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 BOLINGER. Starts at 12:30. How to get professional results.

LEE CALKINS AND HIS BEAUTIFUL 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 luncheon will be at Georges Coney Island on the 27th at 1:16 pm THE FEBRUARY MEETING TOPIC AND LOCATION TO BE ANNOUNCED
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 13th 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 9th 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 4th. 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 13th. 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**

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

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.

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 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.

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.

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

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.
GLENN WING
POWER TOOLS

33556 Woodward Ave.
Birmingham, MI 48009
(248) 644-0444
(248) 644-5790 Fax
(800) 821-5177 (US)
(800) 448-1572 (MI)

Jeff Wilmot

GRACE WHITE GLASS
Art You Can Grasp
DECORATIVE CABINET HARDWARE
Ann Ivory
call (313) 506-1963
www.GraceWhiteHardware.com

CUSTOM WOODWORK & MILLING
Live Edge Slabs & Urban Lumber
Barn Wood & Salvaged Wood
Firewood

JASON COHAN
Office (734) 751-6746
Cell (734) 658-2840
TREEPURPOSED.COM

MICHIGAN NATURALS
DECORATIVE CABINET HARDWARE
www.MichiganNaturals.net
Ann Ivory
313-506-1963

MARSH POWER TOOLS
SALES AND AUTHORIZED FACTORY SERVICE

20579 Middlebelt
Livonia, MI 48152
(248) 476-7744
Fax: (248) 476-1090

2187 Grand River Ave.
Brighton, MI 48114
(810) 220-1122

(248) 476-7744
For membership information contact Ed Thomas at: edwardthomas554@comcast.net.

For name tags, sign up with Ed Stuckey at a regular meeting.
Timothy Puro
presented by
Michigan Woodworkers’ Guild
michiganwoodworkersguild.com

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 topcoat. 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

MAP TO LIVONIA SENIOR CENTER

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

Checks should be made out to: Michigan Woodworkers’ Guild

MWG MEMBERS $20
Name: ________________________________________
Address: ______________________________________
Phone: ________________________________________
E-mail: ________________________________________

NON-MEMBERS $40 (includes a 1 year membership-normally $25)
Name: ________________________________________
Address: ______________________________________
Phone: ________________________________________
E-mail: ________________________________________