. The lines and curves are stippled directly through the drawing to the plywood beneath. Phil uses a sharp point to transfer point indentations into straight lines approximately every 3/4 inch and curved lines every 1/8 inch. The pattern is then drawn directly on the plywood pattern by connecting the dots.

The baltic birch pattern(s) are then cut out using a scroll saw. The saw marks need to be cleaned up with a plane on a shooting board for straight cuts and a spokeshave, file, or sandpaper for the curved areas. These plywood patterns capture the shapes to be cut on the finished leg and are reusable.

The finished dimensions are usually arrived at by multiple steps of milling, done over several days to allow time for moisture equalization and release of any internal stresses in the stock.

Queen Anne Leg

The Queen Anne leg is a style of the cabriole leg. The foot is turned first on a lathe, then the rough shape is cut at the bandsaw from two opposing dimensions. The curves are then smoothed with chisels and a spokeshave.

Philip suggested being conservative in the extent of the curves when drawing out the pattern for a cabriole style leg. The pattern is used on the back and inside of the leg. By compounding the curves this way, the finished leg will appear more curved when viewed from the normal viewing angles.

When rough cutting the first face with the bandsaw, Phil left bridges in place to maintain support for the second pass. These are approximately 1/2 inch voids in the bandsaw cut. Since these leave 1/2 inch solidly attached bridges, the original outer surface is maintained. Thus when turned 90 degrees for the second set of cuts there is still firm support on the bandsaw table. It is necessary to preserve the off-cuts because the pattern tracing is marked on these.

After the rough cutting with the bandsaw, consid-

erable hand work is necessary for the shaping and rounding of the curves. Phillip used a bar clamp to hold the leg along the length. The bar clamp is then held by a pair of two by six stock rabbeted to capture the bar clamp. The two by six holder is then secured in the face vice of the bench.

The hand shaping of the cabriole curves begins by drawing a center line down each rough cut face. Then one quarter spacing is drawn by splitting the distance to the center line. You then rapidly remove the long grain corners to the one quarter lines and use more finesse for rounding to the one half pencil marks. The one quarter lines are removed, but the one half lines should remain until the final sanding. In the process you progress from a wide bench chisel to a spokeshave on the gentle curves. The tighter curves will require rasp and smooth file work.

Ball and Claw Leg

This is similar to the Queen Anne leg in that both are cabriole legs. The ball and claw has a carved foot where the Queen Anne has a lathe turned foot pad. The ball and claw leg requires a different drawing, with a different pattern. The ball at the foot is made the maximum width of the stock and is centered such that the orb would extend past the end of the leg. Lay out, bandsaw cutting, and the hand smoothing of the upper leg is the same as for the Queen Anne leg.

The ball at the foot is hand carved. Start carving in stages from each of the four faces. Leave the corners to form the claws. You'll want a gouge that matches the diameter of the ball and one that matches the diameter of the talons. You'll also want to use a spoon gouge and a back bent bevel gouge in the tighter areas of the ankle. The talons for the claws are undercut to create shadow lines.

Phil responded to an audience question concerning rel-

evant books for cabriole legs and period furniture by recommending American Furniture in The Metropolitan Museum of Art: I. Early Colonial Period: The Seventeenth-Century and William and Mary Styles (Hardcover).

Ogee Mitered Foot

The method for creating the full size drawings and stippled templates for the face and the ogee end views are similar.

Start with truly square stock. It is important that the reference faces are square and parallel along the long grain surfaces. The 45 degree bevel requires accurate reference faces for verification. The end grain needs to be clean enough to trace the template pattern. Start with stock long enough to cut all four of the feet.

The ogee shape is cut first. A cove cut at the table saw is a dangerous operation. Phil used carefully created fences and an angle gauge to lay out the angles. By setting the blade height and adjusting the angle gauge to the desired cove width, the gauge was placed over the blade (saw unplugged) until it just touched front and back of the blade. This then is the angle to clamp the fences to. Starting with the blade fully lowered, he made repetitive cuts by raising the blade no more than 1/16 inch on each pass.

Once the cove is cut, the next step is roughing out some of the rest of the shape of the face ogee with a beveled blade and the standard rip fence at the table saw. The smoothing is done with bench planes and a goose neck card scraper.

The miters are cut at 45 degrees by machine, but they are smoothed and trued with the bench plane.

Use an accurate miter gauge to check for the correct angle and flatness across the mitered surfaces.

The face pattern is marked from the template across the newly formed ogee face. The back face is flat and remains on the bandsaw table. Thus when tracing the pattern, align your pencil perpendicular as the pattern will not rest flat on the ogee face. The inside corner was laid out as a 1 3/4 inch circle, this is drilled out with a forstner bit. The face pattern is cut at the bandsaw. This cut is smoothed with a spokeshave, file, or sandpaper.

The joint is assembled by first sizing the end grain with thinned glue. The end grain will absorb too much of the glue from the joint if this step is skipped. The joint is then glued, without biscuits or fasteners, using a rub glue joint. Since the miter is absolutely flat and smooth no clamps are necessary.

Placing a glue block at the back corner further strengthens the joint. Glue blocks are also used when attaching the foot to the cabinet carcass.

Tapered Inlaid Legs

The tapered legs Phil demonstrated came from square stock and were tapered on all four sides from just below the miter joints for the table aprons to the floor. A veneer inlay cuff was placed at 2 1/2 inches above the floor and a veneer banding strip was placed along the length approximately 1/4 inch from the corners. Three oval leaves are inlaid at the top of the leg.

When the legs are tapered on all four sides, the inlay maintains a symmetrical appearance. Legs without inlay are often tapered on only the two inside edges. The tapers are cut on the bandsaw and are smoothed with the bench plane.

The inlay cuff is marked with a knife, then cut with a handsaw, and routed out with a small router plane. This work is done to about 1/32 inch of the marked lines. The knife marks are left for clean up with a bench chisel creating a crisp edge. The cuff is then glued in place starting at the back and finishing with front face last.

The veneer banding for the inlay strip is jointed with the bench plane and shooting board. Then the veneer banding is cut with a knife marking gauge. The leg is cut with a scratch stock. The scratch stock is a shop-made tool utilizing a short piece of a discarded bandsaw blade. The cutting profile of the metal is shaped to match the thickness of the veneer banding strip inlay.

To complete the leg Phil used a large gouge to cut the small leaf shape from the veneer then traced the leaf directly on the leg face with a marking knife. The interior was excavated with bench chisels and then the knife marks were cut with the same large gouge. Lastly, he used heated sand to shade the leaves.

Thanks go out to Philip for putting on a very enlightening seminar, and to the programs committee for their work in making it possible. And thanks also to Porter Cable/Delta and to Mike Siemsen for donating very nice door prizes for the attendees.



An autographed Philip Lowe leg was awarded to Jeff Hand in recognition of his outstanding work during the seminar.



Philip displays his award, a lifetime membership in the Minnesota Woodworkers Guild.

Discount Suppliers

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

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10% discount on all regularly priced items except power tools.
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Valspar Paint

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10% on all items except power tools.
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www.woodcarversstore.com

Youngblood Lumber Co.

1335 Central Ave, Minneapolis 55413. 612 789-3521, or 800 933-1335.
Wholesale prices to Guild members.
www.youngbloodlumber.com

New Minnesota Woodworkers Guild Members:

Thomas Albrecht
Andrew Ernst
Pete Wittmers
Eric Adams
Mike Durand
Dennis Grabowski
Dick Johnson
Kent Mason
Robert Neddermeyer
Elaine K. Smith
Steven G. Smith
C. Bradley Stitt
Alan Sweet
Karen Smith
DeWayne Gasman
Jason Alberts
Sue Charles

THE CLASSIFIEDS

Shop Space

Shop space available in a fully-equipped woodworking shop, located at Hwy 94 and Vandalia, in the mid-way area of St. Paul. You'd share this space with 3 other woodworkers. Major equipment:

10" Powermatic table saw with Biesmeyer fence

16"-wide x 84"-long Invicta jointer with 4-blade cutter head

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Bandsaw

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Porter Cable Omni Jig for dovetails

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Lots of clamps and storage

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Planes for sale:

1) Lie Nielsen large scraping plane. Never used. \$200

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3) HNT Gordon 1 " shoulder plane. Gidgee body. lightly used \$175

4) HNT Gordon 3/4 " shoulder plane. Ironwood body. Brass sole . lightly

used \$165

5) Record T5 shooting plane. bottom flattened. new shooting handle. \$110

6) Stanley #7 bottom machine flattened. \$120

7) Stanley #5 bottom machine flattened. \$110

8) ECE 1 3/16" wooden rebate plane. beech body . lignum vitae sole \$40

Shipping available. Located in western suburbs of Minneapolis.

Contact markjweber@aol.com
952.475.2960

Lumber

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Black locust lumber. Originally purchased about 4 years ago in Wisconsin green and has been air dried since Black locust is hard, durable, and is very very rot resistant, hence common in boat construction. Nice grain and coloring. I can email pics of some furniture made from the locust that I've done. The wood is available for pickup at zip code 55407. The size varies: approximately 80 bf S3S 1x6-1x8 - 9' long (S3S was milled to 1" actual), 375 bf rough, 1x4 to 1x8 7-9' long (rough varies from 1-1/8" to 1-1/4" in some boards), 800 bf 1x6 to 2x8 7-9' long (again, nominal sizes). Can be purchased in any quantity.

Prices:

S3S 4/4 \$2.75 per bf

rough 4/4 \$2.50 per bf

rough 6/4 \$3.00 per bf

80+ BF, \$2.00 per bf

All, \$2,300.

email me (tan@nguyenarchitects.com) or call 612.644.4369.

Services

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

Mike Siemsen's School of

Woodworking - Classes are held in my shop on a quiet rural setting 35 miles north of the Twin Cities. The shop is air conditioned. Visit my website at www.schoolofwood.com for more information.

Phone: 651-257-9166

e-mail: mike@schoolofwood.com

Tools/Magazines

Workbench Magazine; Issues from 1978-1996. Hope to barter for anything reasonable.
Steve 651-484-2211

Advertising in The Classifieds is provided to members of the Minnesota Woodworkers Guild free of charge. The ads placed herein should be for goods or services that are of general interest to the crafts people who make up the membership of the guild. Ads for services will run until cancelled. Ads for tools and materials for sale will run for one issue unless renewed. For submissions, renewals and to cancel an ad, please contact Jerry Beutel e-mail jebeutel@gmail.com or snail mail to 3485 Trading Post Trail, Afton, Mn 55001

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1950 Park Rd. Ct.
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MNWWG.org

www.minnesotawood-
workersguild.com

G u i l d Meetings

Mark Your Calendars

December 15th: Tom Schrunk

Our December meeting features a lecture by Tom Schrunk on the Art Case piano projects he has been doing for Steinway & Sons. See full program description on page 3 of this issue.

Location: Edina High School in the Community Room

Directions: Take US-62 (Crosstown) EAST or WEST to TRACY AVE Exit. Turn RIGHT onto TRACY AVE from either EAST or WEST Exit. TRACY AVE becomes VALLEY VIEW RD. Continue SOUTH on VALLEY VIEW RD until first stop sign. Go straight through stop sign. Valley View Middle School will be seen on your RIGHT. Continue to the SECOND driveway, turn RIGHT to enter VVMS and EHS parking lots. EHS is connected to the NORTH side of VVMS.

Time: 7:00 PM for Show & Tell. Program starts at 7:15 PM.

January 19th: Delta/Porter Cable/Dewalt

Product representatives from Delta/Porter Cable/Dewalt will be demonstrating some of their new tools. Check the Guild website for more information. Location TBD.

February 16th: Hand Tool Olympics by Jeff Hand,

The evening will feature woodworking skills aimed at hand tools. This event has become very popular at other woodworking venues across the country and promises to be a lot of fun. The event will be hosted by Forest Products.

Unless otherwise noted, the start time for all meetings is 7:00 pm

Check the guild website www.minnesotawoodworkersguild.com for updates.