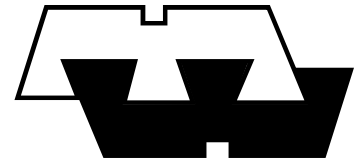




# MICHIGAN WOODWORKER

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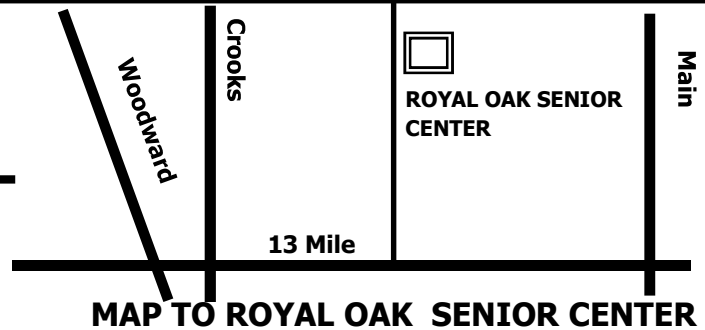
Michigan Woodworkers' Guild (est. 1981)    October 2019    Vol. 40 No. 9

## SUNDAY, OCTOBER 13

At the Royal Oak Senior Center from 2:00 to 4:30 pm  
The raffle and other activities from 1:00 to 2:00 pm

This is our annual **Jigs and Tools** meeting coordinated by **Jerry Romito**. See page 2 for a list of presenters and topics. This should be good one. Don't miss it.

The Guild luncheon will be at the Senate Coney Island on the 24th at 1:16 pm (see map on page 7)



MWG THEATER WILL FEATURE "SANDING AND FINISHING HARDWOOD FLOORS" by **DON BOL-LINGER**. Starts at 12:30. How to get professional results.



## LEE CALKINS AND HIS BEUTIFUL SOLID BODY ELECTRIC GUITARS

### CALENDAR OF EVENTS

The **Saturday November 9** **ALL DAY WORKSHOP** will be at the **Livonia Senior Center** and features **Tim Puro's** presentation on **FINISHING AND REFINISHING**.

The **November** luncheon will be at Georges Coney Island on the **21st** at 1:16 pm

**NO MEETING OR LUNCHEON IS SCHEDULED FOR DECEMBER**

The **January 12** meeting will be at the **Livonia Senior Center**. **Ragnar Bergethon** will demonstrate various **JOINERY** methods.

The **January** luncheon will be at Georges Coney Island on the **23rd** at 1:16 pm

**THE FEBRUARY MEETING TOPIC AND LOCATION TO BE ANNOUNCED**

The **February** luncheon will be at Georges Cony Island on the **27th** at 1:16 pm



## President's Corner

By Pete Goddard



The September meeting was a presentation on Electric Guitars by Lee Calkins. Those in attendance had a chance to learn and understand some of the complexities of making these guitars. Lee Calkins is to be commended for his well thought out presentation.

The next meeting will be held October 13<sup>th</sup> at the Royal Oak Senior Center. The meeting topic will be Jigs and Fixtures as presented by a number of Guild members. I always enjoy the jigs and fixtures presentations and have found some nice solutions to common problems over the years. Often those solutions make me wonder why I hadn't thought of that.

We will have a major, all day presentation on November 9<sup>th</sup> on Finishing. The presenter will be Tim Puro. Tim teaches at Marc Adams School of Woodworking (MASW). I will be taking a class from him September 30 through October 4<sup>th</sup>. In addition to providing instruction at MASW, Tim has been published in Fine Woodworking a couple of times in recent years. I am really looking forward to his presentation. He is an accomplished speaker.

I will be collecting filled out attendance slips and checks or cash for the November event at the October meeting. It is important to pre-register for this event as this allows the Guild to coordinate the logistics surrounding lunch for the attendees. Attendance is on a first registered first admitted basis. These events tend to fill up in advance. However, collection of fees will also be done at the door on the day of the event if there are still open slots.

It may be of interest to some of the Guild members that the annual Artistry in Wood show in the Dayton area is being held October 12 and 13<sup>th</sup>. This show mostly focuses on carving and turning but includes some more

traditional woodworking. This show is the biggest, most prestigious and best attended of its type in the country. I have attended the show a couple of times and it was worth the four-hour drive.

I look forward to seeing all of you at the October meeting.

## Jigs & Fixtures 10/13/19 Presenters List

<u>Presenter</u>	<u>Item</u>
1 Pete Goddard	Leg taper jig for table saw Thin strip jig for table saw Circle jig for band saw Resaw featherboard for band saw
2 Ken Wolf	Bench top bench Variable width finger joints Home-made vacuum press
3 Keith Whitehouse	Jig for making bench dog holes
4 Ed Thomas	Dewalt track saw
5 James Singer	Cross cut sled for table saw
6 Ragnar Bergethon	Home-made box joint jig
7 Bill Rigstad	Soft start device for routers
8 Ron Michalak	Miter jig for table saw Drill bit holder Pen holder Table saw blade holder
9 Clay Bolduc	Assembly table & associated clamps
10 Neal Hoegemeyer	Templates for a curved triangular picture frame
11 Jerry Romito	Incra box joint jig Freud box joint saw blade Inlays with Tarter MLIS templates Roarocket manual veneer vacuum bag

## HISTORY OF ELECTRIC GUITARS

Many experiments at electrically amplifying the vibrations of a string instrument were made dating back to the early part of the 20th century. Patents from the 1910s show telephone transmitters were adapted and placed inside violins and banjos to amplify the sound. Hobbyists in the 1920s used carbon button microphones attached to the bridge; however, these detected vibration from the bridge on top of the instrument, resulting in a weak signal. With numerous people experimenting with electrical instruments in the 1920s and early 1930s, there are many claimants to have been the first to invent an electric guitar.



The "Frying Pan", 1932

Electric guitars were originally designed by acoustic guitar makers and instrument manufacturers. The demand for amplified guitars began during the big band era; as orchestras increased in size, guitar players soon realized the necessity in guitar amplification and electrification. The first electric guitars used in jazz were hollow archtop acoustic guitar bodies with electromagnetic transducers. Early electric guitar manufacturers include Rickenbacker in 1932; Dobro in 1933; National, AudioVox and Volu-tone in 1934; Vega, Epi-

phone (Electrophone and Electar), and Gibson in 1935 and many others by 1936.

The first electrically amplified stringed instrument to be marketed commercially was designed in 1931 by George Beauchamp, the general manager of the National Guitar Corporation, with Paul Barth, who was vice president. The maple body prototype for the one-piece cast aluminium "frying pan" was built by Harry Watson, factory superintendent of the National Guitar Corporation. Commercial production began in late summer of 1932 by the Ro-Pat-In Corporation (**Electro-Patent-Instrument** Company), in Los Angeles, a partnership of Beauchamp, Adolph Rickenbacker (originally Rickenbacher), and Paul Barth in 1934, the company was renamed the Rickenbacker Electro Stringed Instrument Company. In that year Beauchamp applied for a United States patent for an Electrical Stringed Musical Instrument and the patent was later issued in 1937.



Electro-Spanish Ken Roberts, 1935

By early-mid 1935, Electro String Instrument Corporation had achieved mainstream success with the A-22 "Frying Pan" steel guitar, and set out to capture a new audience through its release of the Electro-Spanish Model B and the Electro-Spanish Ken Roberts, which was the first full 25" scale electric guitar ever produced.

The Electro-Spanish Ken Roberts was revolutionary for its time, providing players a full 25" scale, with easy access to 17 frets free of the body. Unlike other lap-steel electrified instruments produced during the time, the Electro-Spanish Ken Roberts was designed to play standing vertical, upright with a strap. The Electro-Spanish Ken Roberts was also the first instrument to feature a hand-operated vibrato as a standard appointment, a device called the "Vibrola," invented by Doc Kauffman. It is estimated that fewer than 50 Electro-Spanish Ken Roberts were constructed between 1933 and 1937; fewer than 10 are known to survive today.



Fender Stratocaster has one of the most often emulated electric guitar shapes.

The solid-body electric guitar is made of solid wood, without functionally resonating air spaces. The first solid-body Spanish standard guitar was offered by Vivi-Tone no later than 1934. This model featured a guitar-shaped body of a single sheet of plywood affixed to a wood frame. Another early, substantially solid Spanish electric guitar, called the Electro Spanish, was marketed by the Rickenbacker guitar company in 1935 and made of Bakelite. By 1936, the Slingerland company introduced a wooden solid-body electric model, the

Slingerland Songster 401 (and a lap steel counterpart, the Songster 400).

Gibson's first production electric guitar, marketed in 1936, was the ES-150 model ("ES" for "Electric Spanish", and "150" reflecting the \$150 price of the instrument, along with matching amplifier). The ES-150 guitar featured a single-coil, hexagonally shaped "bar" pickup, which was designed by Walt Fuller. It became known as the "Charlie Christian" pickup (named for the great jazz guitarist who was among the first to perform with the ES-150 guitar). The ES-150 achieved some popularity but suffered from unequal loudness across the six strings.

A functioning solid-body electric guitar was designed and built in 1940 by Les Paul from an Epiphone acoustic archtop. His "log guitar" (a wood post with a neck attached and two hollow-body halves attached to the sides for appearance only) shares nothing in common for design or hardware with the solid-body Gibson Les Paul later introduced in 1952.

The feedback associated with amplified hollow-bodied electric guitars was understood long before Paul's "log" was created in 1940; Gage Brewer's Ro-Pat-In of 1932 had a top so heavily reinforced that it essentially functioned as a solid-body instrument. In 1945, Richard D. Bourgerie made an electric guitar pickup and amplifier for professional guitar player George Barnes. Bourgerie worked through World War II at Howard Radio Company, making electronic equipment for the American military. Barnes showed the result to Les Paul, who then arranged for Bourgerie to have one made for him.

Early proponents of the electric guitar on record include Alvino Rey (Phil Spitalney Orchestra), Les Paul (Fred Waring Orchestra), George Barnes (under many aliases), Eddie Durham, Lonnie Johnson, Floyd Smith, Sister Rosetta Tharpe, Big Bill Broonzy, T-Bone Walker, George Van Eps, Charlie Christian (Benny Goodman Orchestra), Tampa Red, Memphis Minnie, and Arthur Crudup. According to jazz historian James Lincoln Collier, Floyd Smith can be credited as the first person to rig up an amplified guitar. According to Collier, "Floyd's Guitar Blues" may be the first important use of the electric guitar on record.



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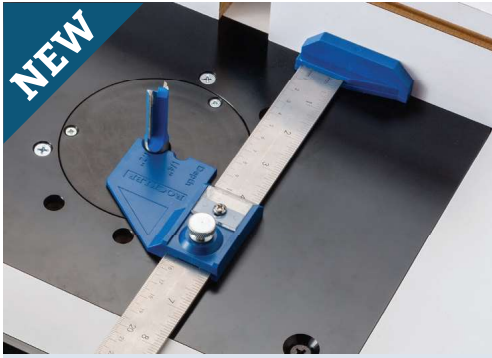


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5 MILE RD.

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HAGGERTY BETWEEN 5 & 6 MILE



# *Timothy Puro*

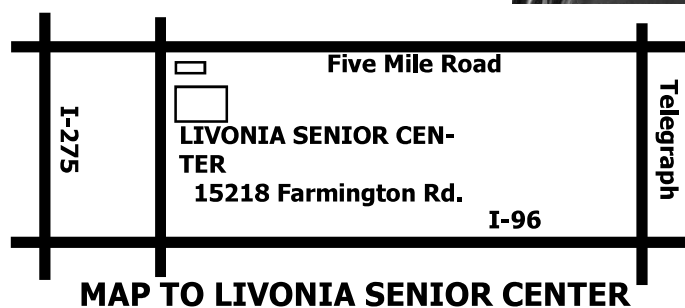
presented by  
**Michigan Woodworkers' Guild**  
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Timothy will present an all day workshop on  
**TAKING YOUR WOOD FINISHING TO THE NEXT LEVEL**

Timothy says "Most woodworkers either clear coat their projects or apply a single application of dye or stain and then apply a top-coat. The 'next level' is to use dyes, stains, glazes, or toners to create multi-layer finishes that will make your wood-



working projects stand out from other woodworking projects." He will also discuss 'color matching' in order to copy the finish on another project as well as giving an overview of the pros and cons of various finishes.



**Date:** Saturday, November 9, 2019  
**Time:** 10:00 am -- 4:30 pm  
 (lunch incl. 12:30 - 1:30 pm)  
**Sign in:** 9:30-10:00 - Coffee & snacks  
**Location:** Livonia Senior Center  
 15218 Farmington Road  
 Livonia, MI

Seating is limited. Pre-payment is **STRONGLY** encouraged. To reserve a spot, mail, or e-mail Pete Goddard. E-mail: [plgoddard47@wowway.com](mailto:plgoddard47@wowway.com)  
 Address: 5891 Cliffside DR., Troy, MI 48085 Deadline **November 2, 2019**

Checks should be made out to: **Michigan Woodworkers' Guild**

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**NON-MEMBERS \$40**

(includes a 1 year membership-normally \$25)

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