

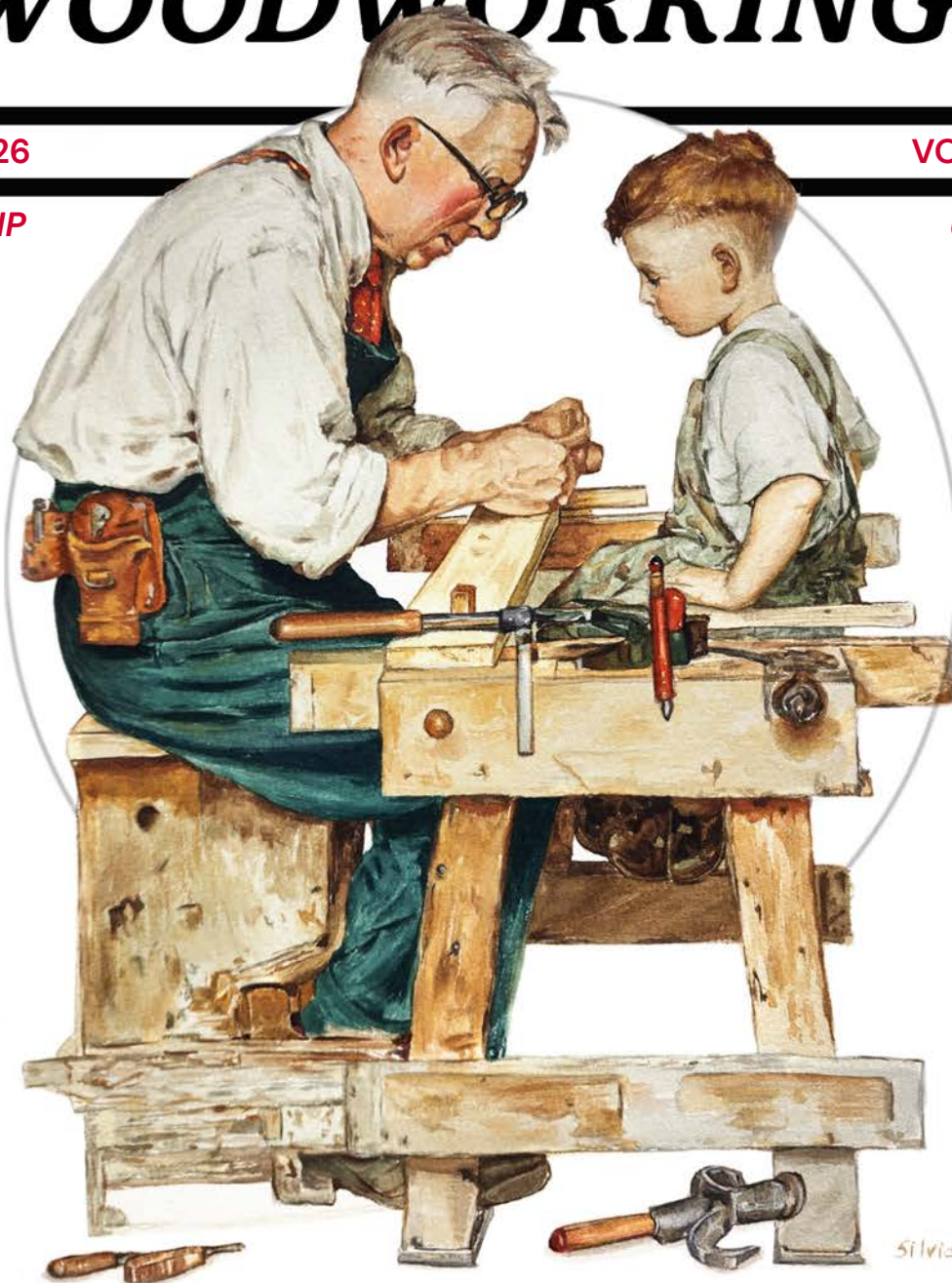
THE MARC ADAMS SCHOOL OF WOODWORKING

SUMMER 2026

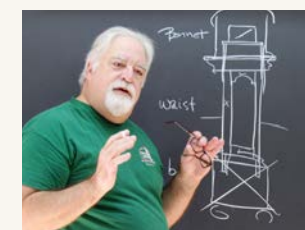
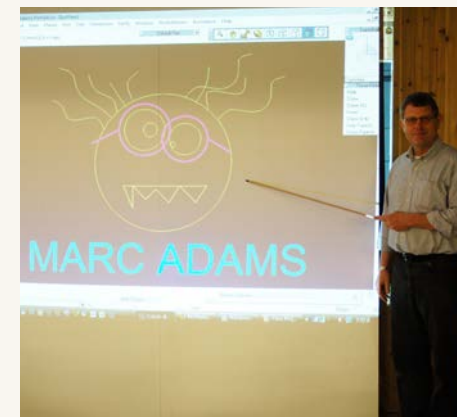
VOLUME 33

CRAFTSMANSHIP

UNEQUALED



And Time-Honored Crafts



THE BEST WAY TO PREDICT THE FUTURE IS TO **PLAN IT**

Over the years, countless students, instructors, staff, and friends have asked me what the plan is for the future of the school beyond Marc Adams. It gives me hope that people are concerned for the future of MASW, or maybe they're just eager to attend a huge tool auction. Regardless, the question has merit, and after the year we've had, it feels right to share where we're headed.

2025 was one of the toughest years in the history of the school. Not because of the innerworkings of the school, the workshops were GREAT. The challenge was for the family members of MASW. And when I say family, I mean the alumni, instructors, staff, and close friends who make MASW what it is. There are friends, there are families, and then there are friends that become families; that's the MASW experience.

This past year we said goodbye to people who shaped this school. We lost Bob Flexner, author of *Understanding Wood Finishing* and the first instructor to teach ten consecutive years here. A month later, we lost Jeff Vollmer, whose beloved Puzzle Box Making classes sold out for nearly two decades. In May, we lost Nick Agar, one of the most creative turners to ever teach at MASW. Both Nick and Jeff were scheduled to return in 2025. In August, our dear friend and longtime assistant, Herman Bueno, who had been with MASW since the very beginning, lost his battle with cancer. These losses were felt deeply.

There were other hardships, too. In January, John Beaver, one of our favorite turning instructors, and his wife lost everything they owned in the Palisades fire, but thank God, they made it out alive. Michael Fortune began treatments for prostate cancer right after teaching here in April, and Gary Striegler continues his own battle with the same illness. Both remain remarkably positive and inspiring. Six more instructors had to be removed from the schedule due to health or unforeseen life challenges. Among our alumni, we said farewell to close friends and watched many others face difficult life struggles.

Our staff endured their own trials. Tyler Allen took time off to be with his father, who passed away in May. Doug Dale spent time in a Cincinnati hospital with a severe case of pneumonia (though after five days, I think he just walked out when they ran out of Mountain Dew IVs). Brian Byrne underwent surgery. My cousin Diane Drake's husband became gravely ill, only to learn he had two brain tumors. Abi and Nick, our kitchen team, each had mothers battling cancer—Abi's mother lost her fight, and Nick's mother continues treatment after surgery.

Then, in September, we announced that Doug Dale, an American icon, and cornerstone of the school, will be retiring in November and moving back to somewhere close to the North Pole with his wife Dar. They will take over the family farm in northern Minnesota where they both grew up and look forward to being back home, retired. Doug's retirement is both sad and joyful. Needless to say, a year like 2025 can take its toll.

So, to circle back to the question, "What's the plan?" my answer is this: MASW will go on. Susie and I have been working on a long-term plan to ensure the school thrives for generations to come, carrying forward the same creative spirit, passion, and wholesomeness that define it. To be clear, I'm not retiring. My health is good, I'm not burned out, and the school is not for sale. But when my staff joke that they work at a senior citizens home, and I'm the director, it's time to take a step back, to move forward.

I still love woodworking and making things, but for the last 34 years I haven't had the time; the school gets in the way. I have never been able to take a workshop; I've tried but within the first hour, I get called away. I have always wanted to spend more time with our MASW instructors and students but as I move throughout the school, it isn't to socialize, it's because I'm on a mission.

Between building the schedule, writing the brochure, and teaching 14 weeks a year, the pace has been relentless. Somehow it all gets done, but it's not sustainable for one person to carry that load forever.

Starting in 2026, Eric Key will take over as the Director of MASW. He will have an incredible support team of assistants that will include my son-in-law Pat Murrin, Brian Byrne, Tyler Allen, Patrick Steinmetz and Kyle Grinder, along with an army of extraordinary volunteers whose dedication humbles me. With this team in place, the school will not only continue, but it will also flourish.

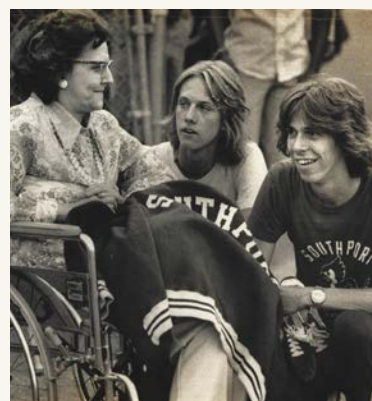
I'm proud of our past, I'm grateful for the present, and I'm filled with hope for the future. This school was built on passion, community, and a love of craft, and that is exactly what will carry it forward. Together, we will write the next chapter of MASW, under a younger (and better looking) generation of leaders. Let the journey continue...

Marc Adams



IN MEMORY OF HERMAN J. BUENO

An MASW Icon and my best friend



Herman J. Bueno was born on July 31, 1958, to John and Marion Ziebart Bueno. He had two brothers, John (deceased) and Steve, and two sisters, Patricia and Paula. He graduated from Southport High School in 1976 and the University of Indianapolis in 1980. He married Paula Navarra in 1982, and they had two lovely daughters, Amy and Emily, who blessed Herman and Paula with four grandchildren: Hollis, Palmer, Ava, and Aria. He loved his family—especially his grandchildren—running, telling running stories, coaching, woodworking, fishing, and of course, teaching. The Good Lord took him home on August 12, 2025.

I became friends with Herman when we were teenagers. Even though he was a grade ahead of me and we went to different schools, we still became very close friends. We competed against each other in cross country and track. In his senior year of high school, he was the number one runner on the cross-country team that won the state championship. That same year, I was the number one runner on the team that directed parking at the state championship. He was an elite runner who set records everywhere he ran—many of which lasted for over 40 years.

Herman was recruited by nearly every university in the Midwest but chose to attend the University of Indianapolis to be close to his family. It proved to be a good choice since UIndy's cross-country team was one of the top teams in the nation. I was fortunate to be recruited by UIndy a year later and was privileged to be his teammate. In 1978 our team qualified for the NCAA II Nationals. Herman went again as an individual in 1979. Throughout his competitive years, he racked up more records, wins, and awards than anyone of that time period. And with all his achievements, I never once heard him brag or boast about his success as a runner. However, outside of running, Herman turned everything into a competition, and I was always the competitor. But in all honesty, and with complete modesty, I clobbered him at everything else we did.

It was also during our college days that I met Susie. It was the blizzard of '78. Our university had a running track at the top of the gym, and with the snow so deep it was impossible to run outdoors. Although Susie was still in high school, she had come with a friend to train at our indoor track. Fortunately, Herman knew Susie's friend, so I asked him to set up a double date, which he did.

Both Herman and I majored in the same field with the same desire to teach and coach. After graduating, Herman landed a teaching job in Speedway, just a few miles from the Indy 500 track (fitting for a runner). But after just one year of teaching, he became part of a statewide teacher cutback which forced him to find a temporary job in the public sector. He was immediately hired by IBM and worked in the new world of computer technology. But after having to move three times in five years, he decided it was time to go back and look for a teaching job, which he landed in the same school



district he had grown up in. He taught science at Keystone Middle School for over 30 years and coached for more than 20 of those years.

It was about this same time that he married a math teacher from Whiteland High School (my alma mater) by the name of Paula Navarra. Susie and I had gotten married a year before Herman and Paula. Herman was in Susie's and my wedding, and I was in Paula's and his wedding. For over 40 years Herman and Paula have been Susie's and my best friends.

Both Herman and Paula worked at MASW from the very beginning. Paula became our secretary, who wore many hats over the years, and Herman, along with Zane, helped me gut the original building and turn it into a school. From the beginning, he would help me clean the shop after each class and prepare wood for upcoming classes. During his summer breaks, he assisted here from the mid-90s until 2015. Once his school went to year-round, his time to help at MASW became limited to just a few weeks during the summer and a week or two during his fall and spring breaks. Herman loved to chip carve, do marquetry work, and make Shaker oval boxes. He taught his first class at MASW in 2006 and continued to teach chip carving and Shaker oval boxes until 2024.

During the summer of 2022, Herman assisted at a weekend workshop in June of that year and seemed to be perfectly normal. But on Sunday morning that same weekend, he mentioned to Paula that he was having some pain in his side, and at her insistence, he went to have it checked. It turned out that he had prostate cancer that was already stage IV. We went from a Saturday when his world was normal to four days later when he was given the news that he only had 2–5 years if he was lucky. His first body scan showed the cancer had already spread to nearly every bone in his body, with virtually no options. For the next three years, he struggled with horrible pain that never eased. You never know how strong someone is until strength is all they have left, and Herman never gave up.

Losing a lifelong friend is hard, especially when they are battling a horrible illness. But he never had to battle it alone. Paula and their daughters were there for him, his beautiful grandchildren were there for him, his sister and brother were there for him, all the kids he coached were there for him, his entire school system was there for him, his neighbors were there for him, his high school and college running buddies were there for him, members of his church were there for him, and of course the entire MASW family was there for him. He touched thousands and thousands of lives and will find peace in heaven's embrace. In life we are fortunate for those who make our lives brighter. "Today my life is shining."

The MASW community is thankful for Herman's life and his contribution to making each of our lives just a little better. For more information on how you can donate to a scholarship fund in Herman's memory, check out page 61.

MASW INSTRUCTORS THAT PASSED AWAY THIS YEAR

This past year saw the passing of 3 MASW instructors. These men changed the lives of thousands upon thousands of people from around the world. I am blessed that some of that sharing took place at our program. They will be missed, but not forgotten.



NICK AGAR



BOB FLEXNER



JEFF VOLLMER



A TRIBUTE TO DOUG DALE: SUPERHUMAN

In 2001, I received a phone call from a man who wanted to sign up for a class. Back then, I handwrote all registrations on notecards. I would start with personal information—name, address, and phone number, and then finalize the registration with the workshop.

When Doug called, I vividly remember our conversation. After I had his personal information and class choice, I asked for his credit card. He said, “Wait, I’m not done yet.” “Okay,” I replied. He signed up for a second class, then a third, and finally, seventeen classes in total. The school season was much shorter then, running only 18 weeks from June to September. Basically, Doug lived at the school his first year.

In 2002, the year Doug completed his Master’s, he often stayed after class to work on projects or socialize with other students. One evening I asked if the hotels gave him a discount for staying so many nights. He told me he wasn’t staying in a hotel; he was driving

back and forth each day from Cincinnati, Ohio. That’s 100 miles each way. Since then, Doug has driven to and from MASW over 10,000 times, racking up more than a million miles.

The year after he completed his Master’s, I asked Doug what he intended to do next. I assumed he would start his own business, but he shrugged and said, “I don’t know.” At that time, Zane and Paula were my only year-round employees, and I couldn’t afford another. But I knew Doug would be an incredible asset to our team. I asked if he’d be interested in working for us. He said, “Sure.”

That was 2003. I am embarrassed to say I had no extra money for another employee. The best I could offer was \$400 a week for just 18 weeks a year. It was all I had, and Doug knew it—but he accepted anyway, because he believed in the vision of the school and wanted it to succeed. Over the years, I paid him better, of course, but in all his time here, Doug never once asked me for a raise. God just doesn’t make men like him anymore.

At the end of his first-year assisting, I asked if he might return the next year. His answer: “Only if you spend more time with your kids.” Here was a man with two children just a few years older than mine, working long hours, driving 200 miles every day, and the only condition he set was that I spend more time with my kids. From that time on, Doug showed me that loyalty isn’t just a word, it’s a way of life.

Today, Doug is the most respected technician in America. There is no one in his league—period! Think of his experience: 25 years, week after week, assisting the finest craftspeople of our time. No one in this country has been exposed to more in the world of time-honored crafts. Add to that his relentless work ethic, supernatural problem-solving skills, and a kindness that changes lives. His parents raised him to be a worker, and today, from Heaven, they must be overjoyed at the humble success of their son.

Our staff has shirts that say: “Wait a minute, I’ll ask Doug.” He is impossible to replace, and I wouldn’t want to try. To replace Doug would imply he had an equal, and he does not. Instead, Doug’s shirt deserves to be retired in our display case, in honor of all he has achieved over the past 25 years.



Thank you, Doug...

- For all the years of loyalty, inspiration, compassion, leadership, wisdom, and character.
- For the hundreds of instructors whose workshops were successful because of you.
- For teaching thousands of people to work safely in their shops.
- For showing patience to those who struggled, and then being the first to praise them for success.
- For sacrificing time with your family to be with the MASW family.
- For correcting me during demonstrations when I was about to cut on the wrong side of the line.
- For standing by me at Zane’s and Herman’s funerals, assuring me MASW would endure.
- And thank you for always giving me your very best.

Doug’s retired shirt in the display case will read: “Wait a minute, while I tell you once more how to fix it.”



ERIC KEY The New Director of MASW

I am proud to announce that Eric Key will be stepping in as the new Director of MASW. Beginning in 2026, Eric will work closely with me as he transitions into his new role—and as I step into a new one myself.

Eric’s woodworking journey began while he was still in high school. During his senior year, he split his time between school and working at Hall & House, a large retail lumberyard in Indianapolis. He started in the interior door department, where he learned to build, assemble, and hang high-quality wooden doors. After graduating in 1997, Eric continued full-time with Hall & House, moving into architectural millwork, where he gained experience in everything from custom cabinetry to stairways and large-scale timber frame projects. It was there that Eric discovered his love for woodworking.

While building his career at Hall & House, Eric also built a rich life. He married his wife, Christa; earned his master’s degree in Divinity from Indiana Wesleyan University; became pastor of Bethany Wesleyan Church in Indianapolis; welcomed two sons, Nathan and Wyatt; and continued to supplement his income with interior trim, remodeling, and carpentry projects.

In 2016, Eric took his first MASW class, a Joinery workshop—followed by a veneering class in 2017, both taught by me. By the end of that second class, I recognized not only his passion for craftsmanship but also his deep character as a man of faith, devoted to family, and committed to excellence. I knew we needed him on our team. In 2018, Eric joined MASW full time. Since then, he has assisted in more than 250 workshops, earned his MASW Master’s, and added “instructor” to his list of achievements.

2018 was also the year we lost Zane to cancer. Before his passing, Zane told me how impressed he was with Eric. I never thought it would be possible to replace Zane, but Eric embodies the same qualities: remarkable skill, a gift for working with people, and even a sense of humor almost as crazy as Zane’s.

I know that under Eric’s leadership, and with the support of our incredible staff, including Pat and Markee, Tyler, Brian, Kyle, Patrick, and our dedicated volunteers each week, the future of MASW will be in excellent hands.



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July 20–24
Stitched Mosaics with Tarr **113**

August 3–7
Foundations of Upholstery: Eastlake Style Chair with Newell **124**

August 10–14
Traditional Upholstery: The Art of Hand-Stitched Stuffing with Newell **126**

August 17–21
Make a Custom Leather Backpack with Douglass **132**

September 14–18
Stitched Landscape: Bring Your Own Landscape to Life with a Needle & Thread with Galbraith **147**

October 5–9
Precision Piecing with Malkowski **161**



UNIQUE WORKSHOPS & OTHER MEDIUMS

June 1–5
So, You Want to Learn to Airbrush with Keeling & Vettori **81**

June 15–19
Engraving Your Own Heirloom Handplane with Dubber **98**

June 15–19
Build & Learn How to Use a One-Of-A-Kind Primitive Composite Bow & Arrow with Mead **97**

June 22–26
Surface Voyages: Colorful Powder Coat Techniques for Metalwork with Garcia **103**

July 13–17
An Introduction to the Amazing Cricut Cutting Machine with Shirley **110**

July 27–31
Creating a Wire Tree Sculpture with R. Kelley **117**

July 27–31
Chocolate Appreciation: Unlocking Secrets of the World's Favorite Food with Kaiser **118**

August 17–21
Airbrushing: Elements of Photorealistic Painting with Blair **132**

August 24–28
Lasers: A Modern Tool for a Modern Shop with Laschinger **137**

September 8–12 (Tues to Sat)
The Art & Science of Casting & Stabilizing with Seebeck **144**



DIGITAL WOODWORKING - TECHNOLOGY

April 13–17
Introduction to CNC Woodworking with Johnson **59**

August 24–30 (7 day)
Making a Guitar Amplifier Head Unit with Silva & Allen **138**

October 12–16
CNC Box Making & Design with Johnson **164**



CHARITY WORKSHOPS

April 18–19
A Charity Event in Memory of Herman Bueno: Shaker Oval Boxes with Laschinger **61**

June 13–14
A Collaborative Charity: One Guitar in Two Days with Ressler **89**

September 8–12 (Tues to Sat)
A Charity Event for Send Me Outdoors (SMO) with Adams **144**



WEEKEND WORKSHOPS

April 18 (Sat)
Laser Marquetry with Adams **60**

April 18–19
Basic Wave Bowls with Beaver **61**

April 18–19
A Charity Event in Memory of Herman Bueno: Shaker Oval Boxes with Laschinger **61**

April 18–19
Custom Landing Nets, Where Form & Function Meet with Lacina **62**

April 25–26
Learn How to Carve a Ball & Claw Foot with Headley & Hamilton **63**

April 25–26
Intuitive Design with Schürch **64**

April 25–26
Building the Ferrer Ornamental Carving Jig with Ferrer **64**

April 25–26
Spring Fling: Glass Blowing 101 with the Lee's **64**

April 25–26
Power Carved Wearable Art with Biggs **65**

May 2–3
Hold My (Root) Beer: Summer Yard Games with Allen **67**

May 2–3
Hand Formed Glass Sculpting with McGuire **68**

May 2–3
One Piece Coffee Scoop: Multiaxis & Jig Building Techniques with Brisepierre **67**

May 2–3
Cartonnage: The Art of Fabric Covered Boxes with Foreman **68**

May 2–3
16 and Younger: Design & Make a CNC Camping or Gaming Chair with Dillion **69**

May 2–3
Dyes, Stains, Glazes & Toners with Puro **68**

May 16–17
Shaper Origin 101: Everything You Need to Know to Get Started with Curtis **73**

May 16–17
Make a Shaker Cherry Lamp Table with Forshee **74**

May 16–17
Metal Filagree Inlay with Grove **73**

May 16–17
Make Your Own Vacuum Pump & Torsion Box Pressing Table with Osgood **74**

June 6–7
Make an Arts & Crafts Bench with Boyle **83**

June 6–7
Corrugated Cardboard: Crafting Boxes & Vessels from an Everyday Material with Schneider **83**

June 6–7
Airbrushing: Let's Keep the Air On with Keeling & Vettori **83**

June 6–7
Make a Custom Leather Roll with Douglass **84**

June 6–7
Getting Started with Epoxy: Core Techniques & Applications with Carbone **84**

June 13 (Sat)
Getting the Most from Your Bandsaw with Fortune **87**

June 13–14
Oceans Fire: A Beginner's Guide to Flameworking Sea Life with Murphy **88**

June 13–14
Hand Threaded Chasing: Screw Threaded Boxes with Breach **88**

June 13–14
Tuning & Using Handtools with Blackburn **88**

June 13-14
An Introduction to Metal Engraving with Dubber **89**

June 13-14
A Collaborative Charity: One Guitar in Two Days with Ressler **89**

June 14 (Sun)
Making a Living as a Craftsperson with Fortune **97**

June 20-21
Building Your Own Forge with Parkinson **100**

June 20-21
Spot Repair & Touch-Up with Puro **100**

June 20-21
Getting the Most from Your Scroll Saw with Berner **101**

June 20-21
German Ring Turning with Begg **101**

June 20-21
Chain Saw Techniques: Cutting Bowl Blanks from a Log with C. Foster **101**

July 11-12
An Introduction to Turning Lidded Boxes with Lacer **107**

July 11-12
Building a Reciprocal (Mandala) Roof Using Stereotomy with Moore **107**

July 11-12
Welding Made Simple: Learn to Weld in One Weekend with the McFie's **107**

July 11-12
Make the Perfect Router Table with Byrne **108**

July 18-19
Rings & Things with a Mandrel with Gross **111**

July 18-19
Clean Armor: Revolutionizing the World of Coating Finishes with Springer **111**

July 18-19
Making a Kumiko Box: Perfect for Keepsakes with Pekovich **111**

July 18-19
Making a Mountain Dulcimer with Ressler **112**

July 25 (Sat)
The Amazing World of UV Resin with Shirley **115**

July 25-26
Scrappy Snacks: Small Designs with Big Impacts with Tarr **115**

July 25-26
Fly Me to the Moon: A Fun Spindle Turning Weekend with Wantz **115**

July 25-26
The Colorful World of Spalting: Adding Pigments to Naturally Color Wood with Robinson **116**

July 26 (Sun)
Adorable Sculptures with Wire & Paper with Shirley **117**

August 1-2
Turning Family Fun! with Shirley **119**

August 1-2
Copper Floral Art with R. Kelley **120**

August 1-2
Baskets for Gardening with Wang **120**

August 1-2
Introduction to Woodworking: From Hand Tools to the Machine Shop with Steinmetz **120**

August 1-2
Steambending Starter Pack with Skalaski **121**

August 1-2
Fine Finishing with Hardware Store Materials with Puro **122**

August 1-2
Introduction to Working with Veneer with Byrne **112**

August 15-16
Introduction to Wood Lamination to Create Curved Sculptures with Fish **129**

August 15-16
Introduction to Old World Style Marquetry with Strazza **129**

August 15-16
Learn to Air Brush the Right Way with Blair **127**

August 15-16
Pure Form & True Shapes: A Foundation for All Turners with Fennell **128**

August 15-16
Make a Leather Dopp Travel Kit with Douglass **128**

August 22-23
Using Milk Paints to Enliven Your Projects with Ferrer **132**

August 22-23
Magical Steam Bending Mysteries with Whinney **133**

August 22-23
Take a Seat: Making a Turned & Painted Stool with Winkle **133**

August 22-23
Mixing Metal & Wood: Welding & Fabrication for the Woodworker with the McFie's **134**

August 22-23
From CAD to Crafted: 3D Printed Jigs, Fixtures, Templates & Tools with Osborn **134**

August 22-23
Diamond Polishing: Giving Semi-Precious Stones a Radiant Surface with White **135**

August 29-30
Free Flight with Laschinger **138**

August 29-30
Making a High Angle Wooden Block Plane with Rogowski **139**

August 29-30
Make a Simple Veneered Box with Bandings in Two Days with Zongker **139**

August 29-30
Woodworking with a Personal Touch with Van Koevering **140**

August 29-30
Flameworking: Making Solid Animals and Aquatics with Drier **140**

September 19-20
Machine Tool Tune Up & Maintenance with Dale **147**

September 19-20
Double Curved Stereotomy: Building Circular Windows in a Curve with Moore **149**

September 19-20
Jigs for the Hand Tool Woodworker with Blackburn **148**

September 19-20
Turn Up the Flavor: Turning Whimsical Salt & Pepper Shakers with Bremmer **149**

September 19-20
Botanical Thread Painted Earrings with Galbraith **149**

September 26-27
Flame Game: Sculpting Mastery with Murphy **153**

September 26-27
Inlaying Butterfly Keys & Bow Ties: Fixing Cracks & Checks in Bowls & Vessels with Polite **153**

September 26-27
Cracked Ice Tabletop with Coleman **153**

September 26-27
Exploring Green Wood Box Making with Gardner **154**

September 26-27
Tarsia Geometrica: Decorative Geometric Veneer Patterns with Edwards **154**

October 3-4
Working with Protein Glues: Hammer Veneering & Glue Pots with Edwards **157**

October 3-4
How to Turn an Exact Sphere without Measuring Tools with Weissflog **158**

October 3-4
Creating Intarsia Art: The Wise Way with Wise **158**

October 3-4
Making Marquetry Coasters with Mauch **158**

October 10-11
Combining Woodturning with Pewter for Exquisite Results with Clewes **162**

October 10-11
Model Building Basics and More: Building the CREATURE with Green **162**

October 10-11
Making a Child's Adirondack Chair with Snow **163**

October 10-11
Introduction to Freezer Paper Piecing with Malkowski **163**

October 17-18
Exploring the World of Pyrography with Keltly **165**

October 17-18
Tomahawk with Parkinson **165**

October 17-18
Period Embellishments with Headley & Hamilton **165**

October 17-18
"Frosty" with Lackner **166**

October 17-18
Making Glass Ornaments for the Holidays with Balster **166**

October 17-18
The Blaker House Entry Mirror with Anderson **166**

October 24-25
Make a Kissmas Tree with Forshee **169**

October 24-25
Making Simple, Yet Elegant Tables with Fortune **169**

October 24-25
Tool & Jig Making for Woodturners with Lacer **170**

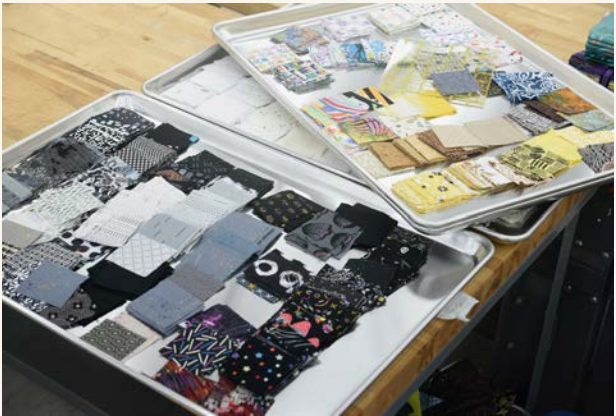
October 24-25
Gilding & Patination with Grove **170**

October 24-25
All Fall Glass Class with the Lee's **169**



"Once again, I had an amazing time at the school! You have no idea how great it is to totally escape all the crazy things in life and just be immersed in one of your classes. The staff are so amazing and kind. This is my happy place. Words cannot express my gratitude for all your hard work making the school such an amazing place! Thank you."

— Billy McClain, NC



DIVERSITY: MORE THAN JUST WOODWORKING

The beauty of MASW lies in the diversity of our workshops. This summer, more than 260 workshops will be taught by over 130 craftspeople. Our strength comes from our differences, not our similarities.

The 2026 lineup spans the full range of woodworking workshops **plus** an extraordinary variety of featured offerings, including metalsmithing, glassblowing, felt work, quilting, painting, chocolate mastery, stereotomy, CNC technology, instrument making, blacksmithing, leatherwork, upholstery, leaded glass, enameling, sculpture, post & beam construction, and much more.

What makes MASW truly unique is the combination of a worldwide student base, instructors who are among the finest craftspeople of modern times, and facilities and staff that are second to none. If you are considering training or formal education in the world of *how-to*, the choice is clear—MASW offers more options, greater diversity, and unparalleled credibility. There is no university, college, vocational program, YouTube channel, online course, or craft school anywhere on the planet that can match the quality of education you'll find here.

MASW PROGRAMS

FULL WEEK PROGRAMS

Full week classes begin on Monday and end on Friday. Classes begin at 8:00 a.m. and instruction generally wraps by 5:00 p.m. but could go well into the evening. MASW is in the EASTERN TIME ZONE. Power equipment can be used from 8:00 a.m. until 6:00 p.m. for all general woodworking classes and from 8:00 a.m. to 5:00 p.m. for turning classes Monday through Thursday. During the work week, the shop remains open after 6:00 p.m. for handwork, design, research, catch-up work and socializing. On Friday, the final clean up and certificate presentations start around 3:00 p.m. Tuesday night features a slide presentation by the instructors and a simple dinner that spouses, friends, and family are welcome to attend.

Enrollment is limited, and classes typically fill up fast. Students should have a general knowledge of the craft type they will be attending. Wood for specific projects can be purchased from local sources, or you may bring your own. The school has a source for pre-milled material for any class that requires you to bring your own wood; just call the school for information. Each class has a tuition cost and, if necessary, an additional cost for materials and/or supplies. If a class has a *required* material and/or supply fee, students are not allowed to bring their own materials in lieu of these fees. Students may ship tools or wood to their own attention at the school's address and shipping home is easy with our in-house UPS service.

Tool lists and cut lists, (if your class requires that you bring special materials or supplies) will be emailed to students after the registration process is completed or as soon as those lists are made available by the instructor. Students are encouraged to bring their own hand tools. The school does have some extra hand tools that are available for students to use by request. Videotaping of any instructional workshop is strictly prohibited, even for personal use. Remember that many woods are irritants or even toxic. Please bring only domestic woods so that everyone breathes easier.



SUPER WEEKEND SPECIALS

Super weekend specials are designed to give students an opportunity to spend the weekend with one of the masters in the field of a variety of crafts. Classes are scheduled just Saturday or Sunday or both Saturday and Sunday. If you cannot make it to any of the full week classes, then take advantage of the cost-efficient weekend programs. Classes start at 9 a.m. and last until around 4:30 p.m. EASTERN TIME. Some classes are hands-on; others are demonstrations, lectures, and slides. Each class has a tuition cost and tool lists will be emailed to students after the registration process is completed or as soon as they become available from the instructors.



GIFT CERTIFICATES FROM MASW

There is no better way to celebrate that special occasion, holiday, retirement, anniversary, or birthday than to give a MASW gift certificate.

It's easy to do! Just call 317-535-4013 or email Markee at markee@marcadams.com. Tell her the dollar amount and if possible, the class choice (to assure a spot). Please note that all gift certificates are a final transaction and are non-refundable or transferable. Gift certificates do not expire.





THE MASTERS PROGRAM

The MASW Master's Program is the most recognizable and credible woodworking certificate program in America. To date, more than 500 people have completed the program, an incredible achievement!

MASW is not a project school, it's a technique school. With our diverse lineup of workshops, you can build a personalized curriculum from mainstream topics taught by the finest craftspeople of modern times. Classes are balanced throughout the year to fit your busy lifestyle. Simply choose the dates, instructors, and subjects that best match your goals.

There is no time limit—you can work at your own pace and design a path that works for you.

RECOMMENDED ORDER FOR THE MASTERS

It is recommended that students begin with either Joinery or Handskills as one of their first two workshops. Design or Finishing should follow as the third and fourth choices. From there, students may select from a variety of technique workshops such as Turning, Carving, Veneering/Marquetry, Electives, or Chair Making. The final workshop should be the Apprenticeship Class. This sequence provides the strongest foundation in woodworking, with each class building on the skills developed in the previous one.

(Please note: classes taken at other schools are not transferable.)

CURRICULUM REQUIREMENTS (Full week classes only)

- | | |
|---------------------------|---------------------------------|
| 1. JOINERY | 6. CHAIR MAKING |
| 2. FINISHING | 7. TURNING |
| 3. VENEERING OR MARQUETRY | 8. ELECTIVE |
| 4. DESIGN | 9. HANDSKILLS |
| 5. CARVING | 10. THE TWO WEEK APPRENTICESHIP |



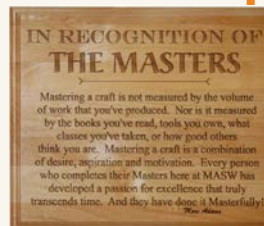
The following are the 2025 Masters Award recipients:

Dawson Dean, KY
Allen Keiter, IL
Tyler Allen, IN
John King, IN
Chris Marshall, IL
Richard Olson, TX

Eric Key, IN
Jay Ratcliff, KY
Tony Ramano, TN
Julie Sherwood, WI
Robert Steimel, IL
Brian Byrne, IN
Kelley Tabor, IN
Patrick Steinmetz, IN
Mark Williams, TX

David Windus, MO
Tim Wozniak, IN
Dan Zinder, OR
Lee Iacopetti, CA
Peter Ewend, MI
Chad Barson, MI
Nate Osborn, MI
Michael Stelts, PA

These 23 **Masters**, representing 11 different states, have taken a combined total of more than 350 classes at MASW. I've had the privilege of watching each of them grow and mature into confident woodworkers. Along the way, we've become good friends, and my life has been enriched by knowing them. I look forward to welcoming them back in the future—perhaps even someday as teachers. — Marc



MICHAEL FORTUNE FELLOWSHIP

The Michael Fortune Fellowship program is open to anyone who has already completed their Masters. There will be no time limit for completion, and past selected in-depth classes can be applied if they meet the Fellowship requirements and were not used for the Master's program. Classes have no order of sequence other than the Artist-in-Residency program, which must be taken last. For complete guidelines on the requirements of the Michael Fortune Fellowship and detailed information on the Assistantship, Artist-in-Residency, and the evaluation process, contact Marc at Marc@marcadams.com.



DALLIS MARSH

Dallis Marsh completed his Michael Fortune requirements and scored a perfect 100 on his evaluations for his submission of this remarkable table. For more information on his project go to our website and follow the tab to the Michael Fortune Fellowship Program.



CURRICULUM REQUIREMENTS (Full week classes only)

1. STYLE OR PERIOD FURNITURE
2. DETAILS OR INLAY
3. WORKING WITH OR APPLYING OTHER MATERIALS
4. TWO-WEEK ADVANCED FURNITURE MAKING
5. FINE CABINETMAKING
6. JOINERY II
7. ADVANCED STUDIES IN ONE AREA OF CONCENTRATION:
 - A. VENEERING
 - B. CARVING
 - C. TURNING
 - D. FINISHING
8. ASSISTANTSHIP
9. ARTIST-IN-RESIDENCY (2-5 WEEKS AT MASW)



ALAN LACER WOODTURNING FELLOWSHIP

Although there are a lot of great turning programs in America today, not one offers a sound curriculum that challenges students to achieve beyond simply learning techniques or design. Working closely with Alan Lacer as the program's director, MASW has created a unique opportunity for woodturners. This is a chance to challenge yourself and certainly broaden your woodturning skills in exploring a wide array of different forms of woodturning. The MASW Alan Lacer Woodturning Fellowship will encourage research and exploration of the diversities of turning. For guidelines on the program, please contact Alan Lacer directly at alan@alanlacer.com.

FELLOWSHIP REQUIREMENTS

(Full week classes only)

1. SPINDLE TURNING
2. DESIGN
3. TURNED LIDDED BOXES
4. BOWLS
5. HOLLOW TURNING/VESSELS
6. CARVED TURNED SURFACES OR LAMINATED/SEGMENTED CONSTRUCTION
7. FINISHING
8. ELECTIVE (ANY TURNING CLASS)
9. ASSISTANTSHIP



THE ROGER CLIFFE MEMORIAL FOUNDATION

Roger Cliffe was a family man, college professor, author, avid pool player, woodworker, and a very dear friend. He passed away suddenly from a heart attack in 2001 while riding his bike. Roger held a doctorate in Industrial Arts and taught with distinction at Northern Illinois University. His influence left a lasting impact on the entire MASW family.

Today, the RCMF has gifted nearly one million dollars in grants, internships, and student support within the MASW community. What an incredible legacy.

The RCMF can financially assist students in one of six ways:

- The David Worrell "The Young Apprentice Program"
- The Don Metcalf "American Military Assistance Program"
- The Zane Powell "Special Needs Program"
- The MASW "Intern Program"
- The Alumni "Financial Aid Program"
- The Matthew Hill "Woodturning Program"

The RCMF is a public charity organized as a 501c(3) corporation. All donations to the RCMF are tax deductible to the full extent as allowed by the law. If you know someone who could benefit or if you would like to help the cause, please contact:

Johnson County Community Foundation (JCCF)

Attn: Stephanie Marten
PO Box 217
Franklin, IN 46131
317-738-2213

Or call the school at 317-535-4013. All checks must be made out to: Johnson County Community Foundation (JCCF) and in the memo line you **must** write: Roger Cliffe Memorial Fund.

This year we had two recipients of the Alan Lacer Turning Fellowship. Congratulation to **Steve Meyer** and **David Wantz**. Both of these men have excelled to the point where they are now master turners. Congratulations to Steve and David.



STEVE
MEYER



DAVID
WANTZ



2026 INSTRUCTORS



MARC ADAMS has been woodworking professionally for more than 43 years.

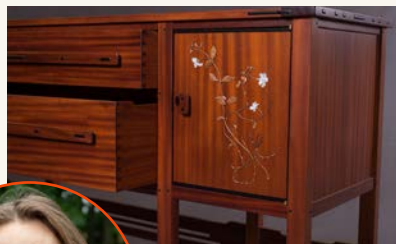
In 1991, he became a technical consultant to the WWPA, SFPA, AHEC, and the U.S. government, representing the United States on International Quality of Furniture Making. He has won the Indiana Artist/Craftsman of the Year award three times and in 1998 was chosen as one of Indiana's Top 40 Under 40 in the local business community. His work has appeared in *Design Book Six* and *Design Book Seven*, and his shop was featured in *The Workshop* by Taunton Press. In addition, his work has appeared in many national publications and has been featured on the front cover of *Woodshop News* and *Fine Woodworking*. He co-authored the book *Working with Plastic Laminates* and authored *The Difference Makers – The 4th Generation* by Lost Art Press. His *Technical Techniques* video series was awarded four Telly Awards, and in 2013 he made a video on *The Table Saw* for *Fine Woodworking* magazine. Marc has written numerous articles, including an eight-part series on workshop safety for *Popular Woodworking* magazine. He has been a judge for the Veneer Tech Craftsman Challenge Awards and the AWFS Fresh Wood

Student Competition. In May of 2017, Marc received an Honorary Doctor of Humane Letters from the University of Indianapolis. In 2022, Marc was invited to be the Presidential Guest Speaker at the American Society for Surgery of the Hand, where he shared what it means to have the Soul of a Craftsman. In 2025, Marc was awarded the "I" Person of the Year by the UIndy Athletic Department Hall of Fame. The Governor of Indiana awarded Marc with a Sagamore of the Wabash, which is Indiana's highest civilian honor. » (workshops on page 54, 60, 70, 72, 75, 97, 114, 122, 127, 144, 161, 171)



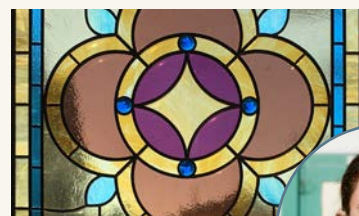
TYLER ALLEN is a full-time member of the staff at MASW. While his experience in terms

of years may be limited, it is evident that he may have inherited skills from both of his grandfathers, who were skilled craftsmen. Tyler grew up in Dayton, Ohio, and received a bachelor's degree in business management from Northern Arizona University. In 2019, after spending a few years in retail management and horticulture, he finally decided to enroll in a course on building electric guitars and discovered a deep passion for woodworking. In 2022, Tyler participated in the Internship Program at MASW and was eventually asked to join the staff; that same year he was awarded Student of the Year and in 2025 he earned his MASW Master's. His passion for all aspects of woodworking, from lutherie to turning, continues to grow endlessly. He is excited to continue learning as a member of the staff and is committed to sharing his knowledge and experience with the students of MASW. » (workshops on page 67, 138)



REID ANDERSON is Wisconsin-raised and Massachusetts-trained. His work is a mix of classical wood

furniture and modern influences and interpretations. He always focuses on functionality, beauty, and the interaction between person and piece. Reid has had work in galleries across the globe and in the permanent collection at the Museum of Wisconsin Art, as well as being voted in the "Top 40 Woodworkers Under 40" by the *Woodworking Network*. » (workshops on page 164, 166)



GREER ASHMAN is an Oakland, California-based glass artist and conservator. Her studio, Ceniza Glass Studio, specializes in the conservation and creation of stained and leaded glass. Greer received her BFA from Rhode Island School of Design and subsequently pursued stained glass, attending the University of York's MA in Stained Glass Conservation and Heritage Management. As a freelancer, Greer has worked on a number of monumental projects, including the conservation of the 13th-century UNESCO-listed Naumburg Cathedral choir windows in Germany. Greer's conservation background has given her insight into historical stained-glass methodology, which enriches the breadth of her own creative practice. Her new work comprises primarily residential commissions, integrating both contemporary and historical elements. » (workshop on page 82)



CHAD BALSTER first started working in glass in Minneapolis in 1996

as a balmy summer job. He followed the "Hot Glass" to assist in the construction of White Pine Studio in Battle Lake, Minnesota. Then it was off to Louisville, where he was invited to be a resident artist at the Louisville Glassworks in Kentucky. It was here that Chad was producing innovative glass, teaching classes, and building mobile glassblowing equipment. In 2023, Chad opened a new glass studio in Louisville near the Jefferson Memorial Forest, where he and his team are able to work on and explore new methods of working with glass. This chapter is an exciting opportunity to focus on established forms as well as new designs and color possibilities. Currently, he's exhibiting throughout the Midwest, from Minnesota to Tennessee and all points between. His signature series, "Pods," is inspired by historical glass from the medieval period. These forms seem to have an ecology of their own and depart from traditional vessels. They are covered in blown appendages and expressive bit-work that seems dynamic and spontaneous, granting them a sense of motion or even locomotion. » (workshops on page 166, 167)



JOHN BEAVER began experimenting with the lathe in 2009. His quest to add motion and rhythm to a turned piece led to his signature "wave" design. The success of that design convinced him to leave his previous profession as a motion picture cameraman and pursue



woodturning full time. Through further experimentation, John has invented multiple woodturning techniques. While John feels the "wave" design is his signature, the true genesis of his work is his ability to turn a vessel, cut it apart, add to or modify the elements, and reassemble the piece while keeping the walls and grain aligned perfectly. John's work has been featured in magazines in the U.S. and abroad, and he has won numerous awards. John recently had two pieces acquired for the permanent collection of the Renwick Gallery of the Smithsonian American Art Museum. He has participated in many top craft shows and has demonstrated and taught at the American Association of Woodturners National Symposium, the New Zealand and Australia Symposiums, and many other regional symposiums, clubs, and schools. When he's not in his shop, you can find John in the ocean, on the golf course, or in the mountains hiking, biking, or skiing. » (workshops on page 59, 61)



SIMON BEGGS is a full-time woodturner,

carver, and instructor from Port Stephens, Australia. He found his love for timber work, especially turning, when in high school. It didn't take long for other hobbies to be dropped, and his time was dedicated behind the lathe. The beauty of woodturning is that there are endless possibilities of what can be made, and Simon looks for the unique jobs to focus on challenging himself. Sharing his knowledge has become a key part of his work as the lead turning teacher at the Wood Academy in Sydney. Simon has been a regular teacher at Turnfest, Australia's national conference, as well as teaching in the USA and New Zealand. When he isn't in the shed, Simon is often hiking, looking for wildlife to photograph, playing squash, or watching other sports. » (workshops on page 101, 104)



MARC BERNER has taught, and lectured scroll saw techniques in almost every state. He is a consultant to the entire scroll saw industry, including blade manufacturers. He has starred in three videos on scroll saw techniques, and his articles appear regularly in *American Woodworker* and many other magazines. Marc has lectured for *The Woodworking Shows* out of Los Angeles and is considered by almost all his peers to be the greatest scroll saw technician in America. His book *Scroll Saw Basics* was published by Schiffer Publishing. » (workshop on page 101)

"It was everything I hoped for and more! Thank you and your staff for making it happen. It was enjoyable and rewarding. I am impressed with the smoothness of the operation, your knowledge of wood-working, and the way the class was organized. I especially enjoyed your knowledge of the history of woodcraft and its people. Your class propelled my skills forward at a rate I could never have achieved elsewhere."

— Stan Grochowski, VA



DIXIE BIGGS

has been a full-time studio woodturner/artist since 1989. She grew up with a love of carving and a fascination for working in wood. Her interest in woodturning began in 1979 when she taught herself to use a wood lathe so she could duplicate a chess set her grandfather had made. With a biological background and a love of gardening, much of her work incorporates a botanical theme. Dixie is best known for her meticulously carved “leaf-wrapped” vessels. She has had an extensive show career and exhibited work in such notable venues as the Smithsonian Craft Show, the Philadelphia Museum of Art Craft Show, and the American Craft Expo. Her work has been included in many exhibitions around the country, as well as in public and private collections worldwide. Dixie continues to share her techniques and knowledge by demonstrating and teaching at various woodturning clubs, symposiums, and craft schools around the country and abroad. » (workshops on page 62, 65)



GRAHAM BLACKBURN has been making furniture for more than 40 years. He has written over 20 books on woodworking, including the recently published *Jigs and Fixtures for Handtools*. He has also contributed to many woodworking magazines, including *Fine Woodworking*, *Popular Woodworking*, and *Woodwork*—of which he was also the editor—as well as having taught and lectured extensively across the United States. Graham is also a musician (having played and recorded



with many Woodstock artists), an avid sailor, a plate illustrator, and a championship tango dancer. » (workshops on page 85, 88, 145, 148)



DRU BLAIR grew up in Columbia, South Carolina, and began studying medicine at Furman University in Greenville, South Carolina. During his undergraduate studies he discovered his artistic ability and switched majors to fine arts in his senior year, graduating with a BA in fine arts. He later found employment in Myrtle Beach, South Carolina, as an airbrush artist painting shirts. His rapid success inspired him to continue his education in art at the University of South Carolina in Columbia, where he earned an MFA and began his career in commercial illustration. Dru won the National Airbrush Excellence Award in 1998, which ushered in a wave of commercial opportunities. The following year he produced his first aviation painting, *Power*, which became the first of three *Air Force Magazine* covers and remains the number-one-selling aviation print in existence. In 1997, he founded the Blair School of Art in Raleigh, North Carolina, which evolved into the Blair School of Realism in his ancestral hometown of Blair, South Carolina. Dru is an Air Force Association Life Member, Army Aviation Association of America Life Member, member of the North Carolina Association of Designers and Illustrators, member of the Graphic Artists Guild, Artist Fellow member of the American Society of Aviation Artists, and board member of the International Airbrush Association. Some of Dru's work includes popular themes such as the Budweiser Bullfrogs. He was the official artist for *Star Trek: Voyager* book covers, as well as several of the other *Star Trek* licensees. He has worked for



some of America's most recognized companies, including Coca-Cola, Nabisco, and Procter & Gamble, to name just a few. » (workshops on page 58, 127, 132)



KEVIN BOYLE

has more than 30 years of experience in the field of woodworking. Kevin's passion for woodworking ignited when he took a 4-H woodworking class with his dad. Even through college, he helped pay bills by building furniture for clients. After college, he spent a few years in the home-building industry before landing in publishing. As Senior Design Editor at *WOOD* magazine, Kevin is largely responsible for the project selection, project designs, and ultimately the construction of those projects—making sure they are not only timely and stylish, but also incorporate techniques and processes that will enhance and increase the skills of others. In his spare time, he is in his shop designing and building furniture for his home and others. » (workshops on page 83, 84)



JASON BREACH was born in and lives in Devon, UK. Jason teaches and demonstrates throughout the UK, Australia, and USA. He was introduced to the woodturning lathe at the age of twelve. At 15, he attended a woodturning course with Cecil Jordan; this weeklong course covered a wide range of items but also introduced him to the simple art



of the turned wooden box. He attended college, studying Furniture Design and Management, obtaining a BA (Hons). As much as he enjoys making furniture, his real enthusiasm has always been working upon the wood lathe. Like most turners, Jason can turn his hand to many projects and disciplines. His development of ideas for turned wooden boxes pushes his creative skills and has led him to create a number of boxes that have won competitions within the UK, including First Prize in the Plain Box category of the Worshipful Company of Turners competition in 2010. The “Orbital Arc Box” series is his main design focus at present. » (workshops on page 86, 88)



RUSSELL BREMMER began woodworking at the age of 11, making birdhouses, dog houses, bookcases, and side tables. Being entirely

self-taught, the birdhouses stayed vacant, the dog slept in the yard, the shelves leaned, and the tables wobbled. It was a learning experience. Life took a sidetrack through school, college, family, and an Air Force career in radars, secure communication systems, and tactical operation centers. Russell continued his woodworking self-education through books, magazines, and the woodworking shops available on most military bases. After leaving the Air Force, he took advantage of professional woodworking classes at many craft schools. After seeing Marc's demonstration at the Tampa Woodworking Show, he started classes at the Marc Adams School of Woodworking, earning his Master Woodworker certification in 2024. Russell is now the president of the Space Coast Woodturning Club. His next goal is to complete the Woodturning Fellowship at Marc's school. » (workshop on page 149)



CHRISTIAN BRISEPIERRE has always loved working with his hands. When he came to this country as a dancer in Las Vegas, Christian found he couldn't afford the furniture he liked and didn't

like the furniture he could afford—so he started to make his own. That led to a second job as a custom furniture maker, which in turn led him to open the Woodworker's Emporium, a wood-working and woodturning store that Christian started with his wife. Together they have managed their store for over 30 years. Over the years he invited many professional woodturning teachers to teach in his own workshop. He has taken classes at the Escoulen School in France. Christian is now retired and spends most of his time in his shop at the lathe.

» (workshops on page 67, 69)



BRIAN BYRNE

started his wood-working career under the guidance of his grandfather. At 16, his Eagle

Scout project was to make 200 wooden toy cars for the food pantry in Johnson County, which were distributed at Christmas time to families in need. In his early teens, Brian worked at MASW as a summer intern, learning all he could about woodworking. After high school, Brian attended IUPUI and in 2017 graduated with a degree in Mechanical Engineering. Over the years, he has had the honor of assisting and working with some of the greatest craftspeople of modern time. In 2025, Brian received his MASW Master's. His goal in life is to earn an Employee of the Month award at MASW. (Just a heads up—it isn't going to happen.) » (workshops on page 108, 121)



BRITTNEY CARBONE

is a dynamic mixed-media artist and educator, native to Massachusetts. Equipped with a master's in art education and over a decade of teaching experience, she brings a wealth of knowledge and expertise

to both her artistic creations and educational endeavors. Driven by a passion for pushing the boundaries of artistic expression, Brittney is particularly drawn to the versatile medium of epoxy. Her artistic journey involves a fusion of modern experimentation with traditional roots in painting, drawing, and textured surfaces to create multi-dimensional artworks. Brittney's work reflects a commitment to continuous exploration and growth within the ever-evolving art landscape.

» (workshops on page 80, 84)



DOUG CARPENTER

is a custom gunstock maker based in northeast Ohio. With a last name like Carpenter, many assumed he was destined for woodworking. As a teenager working at a Schwinn bicycle shop, he was asked to help with carpentry on the building's exterior, sparking a passion that has guided his career ever since. In his twenties, Doug started a remodeling business, which he successfully ran for 23 years. In 2011, he shifted his focus to founding Carpenter's Custom Gunstocks, where he builds custom-fit shotgun stocks and the occasional rifle. Each project begins with getting to know the shooter and their firearm, ensuring a precise fit. He finishes his work with hand-cut checkering patterns designed to the customer's preference. Doug is an active contributor on the Shotgunworld forums, where he shares his expertise. Away from the shop, he enjoys clays courses with friends and remodeling projects around his own home. Doug has been featured twice in *Clay Shooting USA* magazine. » (workshop on page 141)



JIMMY CLEWES is not your ordinary woodturner. Upon a first meeting one would think of him as a renegade, a free thinker, and not within the stereotypical image of a woodturner. His charming British style, unending wit, creative mind, and magnetic personality are only some of the attributes that make him popular on the woodturning demonstration circuit. Jimmy is on the Register of Professional Woodturners in the United Kingdom and a member of the American Association of Woodturners. He has over 35 years of experience in woodturning and woodworking. The demand for his services as a freelance demonstrator and teacher takes him all over the world, including his homeland of the United Kingdom, Europe, Canada, Scandinavia, New Zealand, and Australia. He is currently a contributing editor to *Woodsmith* magazine, and *Practical Woodworking* magazine produced his critically acclaimed DVD series. He recently became an American citizen and lives in Las Vegas, Nevada, and when not teaching or demonstrating woodturning, enjoys gold prospecting out in the desert! » (workshops on page 63, 162, 164)



at the College of the Redwoods with James Krenov in the 1980s. Coleman is known for his graceful and dynamic furniture forms, which feature richly patterned and textured surfaces. He uses low-relief carving, marquetry, embossing, and parquetry with thick veneer tiles. He has developed simple but innovative techniques that put a new spin on traditional embellishment. As passionate as Coleman is about his own work, he is equally excited to pass on his knowledge. He is a frequent contributor to *Fine Woodworking* magazine and has taught at numerous schools throughout the U.S. » (workshops on page 153, 154)



ERIK CURTIS is an American woodworker, sculptor, and television personality. He attended the nine-month Comprehensive at the Center for Furniture Craftsmanship in 2012 and has taught at schools around the country. His creative practice combines the sculptural with the functional in an attempt to blur the line between furniture and art. He also stars as the carpenter on Netflix's *Instant Dream Home*. » (workshops on page 73, 76)



DOUG DALE has worked at MASW for over 22 years and is in charge of student affairs and all of the in-house maintenance. At one time, he held the record for the most classes attended in one summer—17 classes. He's completed his Master's, and in 2005 taught his first class at the school along with Zane Powell on Machine Maintenance, Jigs, and Fixtures. Doug currently tests tools for



Fine Woodworking magazine. When he's not working at the school (or driving to and from the school—he lives in Ohio and drives more than 100 miles one way each day), he is in his shop making furniture and cabinets and dabbling in restoration. He is a dedicated employee who has motivated and inspired thousands of students through his wit and enthusiasm. Doug has lectured nationally for the Consumer Woodworking Expo. He has starred in five videos with *Popular Woodworking*: *The Table Saw*, *The Bandsaw*, *The Router*, *The Drill Press & Mortiser*, and *The Jointer and Planer*. » (workshops on page 82, 147)



JOHN D'AMICO is a retired general contractor who has been passionate about woodworking since age nine. A friend's father, a hobbyist woodworker, introduced John to his shop, where he learned to use tools, which started him on his lifelong woodworking journey. He honed his skills through woodshop classes in junior high and high school, tackling numerous projects over the years while constantly exploring new techniques. Since 2006, John has attended MASW and has completed over 30 classes, as well as assisted in others, completing the Master's Program and now pursuing the Michael Fortune Fellowship. The school has provided incredible memories and lessons from some of the world's finest woodworkers. John now teaches at an adult woodworking school and is enjoying every minute. The ever-evolving environment at MASW keeps him inspired, and he's thrilled to be part of its community, always striving for continuous improvement in the craft. » (workshop on page 168)



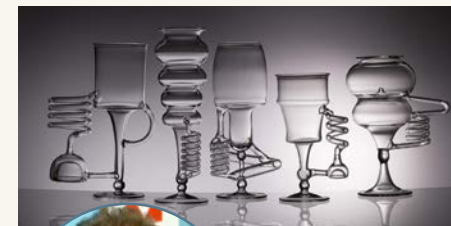
SCOTT DILLION, a middle school technology teacher of 28 years, believes "hands on = minds on" when teaching his students. Scott has taught several parent-child classes over the years. He loves teaching his longboard and hovercraft classes the best. This year will be the first-ever CNC chairmaking class that MASW has offered, and one that has evolved with the times in Scott's teaching career. The children will use a computer to create a unique design, then use a CNC machine to assist with the carving of these designs. Scott has had over 2,500 students make these amazing wooden creations. The best thing is that no two chairs have ever been the same. Current and former students frequently say, "My mom or dad still has the chair I made when I was in 8th grade." No matter what, these chairs will not wear out. » (workshop on page 69)



GRADY DOUGLASS has been a leather craftsman since he started carving and building with leather in the summer of 2009 while studying at Texas A&M University. His passion for leather and this time-honored craft stemmed from his desire to create unique, personal pieces for himself and friends, which has grown into a full-time business boasting clients from all 50 states and numerous countries abroad. Grady is a fifth-generation rancher in the western Texas Hill Country with deep roots in cowboy culture. From carving and stamping intricate western belts, briefcases, and portfolios to building purses,



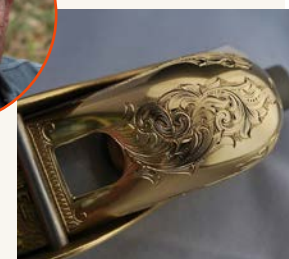
duffel bags, and gun cases with little to no western embellishments, Grady has been able to capture audiences from Texas cowboys to New York business executives. Grady's impeccable craftsmanship was brought to the national spotlight when television's INSP Network featured him in a special episode of *Handcrafted America*, a show focused on honoring craftsmen committed to keeping traditional crafts and trades alive. Grady builds all his products one at a time from his shop located on his family ranch outside Rocksprings, Texas, and has a reputation for building heirloom-quality items meant to serve the current generation and those to come. » (workshops on page 84, 85, 128, 132)



TIM DRIER is a research scientific glassblower who has been in the industry for 40+ years. Since retirement, he has been combining his love of scientific glassware with drinkware possibilities. Barware—imagined—has become the passion of his recent glass work. Picking up glass flameworking from his father at a young age and attending Salem Community College's Scientific Glass program, Tim is well versed in a full range of techniques in artistic and scientific glass flameworking/blowing styles. Teaching flameworking summer intensive classes at the Corning Museum of Glass and the Pittsburgh Glass Center has helped him refine a curriculum suited for teaching beginners as well as advanced techniques in glass. » (workshops on page 72, 140, 143)



MICHAEL DUBBER has been a hand engraver since his first year as a high school art teacher in the late 1960s. His current major concentration is on vintage Colt firearms, although his days are filled with hand engraving on a variety of subjects from antique and modern firearms to jewelry and inscription plates. Mike is a founding member of the Firearms Engravers Guild of America (FEGA) and served in many FEGA offices over the years, including FEGA President from 1998 to 2004. He is recognized as a FEGA Master Engraver and Colt Master Engraver. He has been honored by the Colt Collectors Association (CCA) with commissions for the 2003, 2006, 2009, and 2014 "Show Guns." In addition, Mike has won the CCA Howard Dove Award for Best Engraved Colt on five occasions, including "The Greatest Generation Colt .45 Auto." At the 2016 NRA Annual Meetings in Louisville, Kentucky, Mike was awarded the NRA Silver Medallion Award for his entry into the "Ten Best Arms" competition. His master project, "The Greatest Generation Colt," is shown on the front and back covers of C. Roger Bleile's 2014 book, *American Engravers III*. Michael is one of the craftspeople featured in *The Difference Makers*, published by *Lost Art Press*. In 2016, Indiana Governor Mike Pence awarded Mr. Dubber a Sagamore of the Wabash, which is Indiana's highest civilian honor. » (workshops on page 89, 98)





MICHAEL EARLEY, a lifelong woodworker and artist, began his relationship with creating in his early teens. With years of hands-on experience at the lathe, Michael brings both technical expertise and creative vision to his teaching, helping students of all skill levels develop confidence and craftsmanship. Michael teaches workshops and private lessons throughout the country and is an active member of his local and national woodturning community. His award-winning work ranges from bowls and platters to intricate decorative pieces, showcasing the beauty of detailed embellishments. When he's not in the shop, Michael enjoys sharing his passion at fine art shows, mentoring new woodturners, and continuously honing his own skills through experimentation and study. » (workshop on page 126)

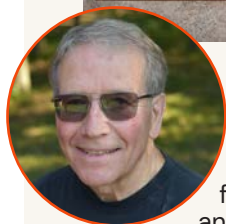


full-time physics career to devote all his energies to that business, Antique Refinishers, Inc. Countless trips to the East Coast visiting historic houses and museums, research at Winterthur, and attending École Boulle in Paris have all added invaluable experience to his understanding of how antiques were made and what tools and materials were used. He created several television shows about antiques, two of which were nominated for an Emmy. Patrick has contributed articles to the early SAPFM journal, *Fine Woodworking*, *Woodwork*, *American Woodworker*, and other publications. He developed a liquid hide glue, Old Brown Glue, which has received wide acceptance for its excellent working characteristics. For Patrick, the complex process of creating marquetry is just as challenging as working in the physics industry—and more fun.

» (workshops on page 154, 156, 157)



THEODORE (TED) ELLISON studied art and apprenticed in a glass studio before starting his leaded-glass and mosaic company in 1998. Honoring the artistic integrity of the Arts & Crafts tradition, he's created original glass, mosaic, and lighting designs for new construction and historic homes all over the country. His work has appeared in *Fine Homebuilding*, *Old House Interiors*, *Style 1900*, and *Old House Journal*. He's written on the history of glass for *American Bungalow* and presented on the history of mosaic at the National Arts & Crafts Conference in Asheville and the Pasadena Heritage Craftsman Weekend. His work is based on the firm belief that thoughtfully designed and carefully crafted artworks enhance the lives of those who encounter them. » (workshop on page 75)



PATRICK EDWARDS began his career in physics by building an atom smasher for the science fair and taking top honors. After graduating from UCSD with a degree in applied physics, he realized that his true passion was antiques, not high-energy particles. He had established a business in 1969 specializing in the restoration of pre-industrial antiques, and in 1973 he "retired" from his



CASEY ESKRIDGE has been sculpting for 25 years. He is a graduate of Herron School of Art in 1997. He earned his master's degree from the Pennsylvania Academy of Fine Arts in 2003. He is widely known for his work, both miniature and monumental. He has taught and lectured at Ben Davis University and is a presenter at Mickey's Camp, a charitable institution where campers learn creative skills taught by experts and professionals who come from throughout the country. After graduation from Herron, he was employed with the Franklin Mint and with McFarlane Toys, where he created collectible miniatures and action figures. His monumental sculptures include *Birth of Apollo* for the Schermerhorn Symphony Center in Nashville, Tennessee. In February 2026, he is scheduled to install his latest commission, a bust of Michael Maurer, in the library at the Indiana University Maurer School of Law in Bloomington, Indiana. » (workshop on page 79)



J. PAUL FENNELL has focused primarily on turning hollow forms for over 32 years and has been deeply involved in woodturning for over 55 years, beginning in 1970. Paul lives in Scottsdale, Arizona, and works exclusively with wood from trees salvaged from the local urban forest in the Phoenix metro area. Paul has been a member of the American Association of Woodturners (AAW) since 1987 and is considered an elder statesman of the organization. In 2023, Paul was the recipient of the AAW's prestigious Merit Award, given to individuals whose body of work has contributed significantly to the field of woodturning and its growth as an art form. Paul is a frequent contributor to



ADRIAN FERRAZZUTTI is a maker of fine furniture residing in Guelph, Ontario, Canada. He is a 1998 graduate of the College of the Redwoods, where he studied under James Krenov. The Canada Council for the Arts has awarded him several grants, and his work has been exhibited across Canada and in the United States, including Toronto, New York, and Chicago. His furniture has been published in books and magazines, and he is a contributing writer for *Fine Woodworking*. He was awarded *Wood Review* magazine's World Maker of the Year in the category of Art, Bowls, Boxes, and Objects in 2023. » (workshop on page 105, 108)



ROBERTO FERRER was born and raised in Mexico and was exposed to arts and crafts from an early age. In 2013, he began learning woodturning and soon started finding creative ways to embellish his work. In 2019, during the AAW symposium, he received an award

for one of his pieces, and his work was featured in the AAW journal later that year. In 2021, he was the showcased POP artist, and his work was highlighted in an episode of PBS's *Eye on the Arts*. Since 2020, Roberto has been invited to numerous artistic events to teach and demonstrate around the country, including a national in-person symposium and international online conferences. His artistic career is continuously evolving as he pushes the boundaries of sculptural turning, texturing, and coloring. Roberto's work now resides in major private collections across the U.S. and around the world. » (workshops on page 64, 65, 132)



MARC FISH is a British designer and maker celebrated for pushing the boundaries between fine furniture, sculpture, and design art. Blending meticulous craftsmanship with experimental techniques, Marc creates works that explore the relationship between nature, form, and material innovation. His practice sits at the crossroads of traditional woodworking and contemporary design, with a particular focus on layered construction, biomorphic forms, and the tactile elegance of natural materials. Originally trained in cabinetmaking, he went on to study design and furniture-making, founding Robinson House Studio in the UK—a workshop and school dedicated to nurturing the next generation of furniture makers. As both a practicing artist and mentor, he has developed a distinct aesthetic rooted in fluid, organic geometry and the controlled manipulation of wood, metal, and resin. Marc has exhibited globally, including at PAD London, Design Miami, and TEFAF,



and his work is held in prominent private and public collections worldwide. His practice continues to evolve, embracing sustainable approaches while challenging perceptions of what furniture and design can be. » (workshops on page 124, 129)



BRENDA FOREMAN taught drawing, painting, and jewelry/fiber classes for 32 years. During her teaching career, she accepted art commissions and participated in three art invitations, was a member of the Bexley Area Art Guild, won an Honorable Mention for a drawing, and took second place in painting. Brenda exhibited artwork in the *Artist as Teacher, Teacher as Artist* exhibition. Other accolades include Ashland Oil Nominee and Outstanding Art Teacher (OAEA). She was awarded Outstanding Young Woman of America and *Who's Who Among America's Teachers*. At a local school district, Brenda held leadership positions of secretary, election chair, and building representative for 29 years. She also represented her local school district at the OEA Representative Assembly for 25 years and was elected by her peers to be an Ohio delegate to the NEA Convention for 22 years. At the state level in Ohio, she served as convention chair. » (workshop on page 68)



JERRY C. FORSHEE, a lifelong DIYer, began his serious furniture building and woodworking efforts with a course at MASW in 1997. After many subsequent courses, he completed his master's at MASW in 2011. Jerry retired in 2012 after a 44-year career at Indiana University, Bloomington, in a variety of technical and administrative positions. He was recently featured in *Psychological and Brain Sciences* magazine (an alumni, faculty, staff, and student news magazine for Indiana University) for his workmanship as a master builder. He has written for both *Popular Woodworking* and *Fine Woodworking* magazines. Jerry now enjoys devoting more time to family and woodworking and sharing his passion by teaching and assisting instructors at MASW (which he considers his second home). In 2014, Jerry was awarded the John C. Coolidge Memorial Award for outstanding services to MASW. He is a frequent off-season volunteer at MASW, helping prepare stock, servicing equipment, and pitching in with the big cleanup to get ready for the new season. » (workshop on page 74, 102, 169)

"You need to know how much you affect your students—and how that influence radiates outward. My time at MASW changed the direction of my life and added a new, colorful dimension to my work. Since then, I've taught 66 adults and over 400 scouts and Cubs how to build pinewood derby cars, birdhouses, toolboxes, and countless other crafts—all skills I first learned at MASW."

— Van Odell, TX



MICHAEL FORTUNE maintains his studio near Peterborough, Ontario, Canada, where he designs one-of-a-kind furniture for private residences across North America. He has taught at Sheridan College, Ryerson University, Rochester Institute of Technology, and the Savannah College of Art and Design. He was the first woodworker to receive the prestigious Prix Bronfman Award, Canada's highest award in the crafts. Michael has won dozens of honors, awards, and prizes. His work is in the permanent collections of several museums, including the Claridge Collection of Canadian Art and Craft in Montreal, the Museum of Civilization in Ottawa, and the Ontario Crafts Council Collection. He was inducted into the Royal Canadian Academy of the Arts, awarded a Queen's Jubilee medal, and has been featured in just about every woodworking magazine in existence. Michael received the Award of Distinction from the Furniture Society in 2007 and in 2010 became a contributing editor to *Fine Woodworking*. Michael is featured in *The Difference Makers*, published by *Lost Art Press*, and his #1 Chairs grace the front cover. This is Michael's 24th year teaching at MASW. » (workshops on page 56, 67, 86, 87, 97, 146, 169, 170)



CLAY FOSTER began the life of an artist and woodworker at the age of five when his father gave him his very own hand saw. He has taught at conferences and schools around the world and has work in museums and collections throughout North America. As founding member number 50 in the AAW, he has been involved in woodturning for decades. After a five-year sabbatical, he has come out of retirement to teach at Marc Adams School of Woodworking. Clay lives in Plainfield, Indiana, and is married to beloved MASW instructor Jennifer Shirley. » (workshops on page 57, 101)



DAVE FOSTER is a lifelong musician and woodworker who turned his passion into a full-time craft. After decades as a dentist, he launched Foster Mandolin and Guitar Company in 2020, building custom instruments that blend artistry, precision, and Tennessee-sourced materials. David's love for vintage instruments goes back over 35 years, and he is always up for a good restoration challenge. In 2024, he started hosting hands-on camps for banjo and mandolin assembly and inlay, welcoming folks of all skill levels to learn, build, and have a great time in Tennessee. Being a dentist led David into the world of inlay from the start (he even has an inlay bench in the dental lab at his office). Mainly concentrating on musical instrument inlay, with the occasional furniture or accessory box, he has refined his skills over the years and is now doing inlay work for some of the most famous luthiers in the country. » (workshop on page 81)



DAVE FOSTER is a lifelong musician and woodworker who turned his



MELISSA GALBRAITH is the fiber artist behind MCreativeJ. She was born and raised in the desert of Washington state, where her mother instilled a love of making things by hand at an early age. While Melissa has dabbled in many art forms, she rediscovered her love of hand embroidery in her mid-20s. She now shares her love of nature through whimsical and modern hand-embroidery kits, hands-on workshops, and her DIY embroidery books: *How to Embroider Texture and Pattern*, *DIY Embroidered Shoes*, and *3D Botanical Embroidery & Stumpwork*. Melissa loves that there is always something new to try and explore with hand embroidery. She enjoys sharing needle arts with fellow makers and especially loves that "aha" moment of helping you learn something new. » (workshops on page 147, 149)



LARITZA JANIGA GARCIA brings a splash of color to the world of metalwork. Known for her bold, painterly finishes and inventive surfaces, she brings play and storytelling into every class. With over a decade of teaching experience, she leads national workshops that make powder coating approachable and full of creative potential. Her practice blends traditional techniques with personal narrative and a fearless use of color. Her work has been featured in *Metalsmith Magazine*, *American Craft*, and *500 Necklaces*, and is held in the permanent collections of the Mint Museum, Racine Art Museum, and the Arkansas Museum of Fine Arts. She teaches in the School of Art at Texas State University and maintains an active studio practice in Austin, Texas. She continues to explore the ways color and material can express personal meaning through contemporary jewelry. » (workshop on page 103)



LARITZA JANIGA GARCIA brings a splash of color to the world of metalwork.



MARK GARDNER was introduced to woodworking by his father and has been working with wood since he was a teenager. He has studied with great woodturners such as John Jordan and Stoney Lamar. Mark has demonstrated and taught woodturning workshops throughout North America and has had several articles published in *Fine Woodworking* magazine, and his work has been featured in *Woodwork* magazine and the book *New Masters of Woodturning*, among others. He has a number of works in public collections, including the Museum of Arts and Design in New York, Yale University Art Gallery, and the Minneapolis Institute of Art. Mark lives in Saluda, NC, a small mountain town outside Asheville. In his workshop, he creates a line of functional bowls as well as one-of-a-kind decorative works from green wood that he sells through galleries and at art fairs around the country. » (workshop on page 57, 154, 156)



ALEXANDER A. GRABOVETSKIY carves from early morning to late in the evening. But it was not always this easy for the award-winning woodcarver. Born in the Soviet Union, Alexander received his initial education in ornamental woodcarving from his grandfather when he was six years old. By the time he was 16, he was noticed by Vladimir Tokarev and taken under his wing, learning the art of carving true masterpieces. Life seemed to be heading in the right direction for Alexander when he suffered the biggest setback of his life. He was arrested by the Soviet government and sent to prison for his



adherence to the Christian faith and refusal to enter the Red Army. He was released from prison at the age of 21. By that time, Alexander had already started a successful architectural and ornamental woodcarving business from prison. In 1996, Alexander, his wife, Nadia, and their ten-month-old son, Mark, moved to America, where he has become one of America's premier carvers. In 2012, he was selected as the International Carver of the Year. Alexander's intricate wall decorations and wood ornaments grace the walls of royal palaces. In 2015, Alexander received the Woodworking Excellence Award in Turning, Carving, and Objet d'Art. » (workshops on page 69, 109)

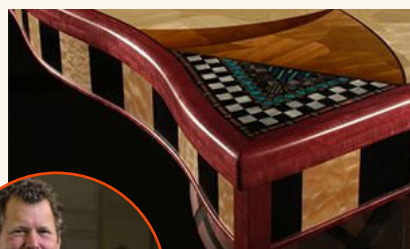


CHRIS GREEN is an engineer who started building plastic models around age seven. He began using an airbrush in his teenage years. Chris's modeling interests vary from cars, sci-fi, aircraft, and WWII naval models. His most recent completed project was a 1/8-scale 1907 Fiat Grand Prix car. It was completed with wood-spoke wheels and floors, leather-upholstered seats, and numerous hand-fabricated details in brass and copper. His current in-process projects include a 1/200-scale USS *Hornet* complete with the Doolittle Raid planes on deck, a 1/8-scale model of Emerson Fittipaldi's Lotus 72, and various 3D-printed resin projects. He recently exhibited four models at Wonderfest in Louisville and came home with three silvers and a merit award. Chris has been a student at MASW for six years, has completed his master's, and is pursuing the Lacer Turning Fellowship. » (workshop on page 162)





BARRY GROSS has over 25 years of experience in pen making and teaching. He's demonstrated for AAW and SWAT, published 70+ articles, authored best-selling books and DVDs, and is a double *Niche* Award finalist, as well as a *Pen World Magazine* Readers' Choice Award winner for his "Tempus©" pen. His pens are owned by notable figures, including Steven Spielberg, Jimmy Buffett, and a former Speaker of the U.S. House of Representatives, and have been given as gifts by the White House. » (workshops on page 109, 111)



SCOTT GROVE is a self-taught, seasoned woodworker known for layers of artistic expression and unconventional techniques. He maintains a studio in the mountains of the Finger Lakes in western New York and has worked for world-renowned Wendell Castle as his studio director. He has four Veneer Tech Craftsman Challenge Awards—an unprecedented achievement. Scott has pioneered several alternative veneering techniques, including asymmetrical matching and veneering extreme compound curves. He has also won the *NICHE* Award for his trompe l'oeil wood carving, a DuPont Prize for innovative use of materials, and an NEA grant for sculpture. Scott has written for and been featured

in a variety of publications, including *Fine Woodworking*, *Woodworking Network*, *Woodshop News*, *FDM*, *American Woodturner*, and *Popular Woodworking*, and appeared on HGTV. He has given a TEDx talk on mixing technology and old-world craftsmanship and has authored four books: *Advanced Veneering and Alternative Techniques* and *Edges and Inlays* for Schiffer Publishing, and the self-published *Filigree Inlay* and *How to Inlay an Opal Ring*. His work is in prominent collections and museums, including the Hunter Museum of American Art and the Memorial Art Gallery. » (workshops on page 71, 73, 170, 171)

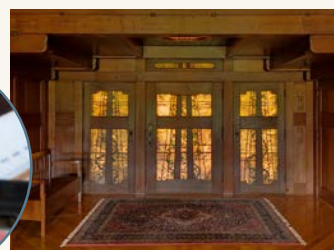


COLONEL (RET.) MARK HARRELL is the founder of Bad Axe Tool Works and owner of SawSharp. Hailing originally from Oklahoma, Mark completed a 28-year career in the Army, with much of his service spent in Special Forces and officer production assignments. Upon redeploying from Afghanistan in 2007, Harrell retired from the Army and started a saw-sharpening business with his late wife, Yvonne L'Abbe, quickly followed by development of the Bad Axe line of saws; and thus, Bad Axe Tool Works was born. Bad Axe saws closely follow traditional designs established by the Henry Disston & Sons, Simonds, and Wheeler, Madden & Clemson lines, using today's tools and processes those sawmakers from the 19th century would likely have approved of—without sacrificing any of the time-proven design imperatives they established. Throughout the 14 years Mark owned and operated Bad Axe, he developed basic weekend and advanced five-day saw-sharpening seminars. Mark has taught over 65 workshops at such programs as the London School of Design & Engineering as well as MASW. Entering semi-retirement,

Mark passed Bad Axe ownership to his former employees in 2022 and now works independently restoring vintage saws. He is also completing work on his book, *The Continuum of a Toothline: How to Select, Use, Sharpen, and Maintain Traditional Handsaws*. » (workshop on page 66)



STEVE HAMILTON, one of Virginia's native sons, is responsible for building many of the most magnificent pieces of our generation. He has participated in the building, finishing, and restoration of furniture found in some of the most prestigious private collections in the country. His work can be seen at Colonial Williamsburg, Carlyle House, Mount Vernon, the White House, and the U.S. Park Service, to name a few. He apprenticed with Mack S. Headley, Sr., and has been a master builder with Mack S. Headley and Sons for over 30 years. During that time, Steve has taught building, restoration, and finishing of fine furniture to four apprentices. He was featured in *The Difference Makers*, published by Lost Art Press. » (workshops on page 62, 63, 165, 167)



JOHN HAMM designs and builds leaded-glass windows and lighting on commission in his Whittier, California, studio and began his career in glass in 1979. Trained as an artist from birth by his artist-painter father, John is a natural who has worked in many media. He found his passion when hired by a museum-quality Tiffany reproduction studio at the age of 21. He has worked full time as a glass artist since 1984,

and he has run his own studio, Hamm Glass Studios, since 1989. Through the years, John has trained a number of apprentices in his studio. His passion and skills have allowed him to become one of the foremost authorities on leaded glass in the Arts & Crafts style. His commissions have included clients from all over the United States. » (workshop on page 157)



JEFF HEADLEY, a fourth-generation cabinetmaker, is continuing the family business, Mack S. Headley and Sons (not to be confused with Mack Headley Jr., retired from Colonial Williamsburg), reproducing pieces of American furniture built before the 1820s. The Headleys' shop is located outside Berryville, Virginia, in the historic Shenandoah Valley, 60 miles west of Washington, D.C. Jeff has written for *Fine Woodworking* and *American Period Furniture*, demonstrated on *The Woodwright's Shop* with Roy Underhill, and lectured to many organizations and museums, including Colonial Williamsburg, Mount Vernon, and the Society of American Period Furniture Makers. Jeff was hired as an instructor by the government and worked for many divisions of the military and the Park Service, as well as the White House. He has also worked for many museums, such as Mount Vernon, Carlyle House, Mosby Tavern, and the Colonial Williamsburg Foundation, and has done work for many heads of state and other dignitaries. He was featured in *The Difference Makers*, published by Lost Art Press. Jeff lives with his wife, Susan, in Clarke County, Virginia, between Winchester and Berryville, with their three dogs and two cats. He also raises a small herd of Angus cows on the family farm. » (workshops on page 62, 63, 154, 167)



ANDREW HUNTER is a custom furniture maker who lives in New York's Hudson Valley. Best known for his use of traditional Japanese hand tools, Andrew demonstrates and teaches across the country. As a self-taught woodworker, he offers a unique perspective to other Americans exploring Eastern woodworking. His workshops demonstrate that by understanding the fundamental principles behind other cultures' tools and techniques, all woodworkers can benefit. A frequent contributor to *Fine Woodworking* magazine, he is eager to share what he has learned in his 26-plus years of making furniture. » (workshop on page 168)



RANDY JOHNSON started woodworking in his dad's shop and expanded his knowledge and skills at Appalachian State University in Boone, North Carolina, where he focused on Chippendale and Queen Anne style furniture. Randy's involvement with CNC started in the 1990s when he helped select CNC tooling for a start-up cabinet factory in Minnesota. He continued following the technology when he joined *American Woodworker* magazine, where he published a series of articles on CNC woodworking techniques. Over the years, he has worked with various machines and software packages, from hobby-level to industrial machines. He is

the author of the book *CNC Router Essentials*, which covers the basics of getting started in CNC. Randy still enjoys swinging a mallet and pushing a hand plane, since he believes success as a woodworker (hand or machine) is strongly related to knowledge and practice of the fundamentals. » (workshops on page 59, 164)



JOHN KAISER is a proud chocoholic—better known as Professor of Chocolate—a title he earned over three decades shaping how chocolate is made and enjoyed around the world. A hands-on engineer with an insatiable curiosity, John has dedicated his career to understanding how ingredients, recipes, and processes combine to create unforgettable chocolate experiences. He began his career as a researcher with Kraft before joining Mars Wrigley. Over the next 30 years, John advanced to Global Director, Cocoa/Chocolate Process, where he led diverse, multicultural teams, managed large-scale capacity projects in more than 30 countries, and pioneered innovations in chocolate that continue to influence the industry today. As a professor in chemical engineering at Iowa State University, John channeled his industry expertise and passion for confectionery into inspiring the next generation of engineers and chocolate lovers. His journey is proof that science, creativity, and a love of chocolate can make a truly sweet career. » (workshop on page 118)



BOB KEELING & MARYELLEN VETTORI are airbrush artists who fused their talents to create two textbooks, *Airbrushing 101* and *Airbrushing 102*. The books build skills with exercises and projects that nurture success. Mastery of the airbrush is where the Airbrush Institute was born. Maryellen is a self-taught artist and a product of *Airbrush Action* magazine's "Airbrush Getaway" program. She worked her way from student to instructor and developed a love of teaching. Bridging her powers of observation with natural talent, she forges her own artistic vision not only with airbrushing but also in other painting and drawing commissions. Her quest to pass the airbrushing art form to the next generation drives her passion to perpetuate the industry. Bob is a skilled airbrushing, pinstriping, and sign-painting artist. He is also the Advertising and Graphic Design Program Coordinator and an instructor at Southwestern Community College in western North Carolina, a role he has held for over 25 years. He has successfully brought airbrushing into his curriculum, and it is the most sought-after class offered. » (workshops on page 81, 83)

"I really enjoyed last week. Thank you for having a servant's heart and leading by example. You are a wonderful role model, and I am grateful to have you, Susie, and the entire MASW family in my life."

— Michael Sheehan, IN



MICHAEL KEHS, from Bucks County, Pennsylvania, has exhibited in several U.S. shows, including *Challenge V: International Lathe-Turned Objects Show* and the National Speleological Society's Fine Art Salon, and has a piece in the permanent collection of the Museum for Art in Wood in Philadelphia. He turned an ornament for the Clinton White House during the Year of the Craft. Michael has won awards in many art and craft shows locally and nationally, including several Best of Show awards. He has also judged many woodcarving shows and has written for *American Woodturner*, the journal of the American Association of Woodturners, and *Woodcraft Magazine*. Active in both local and national turning and carving clubs, he also demonstrates and teaches both woodcarving and woodturning in his studio. Michael has been turning and carving since 1980 and has studied anatomy sculpture under Eugene Daubs through the Tyler School of Art. One of Michael's greatest enjoyments is inspiring others to be creative. » (workshop on page 118)



CHRISTOPHER "COPPER" KELLEY has been around coppersmithing since a young age and started his business as a hobby. As this business grew, he wanted to make it bigger and better, and explored some new techniques in coppersmithing. This led him to start TIG welding, which allowed him to move from stainless to copper. Christopher has a master's certificate in three trades. He has been featured on a few of Discovery Channel shows, such as National Geographic's "Kal Penn's The Big Picture" and "Moonshiners". PBS has also featured him in "The Craftsman's Legacy". "Copper" Kelley is an energetic and experienced coppersmith with a world-renowned business. » (workshop on page 58)



RYAN KELLEY is a self-taught artist and sculptor from Byfield, Massachusetts. He creatively transforms wire, wood, metal, and stone into unique pieces of art. Ryan is an experienced creative driving change in the artistic community around him. He has created over 600 works and commissioned pieces and has now taught over 8,000 students of all ages and abilities. Ryan's work can be seen in homes and businesses throughout the country and around the world. Over the years, his pieces have grown in scale and intricacy, much like his signature trees crafted from hundreds or even thousands of wires. Ryan has received numerous awards for Best in Sculpture at associations across Massachusetts and has exhibited his work in galleries in multiple states. » (workshops on page 117, 120)



SHERRY KELTY is a lifetime resident of Indiana; she grew up drawing, painting, and creating. After college she dedicated her life to public service and spent 33 years as an Indiana State Trooper. Sherry never stopped creating, and she loved working with clay so much that she started her own ceramics business. After retiring from the State Police in the spring of 2013, she met a group of older gentlemen carving at one of the woodworking establishments in Indianapolis. They asked her, "Do you want to learn to carve? It's free." That's all they had to say—and she was hooked. Sherry fell in love with carving and worked vigilantly to develop her skills. She entered many carving competitions and has had the pleasure of winning several Best in Show awards. On this journey with wood, she was introduced to the art of pyrography. While largely self-taught, in recent years she has had the opportunity to attend classes from nationally known pyrography artists. When Sherry began her pyrography adventure, she found it very difficult to find artists who would share their knowledge. It became her goal to share everything she could with her students, and MASW is proud to have her fulfill that goal here. » (workshop on page 165)



ERIC KEY, while still in high school, took a job in a custom woodworking shop just to get out of school early each day. He was fortunate to have a boss who had been a shop teacher. Eric fell in love with woodworking and stayed with it for nearly a decade while earning a Master of Divinity degree from Indiana Wesleyan University. Woodworking became a way to earn extra income while pastoring an inner-city church in Indianapolis, and a way to make a living after resigning. Eric received his MASW Master's in 2025. His greatest accomplishment will always be his two sons, Nathan and Wyatt. » (workshop on page 117)



RAYMOND KINMAN has been a full-time, self-taught traditional woodcarver with no formal education. His iconic hand-carved signs for Disney theme parks have become cherished childhood memories for hundreds of millions of fans worldwide. But he didn't start there. He began with no money, no training, no tools—and no clue what he was doing. In fact, he was 100% convinced he had zero talent for art. Much to his amazement, he eventually found himself working alongside some of the best artists and creative minds in the world at Walt Disney Imagineering. Raymond's work is often the very first thing guests see at their favorite Disney attractions. Ray's "failing forward" philosophy invites students to let go of perfection, lean into mistakes, and rediscover the joy of making something real. His classes are part carving, part coaching, and part creative reset—perfect for anyone who always wanted to try but didn't know where to start. Ray is a legacy Disney artist, woodcarver, and author. » (workshops on page 102)



JOHN KNIGHT'S 45-year career in machine controls began while he was still in high school, building relay panels and custom electronic controls for his father. Once he turned 18, he could enter manufacturing facilities and assist with installations. Following high school, he went to work full time for his father and expanded his skills to include creating electrical drawings and learning programmable logic controllers (PLCs). John's experience with CNCs started in 1982 when he went to work for Cincinnati Milacron's Electronic Systems Division. His work was to help embed part-program post-processors

into Milacron CNC controls. After his time with Cincinnati Milacron, John returned to general automation, applying relays, PLCs, CNCs, microprocessors, computer controls, and custom electronics to a variety of equipment. Later, John began to specialize in custom CNC applications. His CNC experience includes applications for routers, profilers, vertical machining centers, horizontal machining centers, horizontal lathes, vertical turret lathes, and horizontal boring mills. John currently works at a small controls company near Dayton, OH, providing custom CNC applications for both the new and rebuilt machine markets. » (workshop on page 159)

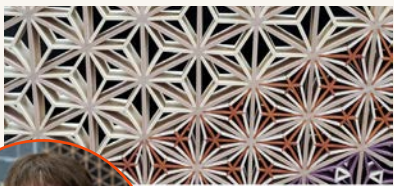


MIKE VAN KOEVERING has over twenty-five years of expertise in the animal health industry, as a Ph.D. nutritionist, researcher, and innovation team leader. His professional dedication is balanced by a passion for woodworking—a craft deeply rooted in his family history. His early years were filled with shop classes and hands-on carpentry projects on the family farm. While college and his career initially put his hobby on hold, Mike later rediscovered his love for working with wood through turning. Since moving to Indianapolis in 2006, he has further refined his woodturning skills by learning from esteemed instructors like Michael Hosaluk, Glenn Lucas, Mike Mahoney, Matthew Hill, and others at Marc Adams School of Woodworking. This new artistic outlet ignited a creative side, allowing him to merge techniques he has learned and diverse ideas into unique pieces with his own personal touch. » (workshops on page 140)



MITCH KOHANEK had formerly been an instructor for the National Institute of Wood Finishing at Dakota County Technical College in Minnesota

for 35 years. He also performed an internship at the Smithsonian Conservation and Analytical Laboratory. His graduates have become some of the best professional finishers in the wood-finishing industry, the furniture restoration/refinishing field, and spot-repair artists this country has to offer. His program was the only certified wood-finishing program in America and has been featured in *Better Homes and Gardens*, *WOOD*, and *Fine Woodworking* magazines, and he has written for *American Woodworker* and *Fine Woodworking*. Mitch currently has his own consulting company, educating individuals and companies on finishing and repairing wood. He is also part of Fresh Air Finishers, a high-end finishing company in St. Paul, Minnesota. Fresh Air Finishers specializes in waterborne finishes, on-site location finishing, custom finishing, and on-site wood repair and restoration. Mitch has lectured for The Woodworking Shows out of Los Angeles and is a consultant to the entire finishing industry. » (workshops on page 57, 112, 171)



TAEHO KWON attended East Carolina University and majored in commercial arts, studying interior design. He has been

a furniture designer for 27 years and a woodworker for 24 years. During those years, he also spent time learning Eastern joinery at the School

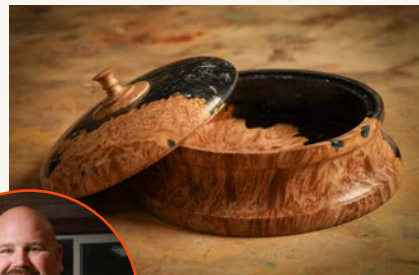
of Korean Traditional Architecture in Korea, studying Buddhist temples and traditional Korean houses. TaeHo spent almost 15 years researching traditional joinery that can last 1,000 years—a forgotten art in our time. His plan has been to utilize this advanced joinery in his furniture design, as represented in his sitting bench/coffee table, entry table, and most of the furniture he creates. He then decided to pass down his knowledge to woodworking enthusiasts by offering workshops across the United States. Since then, he's been teaching for ten years. All his workshops involve complex joinery, making unique projects designed by TaeHo or modified from traditional Korean design to suit modern living while utilizing the forgotten methods of joinery made to last for hundreds of years. » (workshops on page 55, 56, 60, 63, 66)



ALAN LACER has been involved in the turning field for more than 40 years as a turner, teacher, writer, exhibition coordinator, demonstrator, and past president of the AAW. His work has appeared in a number of regional and national shows and exhibitions. As a demonstrator and instructor, he has appeared in all 50 states and five foreign countries. His writings (over 160 published articles, tips, or columns) have covered technical aspects of woodturning and finishing; numerous specific projects; the history of woodturning; and the turning traditions of Japan and Germany. Alan has also produced five videos on his own, with three of them winning a total of five national awards. In 1999, the AAW selected him for their Lifetime Honorary Member Award for his contributions to the field. He was a regular writer for *American Woodworker*, and after his appearance on the PBS program *Woodturner's Workshop*, he became known to all his fans at MASW as the "TURNminator." » (workshops on page 55, 106, 107, 170, 171)

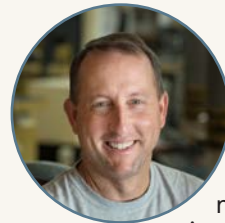


SAM LACINA started making nets under the tutelage of Ron Reinhold in 1994. Over the last 30 years, he has refined and simplified that process for the home shop. For the last 20 years, he has taught small group classes as well as demonstrating this craft at conclaves and fly fishing shows across the country. His nets have been featured as limited editions by Garden and Gun and the Orvis Company. In 2010, he produced a DVD to share these techniques with other woodworkers and fishermen. He continues to pursue his passion of sharing information and teaching. Sam has lived and fished in MI for the last 50 years. He has retired from his practice of Pediatric Cardiology after 35 years of practice, with his background in medicine, he is always looking for safer and more efficient ways of work. » (workshop on page 62)



KEITH LACKNER is not your average woodworker, meaning he didn't grow up in a

shop where he was taught woodworking by a family member who had been doing it most of their life. As far back as he can remember, he loved art and enjoyed watching *The New Yankee Workshop*. Through that show, Norm taught Keith a lot about woodworking. Fast forward about 15 years, and one night he turned on the DIY channel and saw a show called *Woodworks* with David Marks. This inspired Keith to become absolutely obsessed with combining his love of art and woodworking. Years later he had a chance to take a workshop with David and soaked in as much as possible. Today, thanks to inspiration from two woodworkers, Keith is doing large-scale resin casting and has developed new methods that he, in turn, shares with students—just like his mentors did with him. » (workshops on page 166, 168)

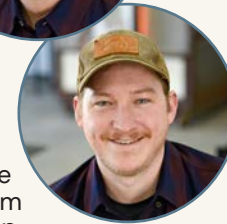


CHRIS LASCHINGER is a MASW Master, professional woodworking student, and is making his jump into teaching while

completing his Michael Fortune Fellowship. He has been working with lasers for over a dozen years and design software for a few more than that. Chris has been applying his laser knowledge to nearly all his woodworking projects for quite a few years. From cutting marquetry pieces to making custom layered wooden plaques, Chris uses his laser as an everyday shop tool. Seeing the trend toward technology in the workshop, Chris embraces modern tools and views the laser as an everyday woodworking tool. » (workshops on page 61, 137, 138)



STEVE LATTA makes both contemporary and traditional furniture while teaching woodworking at Thaddeus Stevens College in Lancaster, Pennsylvania. He is a contributing editor to *Fine Woodworking* magazine and has released several videos on inlay and furniture construction. He has lectured at Colonial Williamsburg, the Museum of Early Southern Decorative Arts, and Winterthur Museum, as well as numerous other schools and guilds. Working in conjunction with Lie-Nielsen Toolworks, he helped develop and market a set of contemporary inlay tools. Steve is an active member of the Furniture Society, the Society of American Period Furniture Makers, and the Pennsylvania Guild of Craftsmen. His work is featured in *The Difference Makers*, published by Lost Art Press. He lives with his wife, Elizabeth, in rural southeastern Pennsylvania. » (workshops on page 54, 119)



DAVE & BRYAN LEE are a father-and-son team who own the Hot Shop Valpo glassblowing studio in Valparaiso, Indiana. The two have worked together for years creating beautiful works of art—from individual vessels, paperweights, and marbles, and cremation ash memorial art to large architectural installations. Their work has found its way into collections across the country, from California to Key West, Florida. Permanent architectural installations reside in hospitals, municipal buildings, and universities across the Midwest. The duo has been juried into the prestigious Indiana Artisans. Both father and son are dynamic, yet patient instructors. "Glass is an adrenaline-charged medium. With glass, there is no time to delay; once you start something you have to finish it. Glass has a mind of its own with many factors working against the artist, such as gravity and temperature, but that is what makes it so exciting." » (workshops on page 64, 65, 169, 171)



TOM LOHMAN began many years ago as a furniture maker, then moved to laminated wood items. In the past 16 years, he has focused on segmented woodturning, creating wooden bowls and vases from a variety of exotic woods. Tom draws inspiration for his projects from Hopi and Navajo art and African baskets. Now retired from a career as an engineer, he brings this expertise to the world of segmented woodturning. In addition to creating wood-turned gifts for family and friends, Tom enjoys donating items to favorite charities for raffles and auctions. While Tom's passion is

segmented woodturning, he thoroughly enjoys teaching what he has learned to others. He has demonstrated at multiple Segmented Symposiums. He also demonstrated at the 2018 AAW Symposium in Portland, Oregon, and was a lead demonstrator at the 2023 Southwest Association of Turners (SWAT). His work has been featured by the AAW Segmented Woodturning Chapter, of which he is a member. » (workshops on page 142)



CHERYL MALKOWSKI lives in Roseburg, Oregon, with her husband, Tom, and her dog, Gracie. She loves everything about quilting as long as it can be done with a machine. A quilter since 1993, Cheryl has written six books with C&T Publishing, including the best seller *Doodle Quilting* and its sequel, *Doodle Quilting Mania*. She has been published several times in magazines such as *American Patchwork & Quilting* and *Fons & Porter's Love of Quilting*, and has her own pattern company, Cheryl Rose Creations. She has been a featured guest on *The Quilt Show* with Alex Anderson & Ricky Tims, *Quilt It! The Longarm Quilting Show*, and many podcasts over the years. Her favorite moments are when students overcome their fears and find out they can machine quilt or piece very detailed patterns. Her motto is that quilting should be fun, so she gives her students the tools, tricks, and encouragement to achieve their goals. » (workshops on page 161, 163)

**HEATHER MARUSIAK**

cultivated a sense of fine craft at a young age as the daughter of a cabinetmaker and a weaver, developing hand skills and exploring her creativity in a variety of media, with a special affinity for wood. With undergraduate and graduate degrees in art education, she has had the opportunity to teach art at all levels across several states and abroad. Once exposed to the craft of woodturning, Heather began to explore ways she could use the lathe in combination with other material techniques to develop her artistic voice. Inspired by the ancient and ever-evolving landscape, she combines familiar forms, textures, and colors in expressive ways. Heather has been invited to exhibit and demonstrate at numerous symposia, with her work published in numerous magazines. She has received the American Association of Woodturners' POP Award for Excellence (2023), the POP Artist Showcase (2024), and AAW's People's Choice Award (2025). » (workshop on page 147)

**JACK MAUCH**

is a multidisciplinary artist and designer who specializes in the use of wood veneer. He creates intricate veneer designs for use on furniture, sculpture, and decorative objects. Having



grown up in a family that values both creativity and alternative education, Jack quit high school at age 16 to pursue his passion for craft. He studied ceramics and woodworking at the Maine College of Art, earning a BFA in 2006. He later completed a Core Fellowship at Penland School of Craft, through which he studied a wide variety of crafts, including woodworking, pewtersmithing, blacksmithing, and bookbinding. It was during this period that Jack was introduced to marquetry and parquetry and was immediately captivated by these processes. However, as a 3D designer at heart, he felt constrained by the inherently flat nature of veneering. As a result, Jack spent years developing a highly effective digital manufacturing process for creating compound-curving marquetry surfaces. He has become a leading expert in the integration of digital and traditional craft practices. He is a founding member of Treats Studios, a vibrant artist collective in western North Carolina, where he is based. » (workshops on page 155, 158)



STEVEN MAWSON started woodturning as a boy in the late 1950s under his uncle's tutelage. He never lost his interest, desire, or talent. In the early 2000s, after joining the Great Plains Woodturners in Lincoln, Nebraska, Steve began learning to turn spin-dles and bowls. The club brought in professional turners to do day symposiums, which helped Steve hone his turning skills. In early 2014, Steve saw work of wooden Indian baskets posted online by Jim Adkins. Jim, a well-known woodturner, was making amazing pieces in wood that looked like woven Indian baskets. Jim taught a five-day class in the summer of 2014, and Steve was on board. With Jim as a mentor, Steve continued perfecting his skill. In 2016, he began participating

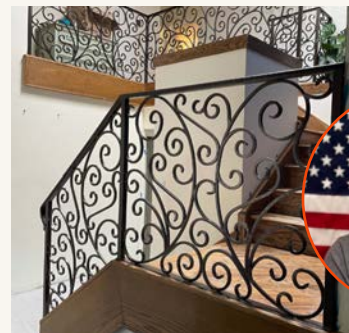
in art shows across the country. His work has been featured on the World of Wood-turning website, in *Highland Woodturner* magazine, and elsewhere.

» (workshop on page 123)



MARY MAY has been a professional woodcarver for over 30 years. She studied the European style of traditional woodcarving with a variety of master carvers. During her carving career, Mary has specialized in classical techniques, focusing on decorative furniture and architectural details. She has run an online woodcarving school for 13 years with over 300 video lessons and teaches at a variety of schools in the U.S., Europe, and Australia. Mary has written her first book, *Carving the Acanthus Leaf*, available through *Lost Art Press*, and has appeared on Roy Underhill's *The Woodwright's Shop* four times. Her passion is to create beautiful woodcarvings and to keep the art of traditional woodcarving alive and well through teaching others the craft.

» (workshop on page 59)



BEN McFIE started welding when he was 13 years old. He co-founded Brothers Fab Shop, a welding and fabrication company, with his brother Jesse at the age of 24. Whether it be interior furniture items or structural steel columns for multi-million-dollar homes; lock mechanisms for the liquor refrigerators at the MGM

casino in Las Vegas; prototype items for Tesla; GPS mounts for bulldozers and motor graders; ornamental ironwork for private homes; welding on a rocket fuel cell; lifting mechanisms for the Cummins factory; or tractor, truck, boat, trailer, and vehicle modifications or repairs, Brothers Fab Shop has done it. Ben is passionate about building beautiful and useful projects that make customers' dreams come true. He loves sharing his passion for welding and fabrication with people who want to know how to design, weld, and fabricate. » (workshops on page 76, 107, 134, 151)



NIC MCGUIRE is a contemporary glass artist living in San Diego, California—an Encinitas native who received his bachelor's degree in visual arts from UCSD. He is known as a hot-glass sculptor who hand-forms molten glass into contemporary art. His work incorporates complex sculptural techniques with modern forms and unique color palettes to produce his current series of artwork. The intricately crafted forms of glass and metal make each piece a unique, one-of-a-kind sculpture. The subject matter of winged creatures—birds and butterflies—evokes a sense of flight, inspiring us to continue flying on our own journey. Nic enjoys spending time with his family, diving in the ocean, and making high-quality original glass sculptures to share the beauty of life with others. His work can be found at many fine art galleries around the country. » (workshops on page 68, 70)



others have not, he developed high-performance, highly efficient, fast,

**PATRICK MOORE**

is an internationally acclaimed Canadian carpenter and construction manager, currently overseeing multimillion-dollar megastructures as a program manager. Renowned for his mastery of stereotomy, particularly in the traditional French craft of L'Art du Trait, Patrick is the first English-speaking "Compagnon Passant Charpentier" in France, earning his master's at the prestigious La Grande École des Hommes de Métiers en Compagnonnage. His credentials include two Red Seal Certificates, three Gold Seal Certificates, multiple diplomas in heritage carpentry and masonry, and numerous other professional certifications. Patrick's work is featured in museums around the world, including in France, Canada, and Japan, and he has authored widely recognized articles in leading academic journals. Patrick founded the Professional School of Practical Stereotomy in Ottawa, Canada. In 2023, he was granted the EB-1A Alien of Extraordinary Ability visa, also known as the "Einstein visa," in recognition of his extraordinary abilities. In 2024, Moore was honored with three "40 Under 40" awards, highlighting his

outstanding contributions to the woodworking, construction, and business sectors across North America. » (workshops on page 105, 107, 146, 149)

**JOE MROSS**

received his degree in Fine and Applied Arts in 1993 from the University of Oregon, with an emphasis on metalsmithing and printmaking. He has spent his life intently pursuing artistic expression in various media, including metalsmithing, sculpture, painting, set design, printmaking, furniture, ceramics, and photography. As the founder and designer of Archive Designs, Joe brings over 27 years of experience in metalwork. His architectural metalwork has been featured in many books and magazines over the years and is showcased in high-end homes and establishments across the United States, the United Kingdom, the Bahamas, Ireland, Canada, and the Virgin Islands. In 2014, he received a coveted Burning Man honorarium for his installation "Lost Nomads of Vulcania," a 21' tall gypsy vardo steam walker. That same year, he was invited to exhibit his copper monolith, "Trilat Relic II," in Breckenridge, Colorado. In 2020, his collaboration with Matt Burney won a sculpture competition with a 15' chess knight in riveted steel. Recently, that piece was selected for a yearlong group show at Mare Island Artyard near San Francisco. Joe is currently working on reproductions of light fixtures and other items for the Henry Ford Estate. » (workshop on page 77)



BURT MURPHY has been shaping molten glass since age 12, learning the art of lampworking alongside his father, master glassblower Ron Murphy. With more than 38 years of experience, Burt blends traditional skills with modern creativity, producing ocean-inspired jewelry and sculptures that capture both motion and color. He has worked professionally at Disney's Arribas Brothers in Disney World and runs his own studio, Glassnfire Ventures. Burt's classes focus on more than technique—he teaches students how to harness creativity, gain confidence, and bring their own style into the flame. Known for his approachable and enthusiastic teaching style, he has guided beginners and advanced students alike. At the Marc Adams School, Burt is excited to share his passion for turning glass and fire into expressive, one-of-a-kind art, continuing the school's tradition of inspiring hands-on craftsmanship. » (workshops on page 87, 88, 152, 153)



PATRICK MURRIN works as an artisan woodworker in his studio in the Indianapolis area and has been doing this full time for over 15 years. In his studio, he makes furniture, architectural installations, built-in cabin-



etry, and fine art pieces for his clients. Pat realized his love for woodworking during high school with a company that refurbished vintage mahogany Chris-Craft boats. After his experience in boat refurbishing, he acquired several different woodworking and remodeling jobs. This inspired him to study construction management, design, and architecture. During his studies he attended MASW, was an intern, and then received his Master's in 2010. All these studies aided him in turning woodworking into his livelihood. The best part about coming to MASW for Pat was that this is where he met and fell in love with Marc's daughter, Markee. They now have two beautiful children. » (workshops on page 136)



KIM NEWELL has been the owner of Kim's Upholstery Shop in the Lafayette, Indiana, area since 1999. Taught by her grandmother to sew and fashion custom slipcovers, Kim was inspired to try her hand at upholstery. It turned out to be a vocation that sparked her passion for creativity and craftsmanship and turned into a 25-year learning journey. This journey ranged from reading dozens of upholstery education books, to taking one-on-one instruction with master upholsterers, to enrolling in online training courses, to countless hours of taking chairs apart and putting them back together again. She served on the original board of the National Upholstery Association in 2019 and served as vice president until 2025. Kim believes that supporting upholstery education in the United States is vital to the growth of the trade. She loves to employ traditional upholstery methods that use sustainable, organic materials. » (workshops 124, 126)



RICHARD SCOTT NEWMAN, originally from New York City, has spent his entire adult life in Rochester, New York, as a professional woodworker. In 1966 he applied to study woodworking at the fabled School for American Crafts, and with his submission he included a photo of a banjo he had made while studying engineering at Cornell. By 1969 Richard set up his shop as a full-time studio furniture maker. His work is widely known and respected—especially by fellow woodworkers—for its technical sophistication and execution. His pieces are in museums and collections across the country and featured in many books and articles. He has written, taught workshops, and spent three years teaching full time at RIT. But he never entirely left banjos, spending quite a bit of time in the 1970s making them completely from scratch. He was known in banjo circles for creating the "Holophonic" rim banjo. One of Richard's banjos was featured in "The Harmonious Craft," a show originating at the Smithsonian and traveling across the country. In 1977, after the birth of his daughter, he was persuaded to give up banjos and focus on his furniture career. But now, "semi-retired," he is back to his original love—working full time, but at his own pace—building custom and spec banjos, and providing superlative laminated rims to other makers. Richard is excited about sharing his experience and knowledge with aspiring builders at MASW. » (workshop on page 159)

LUPE NIELSEN is a professional craftsman who specializes in fine woodworking and the creation of magic props and apparatus. Based in Las Vegas, Nevada, she owns and



manages Nielsen Magic, a company recognized worldwide for its high-quality props and vintage magic posters for the magic community. Her background is in the performance of magic (specializing in close-up and parlor magic), technical theater, and woodworking. Lupe has been fabricating since 1993 and is one of a small group of artisans dedicated to the craft of professional magic prop making. Her work is defined by attention to detail, technical accuracy, and a commitment to durability and excellence. She loves visiting MASW and can be seen around as a student, an intern, and even as an instructor. She adores the MASW family, and it is a privilege for her to share her knowledge with her fellow craftsmen. » (workshop on page 150)



LEAH NIETZ has been working with glass for over 20 years. She specializes in soft-glass beads, pendants, perfume bottles, and mandalas. Over the last four years she has been expanding her work to include goblets and flower bowls. Leah was the commemorative artist for the ISGB Gathering in 2020 and was one of ten artists selected to contribute to Susan Richards' Presidential Collection at the Corning Museum of Glass in 2022. Her work has been published in a variety of publications, including *Bead & Button*, *Glass Art*®, *The Soda Lime Times*, and *Jewelry Affaire* magazine. Her works are held in private collections throughout the world, including the United States, Canada, Malaysia, the United Kingdom, Australia, Israel, and Singapore. Her teaching experience includes *Introduction to Lampwork Glass* at the Toledo Museum of Art (2004–2008); a *Vessels and Bottles* online class premiering during the ISGB Gathering in 2020; *Blown Pendants*, a *Vessels and Bottles* class, and a *Sea Creatures* class at Snow Farm in Massachusetts in 2021; and a *Vessels and Bottles* class and the premiere of a *Mandala* class at Public Glass Works in Kansas in 2023. » (workshop on page 135)



NATE OSBORN

was raised in an engineering family, so his path toward creation was almost inevitable. Driven by creativity and relentless curiosity, he thrives on building—from his daily work as an electrical engineer to his cherished roles as a parent and partner. Wood, with its warmth and stories, has always been his medium of choice; each piece carries its history that shapes its future. His engineering mindset inspires him to seek fresh approaches and blend materials, continually evolving his craft. He embraces innovation, experimenting with 3D printing (FDM and SLA), lasers, and CNC machines to push his boundaries. Sharing knowledge is as rewarding as making itself—he mentors newcomers and loves to spend time at his local makerspace, fostering growth and connection. For Nate, building isn't just a pastime; it's a journey of discovery and creativity, rooted in a love for learning and a desire to turn ideas into something lasting and beautiful. » (workshop on page 134)



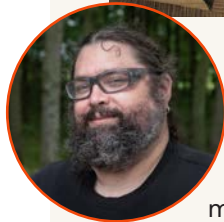
MARK OSGOOD

is a lifelong woodworker. His first major project was building a sailing dinghy when he was 13. Growing up around water, he worked in boatyards in Florida, Ohio, and Chicago, doing extensive repairs. He had a long career in the Chicago futures markets and found woodworking to be a helpful stress reliever. His family's interest in bicycling led him to merge the sport with woodworking. He has been building wooden bicycles since 2013—full time for the last three

years. His award-winning work has appeared in art shows and presentations to woodworker guilds and bicycle clubs. Mark won the 2016 Veneer Tech Challenge award and the Excellence in Woodworking award at MASW. Examples of Mark's bicycles can be seen at RollingArtBicycles.com. » (workshops on page 74, 110)



STEVEN PARKER is a master craftsman, experienced educator, and a distinguished figure in the woodworking industry, known for creating furniture and boxes that elegantly merge artistry with functionality. Drawing on his extensive knowledge and experience in both business development and fine woodworking, Steven crafts unique, handmade pieces that embody timeless elegance and unrivaled quality. Notably, SA Parker Fine Furniture—Steve's enterprise—has been honored to work with globally esteemed clients and projects. These include the "Bugatti of gun makers," Cabot Guns, for whom Steve has been creating high-figure, museum-quality hardwood cases since 2019. Steve's craftsmanship has also been featured in the film industry, with his reproduction of a 300-year-old dueling case and single-shot bullet trays appearing in *John Wick 4*. He has built presentation cases for the Firearms Engravers Guild of America (FEGA) and the Colt Collectors Association annual auction guns, further highlighting his diverse range of skills and the respect he commands in the industry. » (workshop on page 99)



MATTHEW PARKINSON

was inspired as a child watching a blacksmith work in a museum; this seemingly small moment stuck with him. Later, as a young teen under the direction of his grandfather, he made a knife from an old file, which ignited a desire to make knives. He has been a professional bladesmith since 1998. In 2005, Matthew, along with Jamie Lundell and Peter Swarz-Burt, formed Falling Hammer Productions, which designs, manufactures, and installs high-end custom interior and exterior ironwork, running this part of the business until 2019. Under the Dragons Breath Forge name, they market their swords, knives, axes, and armor to clients around the world. Matthew has taught at craft and art centers throughout America and has had his personal work featured in publications around the world. Matthew has published several articles on knives and writes for *Knife Magazine*, "Turning the World to Dust." In 2015, Matthew was a contestant on the first episode of *Forged in Fire* on the History Channel. He won by making a katana in five days that split a bullet. In 2016, he returned for the championship round, where he placed second with his Scottish claymore, which also split a bullet. That same year Matthew attained the rank of journeyman smith from the American Bladesmith Society—one of fewer than 200 bladesmiths to do so.

» (workshops on page 100, 104, 165, 167)



MICHAEL PEKOVICH—

author of *The Why and How of Woodworking* and *Foundations of Woodworking*—has been making furniture and teaching people to woodwork for most of his career. During his 25-year tenure at *Fine Woodworking* magazine, Mike's focus has been on making the craft easier for those of us who struggle day to day in our shops. While books and magazines are a great way to reach a wide audience, Mike's passion is



DARRELL PEART

has been wood-working for nearly half a century. He is widely known for his interpretive Greene & Greene work and his innovative woodworking jigs. He has written articles for numerous woodworking magazines. In 2006 his first book, *Greene & Greene: Design Elements for the Workshop*, was published. His second book, *In the Style of Greene and Greene*, was published in the spring of 2013. His third book, *The Artisan Furniture-maker*, was recently published and is now available. He has taught and lectured about Greene & Greene furniture from coast to coast. In 2005 he was dubbed "The Guru of Greene & Greene" by the *Robb Report*. Darrell is one of the craftspeople featured in *The Difference Makers*, published by Lost Art Press. He is currently retired from commission work—which frees him up to explore new designs and build more furniture. » (workshop on page 164)



EMIL PELECH

would spend time with his brother in their father's workshop making various objects. In high school he started carving, which continued through college and medical school—often carving to take a break from studying. Emil has not limited his woodworking just to carving but is also a master furniture maker with a preference for the 18th-century period. The furniture in its construction may require carving, veneering, and inlay. In the late 1990s he started taking workshops at MASW, and in 2007 he completed his master's. Since then, Emil and his wife, Nancy, have attended dozens of workshops at MASW and are two of our greatest supporters. Emil's work is on display in two of the MASW gallery collection cases. » (workshop on page 143)



TERESA PERLEBERG is a needle felting sculpture artist and founder of Bear Creek Felting. She began raising sheep and needle felting in 2006, discovering a passion for sculpting with wool that soon grew into a thriving business. By 2008, she had launched Bear Creek Felting, offering kits, supplies, and her



working one-on-one with students, and teaching provides that opportunity. "Some things just don't make sense until I can get a tool in your hand and show you the right way to go about a task. That's where the most important teaching gets done." » (workshops on page 108, 111)

own creations—all made with wool from her flock of Romney, Cormo, CVM, and Corriedale sheep on her family's North Dakota farm. Through her website, an online Needle Felting Academy, and shops across the country, Teresa has introduced thousands of people to the art of needle felting. Her work and farm life have been featured in *Better Homes and Gardens*, *Mary Jane's Farm*, *Sheep*, Australia's *Homespun*, *The Furrow* by John Deere, *The Wall Street Journal*, and more. When she isn't teaching or designing new kits, Teresa can be found helping with the sheep, knitting, spinning, dyeing, or drawing inspiration from the animals and prairies that surround her. » (workshop on page 99)



ELI POLITE

has been a woodworker for as long as he can remember. The first power tool he ever used was a Skil saw at the age of eight. In high school he attended a vocational school where he earned a degree in carpentry. In time, he moved from construction jobs to all aspects of cabinetmaking. Working for a local cabinet shop, he quickly moved up the ladder to become the plant manager in a 50-man shop. After the market crash of 2008, Eli and a few friends started their own shop that specialized in countertops and cabinets. His work with granite won him national recognition. In 2015 his wife bought him a lathe for his birthday. For the first few years the lathe sat idle, but when he got around to using it, he found that he really liked turning—especially segmented turning. Eli immediately incorporated his knowledge of other crafts into his segmented work. In 2017 he entered his work in a competition at the Segmented Symposium in St. Louis, where he won first place. He has also been awarded three first-place ribbons at the Delaware State Fair. » (workshops on page 151, 153)



TIM PURO began restoring and refinishing furniture in Bloomington, Indiana, in 2002.

He studied furniture finishing, repair, and restoration at the National Wood Finishing Institute in Minneapolis, Minnesota, and has taken courses in furniture conservation offered by the Smithsonian Institution's Museum Conservation Institute. Tim has served as an assistant or an instructor in finishing and furniture restoration classes at MASW since 2004. His finishing articles have been published in the *Journal of the Society of American Period Furniture Makers* and *Fine Woodworking*. Tim is a self-described "shellac-a-holic,"



STEPHEN PROCTOR is a furniture designer/maker who lectures throughout the world. He has an

MA degree in furniture design from the Royal College of Art in London, England. From 1975 to 1988, he was involved with the Wendell Castle School in Scottsville, New York, and became dean there in 1981. He taught at the Rochester Institute of Technology and has lectured at woodworking schools throughout North America. His furniture has been exhibited in London, Tokyo, Basel, New York, Chicago, and Washington, and has been featured in *Fine Woodworking*, *Vogue*, *The Times* (London), *American Craft*, and *Corporate Showcase*. Stephen is an excellent instructor who is unparalleled when it comes to problem-solving and hand skills. His work is featured in *The Difference Makers*, published by Lost Art Press. » (workshops on page 71, 103, 143, 160)



and he enjoys encouraging woodworkers to try a variety of finishes and finishing techniques. After selling his shop to his employees in 2019, Tim is now employed as a sales representative for Mohawk Finishing Products. » (workshops on page 57, 68, 100, 112, 122, 155)



JOHN RESSLER

is a former dairy farmer, brick mason, and Bible college graduate who is currently a master stair builder and has an unquenchable obsession with guitars and other stringed instruments. A partner at Designed Stairs, he has designed and built high-end luxury stairs for 33 years in the Chicago area. When not building stairs, John tends his apple orchard, mows grass, and builds high-end guitars for many talented musicians. John has taught this fine art to nearly 300 first-time instrument builders. He is the author of the book *Pickin' Stick: Building a Stringed Instrument*. He resides in Sandwich, Illinois, with his wife, Roberta, who is also an avid supporter of all the above activities. » (workshops on page 60, 89, 112, 113, 163)



SERI ROBINSON creates art through spalting—the coloration of wood caused by fungi.

They are a professor of wood anatomy at Oregon State University and the lead researcher in the development of wood spalting. Blurring the lines between science and art, they are also an avid woodturner and sculptor. They have contributed numerous articles to *Fine Woodworking* and *American Woodturner*, as well as numerous scientific publications. Seri's book on spalting, *Spalted Wood: The History, Science, & Art of a Unique Material*, traces the history of spalted wood from the 1400s to the modern day. » (workshops on page 114, 116)



GARY ROGOWSKI is a furniture maker, teacher, and author. He is currently in treatment for his wood-hoarding habit and for buying cool-looking tools. For 25 years, he designed and built furniture in Portland, OR, for clients, galleries, and public commissions. In 1991, he won the Oregon Arts Commission Fellowship in Crafts. In 1997, he founded the Northwest Woodworking Studio, a School for Woodworkers. It now hosts students online with a two-year Mastery Program as well as the *Setting Up Shop* video series. Gary was a contributing editor for

"My eleventh year at MASW was, as usual, excellent. I meant it when I said that you make a home for us. Thank you."

— Mario Nunez, NY



Fine Woodworking magazine for fourteen years and the author of numerous articles and videos, and *The Complete Illustrated Guide to Joinery* (Taunton Press, 2002). He is also the author of *Handmade: Creative Focus in the Age of Distraction* (Linden Press, 2017). His podcast, *Splinters*, is a practical and amusing look at time spent at the bench. » (workshops on page 136, 139)



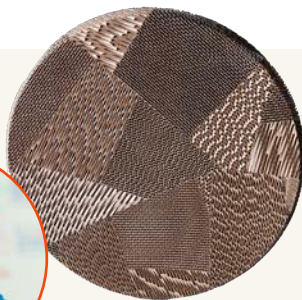
MARK SACKMAN has over 37 years of experience and is a master woodworker and a highly skilled custom cabinet designer and engineer based in Nineveh, Indiana. A certified Master of Woodworking from MASW, he previously ran his own thriving custom cabinet shop for over 25 years. Mark specializes in designing and engineering high-end cabinetry, leveraging advanced software like Cabinet Vision for precision from design to manufacturing. His deep industry knowledge is further enhanced by long-standing relationships with top-tier companies like Blum, Accuride, and Rev-A-Shelf. Passionate about his craft since childhood, Mark is dedicated to sharing his extensive knowledge with the next generation of woodworkers. » (workshop on page 142)



JASON SCHNEIDER is an associate professor of woodworking and furniture design at Northern Michigan University. He received his MFA in furniture design from San Diego State University in 2005. From 2005 to 2014, Jason was the studio coordinator in woodworking and furniture design at the Anderson Ranch Arts Center in Snowmass Village, Colorado. His current body of furniture and turned sculptures explores the use of corrugated cardboard. He has exhibited this work extensively throughout the United States, including SOFA Chicago, the Museum of Craft and Design in San Francisco, ICFF in New York, and the Center for Art in Wood in Philadelphia, Pennsylvania. Jason has lectured and demonstrated his unique process of working with corrugated cardboard for organizations such as Google, the Furniture Society, the American Association of Woodturners, Anderson Ranch Arts Center, Penland School of Crafts, and universities and woodworking clubs throughout the country. » (workshops on page 82, 83)



MARILOU SCHULTZ, of the Tábaahá clan and born for the Tsi'naajinii clan, was originally from Leupp, Arizona, but currently resides in Mesa, Arizona. Marilou is a textile artist presently specializing in wedge weaves and digital/computer chip weavings using handspun Navajo-Churro with special dyeing techniques. The



dyeing techniques are used to create variegated yarns and other effects with indigo. Her traditional upbringing keeps her connected to her culture, which influences her worldview as well as interpretations of these views. As a textile artist, she strives to create a weaving that is unique, which requires deviating from traditional designs. Marilou participates in two markets annually—the Heard Museum Indian Market and the Santa Fe Indian Market. Her work has been in exhibitions in the United States as well as internationally. She currently has two Computer Chip rugs in the *Woven Histories* exhibition and one in Munich, Germany. Marilou is a middle school math teacher who also teaches Navajo-style weaving when time permits. » (workshop on page 79)



PAUL SCHÜRCH is a well-respected, European-trained master craftsman, instructor, and designer, with his marquetry art and furniture in public and private collections around the world. His formal training includes a 1972 Swiss apprenticeship as a church organ builder and continuing studies at the International Boatbuilding Training College in the UK, and marquetry and stone inlay in Italy. Paul regularly travels to Europe to do marquetry and stone inlay, has produced several videos and books, and has been teaching seminars at MASW since 1997. As a consultant and a contributing educator to the trades, he has been on the covers of *Fine Woodworking*, *CWB*, and *Woodworker's West*, and has been featured in numerous magazines and coffee-table books. He has won many awards for his art and furniture, and occasionally exhibits his pieces at selected museums and galleries in Hawai'i, the continental U.S., and Europe. His shop is currently located on the Big Island of Hawai'i. » (workshops on page 61, 64, 66)

"Thank you for the internship you provided at MASW during the last two months of the school year. It was intense, yet incredibly gratifying. MASW is the only school where I could spend time, week after week, with the very top experts in the craft. How amazing that world-class authors and makers come to this building in the middle of a cornfield to share their knowledge! There is no place like it on the planet. God chose well in giving you this task. Those two months were the best of my life."

— Lupe Nielsen, NV



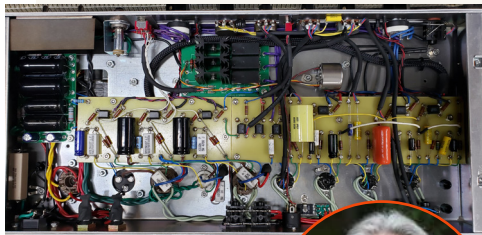
CURTIS SEEBECK is a recognized pioneer in the field of casting and stabilizing wood. As the original inventor and producer of the "Worthless Wood" resin-and-wood hybrid concept, he has made significant innovations in stabilizing and casting. This includes the creation of Cactus Juice Stabilizing Solutions, as well as providing technical advice on the formulations used by the Alumilite Corporation for their proprietary casting resins. He is a member of the American Association of Woodworkers (AAW), the Central Texas Woodturning Association, and the International Association of Penturners. He has demonstrated at the Southwest Association of Turners (SWAT), the Utah Woodturning Symposium, and at numerous woodturning clubs and craft schools across America. Curtis works full time in his company, TurnTex Woodworks, building vacuum chambers and providing technical support for craftspeople who are stabilizing and casting, and is world-renowned in his field. He is married with a teenage daughter. » (workshop on page 144)



JENNIFER SHIRLEY has been working with wood for over 30 years and woodturning for 26. Her work has been shown in several national exhibits; local, national, and international publications; and is in many private collections. She is a frequent demonstrator at regional and national woodturning guilds and symposiums and teaches at many craft schools around the country. Her love of making turned objects and discovering new materials like copper, silver, and paper feeds her passion to be creative and make something nearly every day. Jennifer says sharing her knowledge through teaching and inspiring others to seek their own creative energy through the power of making is one of her favorite things to do. » (workshops on page 79, 98, 110, 115, 117, 119, 137)

"You've created a great thing in that cornfield in Indiana. You often talk about how everyone is like family—but what you haven't mentioned is how MASW brings our own families closer together. For that, my family thanks you!"

— Michael McKellip, IN



KEVIN SILVA'S

family background in electronics goes back to the 1910s. His grandfather, Albert "Duke" Silva, was an early radio pioneer. Duke worked as chief engineer, designing radios, at several major radio companies between 1910 and 1954. Kevin's dad and his two uncles had the largest OEM transformer house in the country, producing over a million transformers a year for companies like RCA, Magnavox, and Philco. Kevin learned to solder when he was seven years old. At fifteen he worked in an electronic repair shop, repairing vacuum-tube televisions. With his passion for tube electronics, Kevin started his own repair business in 1990, repairing and building vacuum-tube-related musical gear. To date he estimates he has built over 300 tube amplifiers and repaired over 28,000 amplifiers. After 30-plus years, Kevin is quite well known in the music industry; he has worked for some of the biggest names in music—Aerosmith, Pink Floyd, John Mellencamp, and Alan Jackson, to name a few. His hand-built amplifiers are relished by professional players as well as novice guitar players. Kevin has two patents: a wireless water-detection system and a clever table guitar amplifier. Kevin has been actively playing music for over 48 years, toured for almost 15 years, and has four albums of original material (Rick Springfield played on his last record!). Although somewhat unrelated, he had the world's largest Batman collection, which was noted in *Guinness World Records*.

» (workshop on page 138)



BRIAN SKALASKI is a professional woodworker and steam-bending wizard who lives in Philadelphia, PA. He makes straight lines for a living as the owner and founder of Jug End Studio, a high-end cabinetry and millwork shop, and bends wood in his own artistic pursuits. He graduated from Rhode Island School of Design in 2018 and has since received numerous awards for his artistic furniture work. He has exhibited at prestigious museums and pop-ups such as the Wharton Esherick Museum, the State Museum of Pennsylvania, and the AAW symposium, among others. » (workshops on page 121, 123)



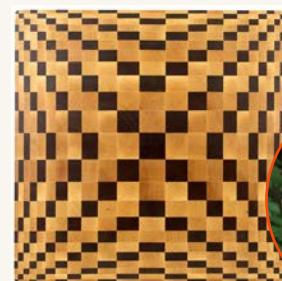
DAVID SMITH, president of Fresh Air Finishers, has been finishing wood professionally for the

past 30 years. A few of his wood-finishing specialties include onsite executive-office touch-up and refinishing; historic interior woodwork restoration; and custom finishing for artists, designers, architects, and fixture manufacturers. David has traveled from coast to coast repairing complex wood-finishing problems. Color theory, spot repair, distressed finishes, and water-based coatings are just a few of the topics he has taught at companies who have sought to learn more about wood finishing. He has been a visiting instructor at the National Institute of Wood Finishing, AWFS, and IWF. Photography, bicycling, and looking for old-growth woods are a few activities that keep him busy. » (workshops on page 71, 171)



RYAN SMITH is a veteran framing carpenter with over 25 years' experience in the field. He has framed

hundreds of custom homes with very complex roof systems. He specializes in the art of roof cutting and stacking. Ryan has developed a system allowing him to precut entire roof systems before the walls are even built. His techniques and approach have been featured in publications such as *Fine Homebuilding*, as well as at JLC Live, where he teaches every March in Rhode Island. He has also filmed courses with M.T. Copeland. Ryan continues to teach his techniques and approach to framers around the world. He has a large Instagram following where he shares tips and tricks weekly, as well as sharing his knowledge at trade shows around the world. Ryan spends his days cutting and shipping roof systems from their shop in western NY (Buffalo). Roof Cutters Inc. is keeping craft alive, providing hand-cut roof packages to framing crews around the country. » (workshop on page 78)



ALEX SNODGRASS has been working with bandsaws and bandsaw companies for over 30 years. At 25, he became a manager of a hardware store in Hawaii. In the late 1980s he moved to Atlanta, Georgia,

to begin a career selling scroll saws, along with bandsaw blades. So began his real interest in the bandsaw. Alex wanted the bandsaw to be able to do what the scroll saw could do—but on a bigger level—which led to the development of the Stabilizer and his first patent. Soon after that he began his career with Carter Products. He developed and patented the Quick Release, which is now standard on all Powermatic 14 saws, and holds a patent on the ETG—Electronic Tension Gauge. His latest development is the FAST—Fence Alignment System Tool—which allows easy alignment of the bandsaw fence to the blade. Alex has consulted with Jet and Powermatic, as well as numerous bandsaw blade manufacturers, testing and helping to improve products.

» (workshop on page 130)



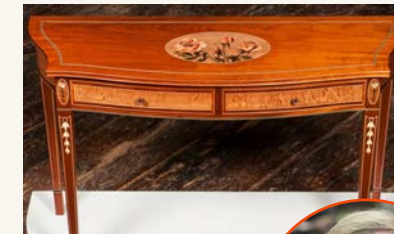
JOHN SNOW is a native Virginian who always had a passion for woodworking. After serving in the U.S. Navy and then retiring from two careers—one

as a physician assistant for the federal government, and then as a deputy sheriff—he decided to follow his passion for woodworking. This started with his first class at MASW in 2018 and now, after thirty-some classes, earning his Master Woodworker in 2022, and being awarded MASW Student of the Year on two occasions. He now spends time in his home shop making small pieces of furniture, taking classes, and volunteering at MASW; supporting veterans' organizations; and, most important of all, spending time with his four grandchildren and making things for them. John is very active in supporting our veterans and first responders and is a member of Send Me Outdoors veterans' organization, serving as their liaison/coordinator with MASW. » (workshop on page 163)

MATTHEW SPRINGER

has always been an avid outdoorsman, spending his time sailing, skiing, and off-road racing. Matt got his start in the hard-surface repair and refinishing industry while in Southern California, and then moved to Colorado. After over 35 years of working with the traditional VOC- and HAP-laden products, Matt was inspired to find a cleaner, stronger, faster solution to introduce to those markets. His extensive experience has led him to be very invested in introducing his solution to the formerly toxic offerings of these industries. His solution covers a broad spectrum of surfaces in commercial, architectural, and special-purpose fields. Out of his passion, Clean Armor was born. Clean Armor is the realization of Matt's dream to focus on the elimination of hazardous toxic substances from the traditional coatings industry.

» (workshop on page 111)



FRANK STRAZZA'S

interests in woodworking are many and varied. His passion covers several aspects of furniture making, including carving, inlay, marquetry, Windsor chair making, as well as violin making. When Frank was young, he was given the opportunity to take woodworking classes in the evenings with some of the men in his community. At the age of 12, he built a cedar chest with hand-cut dovetails throughout. Frank started his apprenticeship at age 17 with craftsmen in Austin, Texas, and then did a long journeyman ship with master craftsman Paul Sellers. Frank has been building furniture full time for nearly 30 years, and his work has been featured in both local and national publications, including *Woodworker West*, *Woodwork* magazine, and *Fine Woodworking*. Frank has won multiple awards, including Best of Show, People's Choice, First and Second Place, Best Traditional Furniture, and more—honors for many of his pieces, including several awards both at the Texas Furniture Makers Show and at the International Design in Wood exhibition in California. He has also participated in building furniture for the permanent collection at the White House in Washington, D.C., as well as furniture for a past president. » (workshops on page 106, 125, 129)



PATRICK STEINMETZ

is a home-grown Hoosier with a love for creativity and craftsmanship. He has worked at the Marc Adams School of Woodworking for four years. Patrick is enthusiastic about all facets of woodworking but particularly enjoys instrument making, carving, sculptural art, furniture building, turning, fixing up old tools and machines, as well as cultural and historic differences in woodworking techniques. He has a passion for service that has guided him to several mission trips, including going to Honduras alongside other dedicated instructors from MASW to help others in a hugely rewarding way. In 2025 Patrick received his MASW Master's award. He enjoys outdoor hobbies such as golf, gardening, skiing, fishing, camping, hiking, and playing guitar by the fire with friends and family. » (workshop on page 120)



GARY STRIEGLER is the president of Striegler and Associates, Inc., a company focused on high-end millwork

projects and custom cabinetry. He has published more than 40 articles in *Fine Homebuilding* magazine and over 40 articles in the *Journal of Light Construction*. He is also a contributing editor of the *Journal of Light Construction*. Gary has taught classes at the Marc Adams School of Woodworking (the largest hands-on woodworking school in the Northern Hemisphere) for fourteen years. He presents the trim carpentry clinics at the JLC Live trade shows. Gary has made presentations on trim carpentry and woodworking at the International Builders' Show, the IWF and AWFS shows, the Remodeling Show, the Midwest Builders Show, and the Kitchen and Bath Show. He has been featured in videos for DeWalt, Kreg Tools, and Woodmaster Tools. He is also featured in *Fine Homebuilding's* online trim carpentry clinics. Gary also makes annual trips overseas, using his God-given skills to aid missions. » (workshops on page 78, 116, 150)



TIMNA TARR comes from a long line of quilters but did not begin quilting until after studying art history in college. She bought her first longarm in 2001 and began quilting clients' quilts shortly thereafter. Timna's own nationally award-winning quilts are in private and corporate collections and have been seen in exhibits, publications, and on "The Quilt Show" and "Quilting Arts" TV. Timna is a designer for Studio E Fabrics, the author of *Stitched Photo Mosaic Quilting*, and is an in-demand teacher and speaker. She lives in South Hadley, Massachusetts. » (workshops on page 113, 115)



GREG THOMPSON founded GRT Glass Design in 1987. Originally studying architecture at Ohio State University, Greg discovered he had a true passion for stained glass—restoring glass in older buildings and creating new pieces. Through this journey, he was inspired by those he saw creating amazing glass pieces and discovered that glass art in all forms was his true calling. Over the last 45 years Greg has worked with a team of artists to create glass art that is displayed around the world. » (workshops on page 58, 125)



GEORGE VONDRISKA was given a scroll saw when he was nine, and a router and lathe shortly after. That was the beginning of his love for woodworking and working with his hands. George's love of making and creating led to him becoming a technical-education (shop) teacher. His first teaching job was at a Shoppersmith store, which led to his career of teaching adults. He opened his own woodworking school in 1998, the same year he became tools and new-product editor for *American Woodworker* magazine. In addition to *AW*, George has written for *Woodworker's Journal*, *Fine Woodworking*, *The Family Handyman*, and *WOOD* magazines. He also co-wrote a book: *CNC Essentials*. George has taught woodworking in Africa for the United States Peace Corps and has done training for Andersen Windows and the Pentagon. As the managing editor of the Woodworkers Guild of America, he has produced over 120 DVDs and countless YouTube clips. In his spare time, George enjoys camping, riding his motorcycle, teaching himself to weld, and shooting his bow. » (workshops on page 56, 145)



JANINE WANG discovered woodworking while studying to become an architect, and once she got her hands on the materials, she couldn't go back to drafting at the desk or computer again. Today she teaches woodworking, turning, and occasionally basketry full-time, helping to spread the joy and empowerment of building the environment we live in, one object at a time. Janine recently relocated to Corvallis, OR, and now works as



an assistant professor of teaching—teaching art and design courses within the Wood Science and Engineering Department at Oregon State University. She is originally from the East Coast and holds a BArch from The Cooper Union for the Advancement of Science and Art and an MA in furniture design from the Rhode Island School of Design. She is a member of the AAW, has exhibited widely, and done residencies at craft institutions including the Center for Furniture Craftsmanship, GoggleWorks Center for the Arts, Arrowmont School of Craft, and the Museum for Art in Wood. » (workshops on page 120, 123)



DAVID WANTZ is a long-time MASW student. You've likely had classes with him over the last 25 years. He is an MASW Master Woodworker and is in the midst of the Alan Lacer Fellowship in Turning. He began spindle-turning in the '70s by making wooden nightsticks. His dad owned a police supply store and thought the nightsticks would be a hit (so to speak). Over the years, Dave has won several awards for his teaching, including the Crystal Apple from the Council for the Advancement and Support of Education—its highest. Now retired, he tries to follow his Norwegian grandmother's advice: Try to be useful as well as ornamental. » (workshops on page 115)



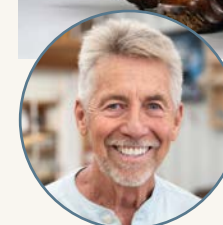
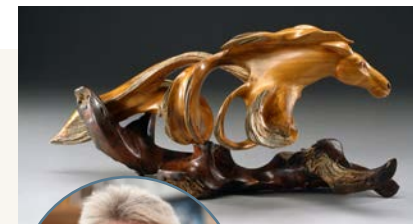
HANS & JACOB WEISSFLOG have worked as full-time woodturners and designers in their own studio since 1983. It was around that time



that Hans started traveling around the world, doing demos and teaching classes for both beginners and professionals. Hans has won several awards for his designs. His son Jakob has been fortunate enough to apprentice with his father. The two currently work together, but they both have their own styles and ideas. Their studio is in Hildesheim, Germany. » (workshops on page 158, 160)



CHARLIE WHINNEY is one of the world's top experts in the dark art of steam bending. Sculptural furniture commissions and his enormous fine-art installations can be found in embassies, luxury hotels, and private collections around the world, with recent work in Australia, China, Japan, Singapore, Ireland, France, as well as the United Kingdom and United States. For the past ten years he has taught from his workshop at the heart of the UNESCO Lake District National Park in the UK. He did his first workshop in America in 2019 at MASW, which was a huge success. His book is called *Wood & Steam: Bending Techniques to Make 16 Projects in Wood*, published by Fox Chapel Publishing. Charlie is a genuine and passionate teacher who is keen to share his insights and knowledge. » (workshops on page 130, 133)



CHRISTOPHER WHITE lives in Loveland, Colorado, but spends long hours in the rugged canyonlands of West Texas hunting for very specific shapes of dead-standing wood, primarily West Texas juniper and aged mesquite. Through his hands, these aged and weathered woods are transformed into a variety of subjects that flow into graceful movement. The message of each woodcarving is then amplified and refined by a poem. While the messages are drawn from scripture and his faith, the subjects that this Christian artist uses are as variable as nature. His studies in wildlife biology at Texas Tech University and five years of studying human anatomy at the National Institute of Fine Arts are both evidenced in his portfolio of birds, fish, mammals, and moving depictions of men, women, and children. His signature style of realism flowing into stylized forms has continually won him top honors at national and international competitions, including Best of Show at the International Woodcarvers Congress in 1994 and Best in World, Interpretive Wood Sculpture at the Ward World Champion Wildfowl Carving Competition in 2006 and 2009. He has published two books: *Expressions in Wood* and *Parables: Wood Sculptures*. Chris is featured in *The Difference Makers*, published by Lost Art Press. » (workshops on page 131, 135)

"Thank you for your vision and generosity. Integrity seems to be a rare commodity these days, and you and your organization are brimming with it. Your entire staff exudes your passion for doing the right thing—even when it is difficult."

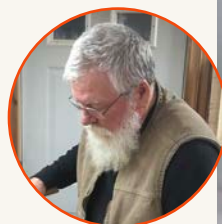
— Doug Powell, NC



KIMBERLY WINKLE — a native of Oklahoma—is a maker who creates furniture and objects using wood and paint; her work displays a balance of form, color, and surface pattern. She has exhibited nationally and internationally, including SOFA Chicago, WantedDesign NYC, and the Architectural Digest Home Show. Her work has been included in a number of publications, including *American Woodturner*, *Woodturning Magazine*, *Fine Woodworking*, *Woodworker*, and *Woodworker West* magazines, and the books *500 Tables* and *500 Chairs*. Kimberly has been awarded multiple artist residencies, including the Windgate International Turning Exchange (now WARP) at the Museum for Art in Wood in Philadelphia; the Windgate Artist Residency at SUNY Purchase; the Windgate Haystack Mountain School of Crafts Open Studio Residency; the Windgate Craft Residency at the Vermont Studio Center; Anderson Ranch Arts Center; and the Appalachian Center for Craft. In 2011, she was awarded a State of Tennessee Individual Artist Award; the Society of Arts and Crafts (Boston) John D. Mineck Furniture Fellowship in 2014; and she has been nominated three times for a USA Artist award. Kimberly is a professor and director of the School of Art, Craft & Design at Tennessee Technological University. » (workshops on page 133, 144)



KATHY WISE has always had a strong love for animals along with a talent for sculpture. She has worked with many giftware companies, including Enesco, Simson, Westland, United Design, and Encore Group. Kathy has designed over 1,000 different animal sculptures in over 40 lines that have been sold worldwide. She has worked in many media, including bronze, ceramic, and wood. Kathy's first intarsia pieces came about in 2002 when she began designing custom patterns for her father-in-law's intarsia craft business. In the fall of 2004, *Scroll Saw Woodworking & Crafts* published the first article by Kathy; she has been in 60+ issues and included in over 10 other woodworking pattern-design books. Kathy has over 950 intarsia patterns available. Her work has won five Intarsia first-place awards (2006–2011) and the People's Choice Award (2011) in the Design in Wood show, San Diego. She is the author of four books: *Intarsia Animals: Woodworking the Wise Way*; *Intarsia Birds: Woodworking the Wise Way*; *Intarsia Woodworking Projects*; and *Intarsia Woodworking for Beginners*. Kathy is a featured artist in *The Difference Makers*, published by Lost Art Press. (workshop on page 158)



DAVID WRIGHT has been a professional furniture maker since 1986, primarily making traditional Windsor chairs. For more than 20 years, he resided and worked in the well-known woodworking town of Berea, KY. David has since moved to Maine to make high-end Windsor chairs. Additionally, he is involved with a restoration company, fulfilling their wood-turning needs. He

has been featured most notably by *Fine Woodworking*, *Home Furniture*, *Woodwork*, and *American Woodturner*. David's chairs are in many private collections and have been shown in gallery exhibitions throughout the U.S. He has taught Windsor chair making over the past 35 years to numerous woodworking organizations, conducted individual instruction, and headed a college furniture-design program. Additionally, David has been involved with the Society of American Period Furniture Makers, as an exhibiting member of the Kentucky Craft Marketing Program, Kentucky Guild of Artists and Craftsmen, and the Southern Highland Craft Guild. (workshop on page 73, 152)



TIM YODER is best known as the Emmy Award-winning host of *Woodturning Workshop*, the PBS series that ran for four years and produced 65 episodes filled with turning projects, tips, and plenty of laughs. The show still airs nationwide, inspiring new turners with Tim's approachable style and deep respect for the craft. Today, Tim hosts *Woodturning with Tim* on YouTube, where his channel features over 500 videos, 123,000 subscribers, and nearly 50 million views. His tutorials span everything from basic spindle work to advanced hollow forms, all delivered with clarity, humor, and honesty. Tim is also the creator of Tim's Tools, a line of precision gauges, rulers, and center finders, and he manufactures the Elbo 2 Tool, the original articulated hollowing system trusted by turners for its control and versatility. What sets Tim apart is his ability to break down techniques so that beginners and seasoned turners alike walk away with something new. His workshops are packed

with practical advice, memorable mantras—like “Sneak up on a bead” and “You can't learn from perfect”—and a refreshing willingness to embrace mistakes as teaching moments. » (workshop on page 77)



DENNIS ZONGKER is from Omaha, Nebraska, where he grew up. As the co-owner of Zongkers Custom Woods, Inc., he has dedicated his life to the art of woodworking since 1984. His journey began with a passion for designing and constructing custom furniture, and over the years, he has honed his skills to specialize in intricate carving and marquetry. He has written step-by-step articles for the magazines *Woodcarving* and *Furniture & Cabinetmaking* (UK), as well as *Woodcarving Illustrated*. His expertise culminated in the publication of his first book, *Wooden Boxes*, by Taunton Press in 2013, which showcases his innovative designs and techniques. In addition to his writing, Dennis is passionate about sharing his knowledge with others, currently teaching classes that cover various aspects of woodworking, including carving, marquetry, and box making. His engaging teaching style inspires both beginners and seasoned woodworkers alike. Over the years, Dennis's exceptional design and craftsmanship have earned him numerous national awards, highlighting his commitment to excellence in woodworking. As he continues to create and teach, Dennis remains a prominent figure in the woodworking community, inspiring others to explore their creativity and embrace the art of woodworking. (workshop on page 139, 141)



“This place has meant more to me than words can express. I hope the continued success and future of the school will inspire many others to reach for knowledge and skills, striving and thriving in all they do. To the entire MASW family—staff, teachers, and fellow students—I simply say: everyone is awesome.”

— Anonymous





2025 MASW CHARITY EVENTS

THANK YOU FOR YOUR SUPPORT!

THE GREATEST GIFT IN MAKING, IS GIVING

Why would a craft school be so committed to give back? Because we can! The entire purpose of our school is to share, through knowledge and resources. From the beginning I chose not to let outside companies influence our purpose, true education has to be free of outside controls.

Everything on our property, Susie and I paid for. This makes running a program like ours more challenging, but at the same time makes giving more meaningful.

Each year MASW does several events that are purpose driven for a very specific cause, which is directly related to our students or instructors. It's my intention to achieve a long-term goal of giving that has meaning while making a positive mark on our community. I have witnessed firsthand how incredibly generous people who work with their hands are. The greatest gift in making, is giving.

To celebrate our love of craft, along with the incredible generosity of the MASW family, we will be offering three very special events for the summer of 2026. I encourage our alumni and friends of the school to support these events by participating or donating to these worthy organizations. All these organizations are public charities that have been organized as a 501c(3) corporation. All donations to each cause are tax deductible to the full extent as allowed by the law. If you know someone who could benefit or if you would like to help the cause, please contact Rachel Wall at rachel@marcadams.com or Markee Murrin at markee@marcadams.com



A CHARITY EVENT IN MEMORY OF HERMAN BUENO: SHAKER OVAL BOXES WITH CHRIS LASCHINGER

A charity event in the memory of Herman Bueno

Date: April 18-19, 2026
Cost: \$550 tax deductible donation payable to SHSAA, (Southport High School Alumni Association) please note Herman Bueno Scholarship in check memo line. Checks should be mailed or brought to MASW.

Class size: 20 people

A note from Marc About Herman



Herman (and his wife Paula) were both very special people in the birth and growth of MASW. Involved from the very beginning, Herman helped me remodel the building, prepare stock, clean the shop after each workshop, assist in classes for nearly 30 years, and began teaching Shaker Oval Boxes and Chip Carving almost 20 years ago. Paula, from the start, was the front gate of the school. She managed the office, answered the phone, and handled all registrations. Over the years, she developed friendships with tens of thousands of MASW students.

Chris Laschinger is an integral part of MASW. He has completed his Master's here, been named Student of the Year, and now directs our Intern Program. He assisted Herman, along with many others over the years, and when Herman was no longer able to teach, he asked Chris to take over and continue his Shaker Oval Box class.

The class is free to all participants, but there is a \$550 cost that covers workshops and materials. This money goes directly to Herman's scholarship and is tax deductible. For more information on how you can help, contact marc@marcadams.com

Here's the Plan

In this class, students will make five nested oval Shaker boxes. Chris will begin the first day with a little history and the tradition of making Shaker boxes. Box materials, bending forms, tools, and optional/alternative procedures will be presented.

Students will start by measuring and making the bands, choosing and cutting the finger patterns, drilling tack holes, and then soaking the veneer bands in hot water. These bands will be shaped around a bending form, tacked, and then allowed to dry. On the second day, students will fit the top and bottom, as well as drill and mount the wooden pegs that hold the boxes together. By the end of the day, Chris will share his method for finishing the boxes.

This class is perfect for an individual or for a parent/child combination. Be aware—making Shaker oval boxes can be habit-forming!



A COLLABORATIVE: ONE GUITAR IN TWO DAYS WITH JOHN RESSLER

A charity event for the Roger Cliffe Memorial Foundation

Date: June 13-14, 2026
Cost: \$550 check donation to JCCF with memo line to Roger Cliffe Memorial Fund
Class size: 18 people

A note from John about Roger Cliffe

I have been playing and working with wood since I was a young boy on our family farm in Ohio. When I was in high school, I purchased a book titled Table Saw Techniques by Roger Cliffe at our local hardware store. I read the book cover to cover and became even more "addicted" to woodworking as a result. I thought the author of the book was the best.

Fast forward about 25 years. I am now a partner in a woodworking company (Designed Stairs) in Illinois. One day I received a flier in the mail from a nearby hardwood lumber store advertising a seminar about table saws by Roger Cliffe. I couldn't believe my woodworking hero actually lived near me! After the seminar, I talked with Roger and asked if he would be interested in doing some work for our company teaching machine safety. After touring our facility, he agreed to partner with us in educating our employees. He became much more than a seminar instructor; he became friends with all our employees.

His personal approach and warm style were contagious, and before long he was teaching woodworking project classes for our employees after hours. He became a mainstay at our company. One day he told me about this guy named Marc Adams and suggested I check out his new woodworking school. I took a few classes at MASW over the next few years and fell in love with the learning atmosphere. Roger's suggestion led me to the opportunity of becoming an instructor at this fine

school.

I am honored to "pay it forward" and honor Roger Cliffe by helping provide funds to continue to educate and inspire young people today in his memory—just as he inspired me as a young man.

Here's the Plan

John is volunteering his time and materials to do something quite unique, but he needs your help. This workshop will be limited to 18 students and will be completely hands-on. There will be a minimum cost of \$550 per student. Since the RCMF is a public charity organized as a 501(c)(3) corporation, all donations to the RCMF are tax deductible to the full extent allowed by law. So not only will you help through your good work but also through your tax-deductible donation.

All students will participate in the construction of a premium acoustic guitar, which will then be sold with 100% of the proceeds going to the RCMF foundation. Many of the methods and details on the guitar will be advanced-level and have not been demonstrated in any of John's prior guitar classes.

There will be many demonstrations throughout the weekend, but each student will work on individual parts of the guitar so that the final instrument will include contributions from everyone. It will then be signed by each class participant, sent off to be professionally finished, and displayed at MASW for the remainder of the summer, with a final auction date of November 1, 2026.

Some of the topics John will cover include bound fingerboards, sound hole binding, abalone shell purfling, advanced rosette techniques, bound rosettes, mitered purflings, solid linings, side ports, alternate bracing patterns, and cutaway demonstrations.



Roger Cliffe



A CHARITY EVENT FOR SEND ME OUTDOORS (SMO)

A charity event to honor those who have served this country with courage, dedication, and sacrifice.

September 8-12 (Tues to Sat), 2026

Class size: 20 people

A note from Ben Willhite

Throughout the Special Operations community, the phrase "Send Me" invokes a special passion. It originates from a biblical prophet who, when hearing of a need, responded, "Here am I. Send me!" Throughout their military careers, service members say "Send Me!" over and over again—whether for deployments, training, or moving across the world. Although they normally return, sometimes they do not—at least not entirely. They leave remnants of their minds and bodies around the world in both a literal and physical sense. Service members are now retiring after twenty years of service, all of which was spent on a wartime footing. They are exhausted physically and mentally, yet still, when the opportunity arises, they are the first to say, "Send Me!"

The mission of Send Me Outdoors is to provide opportunities for military and first responder veterans and their families to develop strong social connections while enhancing their physical, mental, and emotional well-being through acts of service and activities in outdoor settings. Their members know firsthand how important it is to stay connected and active through service and outdoor adventure. "We work together to do better and be better."

Many veterans struggle with finding purpose in their post-military lives. I believe that MASW can help bridge these gaps. In 2024 during our SMO charity event, we saw firsthand how members from SMO benefited from the creative and healing spirit of a week at MASW. Today, veterans from all wars face many challenges, and we know from experience that the best solution to those problems often comes from being around peers or mentors who have also "been there and done that."

The purpose of this week is to give those who have given so much of themselves, while keeping us safe, a place to spend time together—reflecting and recovering from the difficult duties they heroically performed.

How Can You Help?

I am asking for your support. MASW will cover all the costs for the participants, including the class, materials, meals, and room and board. We are asking our incredibly generous alumni to make a tax-deductible donation of \$300 or more to support the organization Send Me Outdoors. If we can get 100 alumni to donate, we can raise a minimum of \$30,000, which will give SMO a great foundation to continue their incredible work.

Here's the Plan

This workshop will consist of each person making two very special Memory Boxes. One will be for them to keep, and the other will be to give to someone who has been very special in their life. These Memory Boxes will involve intricate marquetry, unique ornamentation, exposed fine joinery, and will be made from some of the finest woods available today. Participants will learn woodworking fundamentals such as safety, hand skills, and machine theory. By the end of the week, each participant will have two beautiful boxes.

NO PREVIOUS WOODWORKING SKILLS ARE NECESSARY.



2026 WORKSHOPS

JOINERY WITH MARC ADAMS

DATE: March 30–April 3
June 15–19
October 26–30
COST: \$1050 tuition,
\$75 material fee
CLASS SIZE: 20 people



It's a general rule that the weakest part of any furniture piece is at the joint. No matter what your skill level, this class will change the way you approach all your projects. Students start by learning the actions and terms of many common joints, the elements of a joint, and how to select the best joint for the job at hand. There will be a special presentation on adhesive selection, sharpening, and tuning your tools. This class will help students develop hand and machine skills. Although this is not a project-oriented class, each student will go home with a sack full of cut joints that can be used as examples for years to come. Marc begins by teaching the layout process. Students gain confidence and learn that if they can lay it out accurately and cut to the line, any joint is possible. By the end of the week, you will be a joinery wizard. Each student works at his or her own pace, learning how to cut dovetails, half-blind dovetails, lap dovetails, sliding dovetails, decorative dovetails, mortise and tenons, angled mortise and tenons, three-way



Key Points:

- » Understand wood as a material
- » Sharpening
- » The layout process
- » Joint selection
- » Correct cutting techniques for precise fitting joints
- » Adhesive selection
- » Five levels of repair

DECORATIVE DETAILS WITH STEVE LATTA

DATE: March 30–April 3
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 16 people

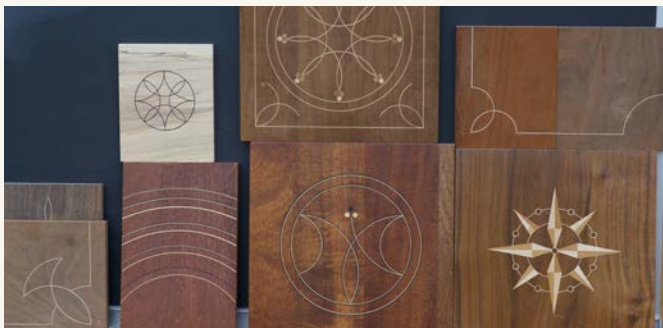


In many ways, veneer work, marquetry, inlay, and related techniques reached an early zenith during the Federal period of American furniture. Furniture makers adorned their work with bright veneers, geometric forms, classical motifs, and pictorial elements. Much of this early work influenced the designs of contemporary furniture pieces. During this workshop, Steve demonstrates a wide variety of detail techniques that can be incorporated into furniture to enhance and complement the overall design. Students will learn single, double, and triple line stringing for both traditional and contemporary designs. Steve will touch upon ornamental bandings, fans, bellflowers, line-and-berry patterns, shells, and paterae. He will also discuss both urban and rural inlay motif techniques and pull the best from both schools. Sand shading, ornamental veneering, and a history of regional motifs will be discussed in detail, and each student will have plenty of time to develop these time-tested techniques. This class has been a huge hit for over a decade. Steve is an excellent craftsman and a great teacher!



Key Points

- » Adorning table legs, box lids, aprons, and tabletops
- » Making and installing decorative bandings
- » Making ornamental ovals and diamond patterns
- » Fundamental and advanced inlay skills
- » Federal period inlay techniques
- » Classic line-and-berry designs
- » Contemporary applications
- » The best of both worlds: hand and power tool approaches



MAKING A CANTILEVER LIVE EDGE SITTING BENCH/COFFEE TABLE WITH TAEHO KWON

DATE: March 30–April 3
COST: \$1050 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people



Although this class will teach making a coffee table/sitting bench, many other aspects of woodworking will also be focused on. Students will learn how to make furniture that will last not only a lifetime, but hundreds of years, generation to generation, without any extra time or work necessary. This can be done just by utilizing the characteristics of the wood and its behavior. TaeHo will share his profound knowledge of joinery that will take students' work to a new level. Not only will the result be a unique two-in-one sitting bench/coffee table, but students will also obtain knowledge of the proper utilization of wood to truly make it last. The complex joinery (three different joints interlocking) may intimidate beginners; however, shaping and some joints will be made by using jigs that TaeHo will bring. This workshop is suitable for all levels of woodworking experience.



Key Points

- » A brief history of traditional Eastern timber framing
- » How to extend the lifespan of the wood
- » Mastering the hand saw technique
- » Making a traditional 2,500-year-old joinery proven to last
- » Acquiring skills and techniques of using a chisel and hand saw
- » Learning how to properly utilize a wood's grain

WOODTURNING WITH ALAN LACER

DATE: March 30–April 3
October 26–30
COST: \$1050 tuition, \$60 material fee
CLASS SIZE: 16 people



This class includes something for everyone, whether a new turner or someone wishing to build and improve upon their woodturning foundation. Alan discusses the basics of spindle turning and bowl work, to executing a fine-fitting lidded box. You will have your own lathe and plenty of hands-on time to work on a wide range of projects. The week begins with a detailed discussion of lathes, tools, sharpening, wood selection, and safety. Special emphasis is given to developing skills with shaping, edge grinding, and honing woodturning tools. Students will be coached and encouraged to produce at least one piece from three areas of woodturning. The first is between-center turning, which includes such items as tool handles, furniture parts, spinning tops, rolling pins, wine stoppers, etc. The second area is facework, which includes bowls, platters, plates, drawer or cabinet pulls (for screw mounting), stool seats, etc. This section will include discussions and demonstrations relating to working green and dry wood, cutting blanks for bowl work, mounting techniques, methods of reverse chucking for bowl bottoms, and optional grinds for deep-fluted bowl gouges. Plan on turning at least one bowl. The last area to explore will be end-grain hollowed items such as lidded boxes, goblets, end-grain bowls, toothpick holders, scoops, etc. Again, turn at least one item from this category. Emphasis in Alan's class is placed upon cutting and shear scraping techniques with traditional tools. Methods of sanding and finishing all projects will be covered in detail. In addition, Alan always works in some unexpected topics during the week to make the class engaging and exciting.



Key Points

- » Safe lathe practices
- » Basics of lathe components and proper operation
- » Fundamentals of sharpening all lathe tools
- » Exercises for developing tool control and good forms
- » Create several between-center projects
- » Basics of secure chucking techniques for bowl/plate turning
- » Step-by-step approach for turning a green bowl
- » Methods for making a turned lidded box or other end-grain hollowed object
- » Suggestions for finishing a variety of turned objects

DEVELOPING THE IDEA WITH MICHAEL FORTUNE

DATE: March 30–April 3
COST: \$1050 tuition, \$140 material fee (includes tours)
CLASS SIZE: 18 people



Where do design ideas for furniture come from? How do I develop my own ideas? This course will introduce participants to a series of simple benchtop design exercises that will exponentially expand how and where students look for inspiration. This course is for woodworkers who want to move beyond working from plans or copying other woodworkers' designs. Sharpen those scissors, plug in that glue gun, and have fun while developing your own unique furniture designs. This course will change your perception of furniture making.

- Key Points**
- » How to identify design ideas in your environment
 - » How to develop your own custom design sequence
 - » How to sketch, make models, and create full-size mockups
 - » How to critique your own work
 - » How to assemble an idea bank that will be useful for years to come

THE ART & CRAFT OF CABINETMAKING WITH GEORGE VONDRISKA

DATE: April 7–11 (Tues to Sat)
COST: \$1050 tuition, \$300 material fee
CLASS SIZE: 16 people



Mastering case construction opens the door to many projects. With just a few changes, the cabinet made in this class could be a vanity, dresser, bookcase, or shop cabinet. George will start with design basics, including industry standards for kitchen cabinets, and move toward understanding the advantages and disadvantages of materials typically used in casework: plywood, MDF, and melamine. A very important aspect of cabinetmaking, and woodworking in general, is working in a logical sequence; allowing one aspect of a project to lead to the next. This approach, which often includes transferring measurements instead of using a ruler or tape measure, is George's favorite insurance policy against cutting parts incorrectly. Using solid wood for the face frame, doors, and banding gives the opportunity to learn about milling, squaring, and dimensioning solid lumber. George will discuss setup, safety, and proper use of each tool. The doors are made on the router table, providing students the opportunity to master cope-and-stile joinery and panel raising. The Baltic birch drawers are on full-extension slides and built using a locking rabbet joint. Each student in this hands-on class makes his or her own cabinet.

- Key Points**
- » Cabinet design and industry standards for kitchen cabinets
 - » Bucking down plywood sheets
 - » Planing your work and working your plan
 - » Squaring and dimensioning solid lumber
 - » Drawer box construction
 - » Installing drawer slides
 - » Face frame-style hinges
 - » Flat panel door



THE ART OF KUMIKO: MAKING 45°/90° PANEL FOR CABINET DOORS & SMALL TABLETOPS WITH TAEHO KWON

DATE: April 7–11 (Tues to Sat)
COST: \$1050 tuition, \$350 includes the layout & cutting jig, shaping jigs for 4 different angles & over 400 pcs of Jigumi & Kumiko parts payable to TaeHo
CLASS SIZE: 16 people



Kumiko is a delicate and sophisticated technique of assembling wooden pieces without the use of nails. Thinly slit wooden pieces are grooved, punched, mortised, and then fitted individually using a plane, saw, chisel, and other tools to make fine adjustments. In this 5-day workshop, students will be introduced to making Kumiko using traditional methods. *The Art of Kumiko Making* for cabinet doors and small tabletops will be the perfect workshop for those seeking to learn from the very basics and achieve 45°/90° grids with Asa-Noha and Masu-Tsunagi Kumiko patterns. The class project will be completed with 100% handwork.

- Key Points**
- » Mastering hand saw technique
 - » Training your eye: students will be able to cut half of a 0.5 mm pencil mark before the workshop is over
 - » Mastering the perfect layout
 - » All students will make a 24" x 24" Kumiko panel
 - » Learning to cut miter-folding with a hand saw

HANDS-ON FINISHING WITH MITCH KOHANEK & TIM PURO

DATE: April 7–11 (Tues to Sat)
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 20 people



This five-day hands-on finishing class is designed to help students understand which finishing schedule is best for their projects. The goal is to learn what it takes to create a beautiful, lasting finish through a variety of finishing systems. These systems include changing the color of wood with dyes, stains, toners, and glazing techniques. Everyone will have the opportunity to apply the finishing systems of their choice to their assigned lab projects, and students are encouraged to bring small projects to finish during the week. Most of this class will be in the finish shop rather than the classroom. However, everyone will have enough classroom time to learn how to accurately apply finishes with predictable results. Students will learn to use hand-rubbed finishes such as shellac, French polish, and brush-on finishes, as well as spraying equipment. Once the coatings have been applied, adjusting the sheen using rub-out techniques and maintaining your coating will be demonstrated. Mitch and Tim will teach how to solve common problems and fix finishing defects such as blotching, orange peel, brush marks, and fisheye, and how to achieve the ultimate finish. There will also be an introduction to the basics of color matching. Anyone who works with wood and enjoys its beauty will benefit from this class.

- Key Points**
- » Six steps for a perfect finish
 - » Customize a wood finishing system for yourself
 - » Understand wood as a material
 - » Proper techniques for wood preparation
 - » Techniques for coloring wood
 - » How to choose and apply the right finish
 - » Pre-conditioners, sealers, and grain pore fillers
 - » Understanding open and closed pore finishing
 - » Rub out and finish the finish



TURNING THE DECORATED CONTAINER WITH CLAY FOSTER & MARK GARDNER

DATE: April 7–11 (Tues to Sat)
COST: \$1050 tuition, \$40 material fee paid to instructors
CLASS SIZE: 16 people



This class will explore numerous types of turned wood containers, expanding your creativity with boxes, bowls, platters, cups, and vases—and anything else you can think of to contain things. Along with the various techniques of making containers, students will learn simple and low-cost methods of embellishing and decorating their work. Carving, engraving, wire brushing, and burning are just some of the techniques that Clay and Mark will cover. Students will get to use materials such as milk paint, acrylics, rolled ink, and applied eggshell. Mark and Clay will guide students to create their own decorated containers. Mark is a master box and bowl maker, and Clay has been turning wood since trees were invented. They have over 70 years of combined experience in woodturning and art making. This is an intermediate skill-level class, so participants will be expected to know how to sharpen their own tools and use a bowl gouge. Everybody has something to learn, and everybody has something to teach. Come share with us, and bring some unfinished turnings from home that you don't quite know what to do with, and together we will figure it out.

- Key Points**
- » Making lidded boxes and bowls
 - » Milk paint and acrylic paints
 - » Burning as a surface treatment
 - » Carving and engraving patterns
 - » Filling incised designs for contrast
 - » Using real hen eggs as a decorative element
 - » The basics of design
 - » How to critique your own work



COPPERSMITH: MAKING YOUR OWN 10 GALLON STILL - YES, IT IS LEGAL WITH CHRISTOPHER KELLEY

DATE: April 7-11 (Tues to Sat)
COST: \$1050 tuition, \$650 material fee payable to Christopher

CLASS SIZE: 16 people



Who wants to build a still? This class would be great for the distilling enthusiasts, metal artists, home prepper, essential oil manufacturer, perfume maker, anyone who wants to make their own distilled water and, of course, the hobbyist. In this class, the future copper smiths will be instructed on how to take a sheet of copper and construct a safe vessel for distilling. The students will be reintroduced to basic geometry by using "pi" (3.14) with basic functions of multiplication, division, adding and subtracting. Hands-on learning is taken step-by-step through the entire process. Students may customize or personalize their and will be encouraged to develop their own techniques. Proper use of a torch is

the most important manual approach when making a still. By the end of the week, students will have the skills and knowledge to build any size vessel desired. Chris "Copper" Kelley is an energetic and experienced coppersmith with a world-renowned business.

Key Points

- » Design theory and problem solving
- » Mathematical calculations
- » Shaping copper and joining copper with other metals
- » Use of hand tools
- » Proper torch techniques
- » Learn stages of what to build first
- » Testing and cleaning
- » Proper use after completion

ETCHED GLASS: TRANSFORMING ORDINARY GLASS INTO PERSONALIZED MASTERPIECES WITH GREG THOMPSON

DATE: April 7-11 (Tues to Sat)
COST: \$1050 tuition, \$150 material fee payable to Greg
CLASS SIZE: 12 people

In this workshop, students will get an overview of sandblasting equipment, tools, and safety protocols before diving into the creative and technical side of etching into glass using different techniques to achieve visual depth, high-lights, and dimension. Greg's focus will be on animals, birds, and fish. Students will be encouraged to bring their own designs to etch or carve in their glass panels, or they can choose from supplied designs. Students will use sandblast resist to create layers and unique effects of depth on items such as flat glass, coasters, and drinking glasses. By the end of the week, students will have created their own one-of-a-kind etched glass art pieces.

Key Points

- » Master safety protocols for operating sandblasting equipment
- » Learn multi-stage sandblasting to create depth and shadow in glass
- » Develop proficiency in creating and applying different types of stencils
- » Execute detailed etchings and deep carvings of animal, bird, and fish designs



INTRODUCTION TO DRAWING: LEARN HOW TO DRAW ANYTHING WITH DRU BLAIR

DATE: April 13-17
COST: \$1050 tuition, \$20 material fee
CLASS SIZE: 15 people

Are you ready to embark on a creative journey and learn to draw with confidence? Discover the joy of drawing in Dru Blair's Beginning Drawing Class for Adults! This welcoming, beginner-friendly workshop is ideal for anyone new to drawing who wants to develop skills in a supportive and encouraging environment. With a thoughtfully paced format, students will enjoy plenty of practice time as they build a solid foundation in the essentials of drawing—including lines, shapes, and values.

Key Points

- » Line, shapes, and values
- » Getting proportions right
- » Understanding perspective
- » How to shade correctly
- » Drawing animals
- » Drawing landscapes
- » Drawing people



CARVING REALISTIC ROSES & LILIES WITH MARY MAY

DATE: April 13-17
COST: \$1050 tuition, \$40 material fee

CLASS SIZE: 16 people

This beginning carving class will dive deep into designing and carving several different realistic roses and lilies in both low and high relief. Mary will start with the basics of traditional carving using long-handled gouges, and each lesson will help build students' carving skills. During the week, there will be time to discover the nuances of overlapping petals, subtle shapes, and curves in each design. Mary will then demonstrate how to create the illusion of depth in shallow relief carvings. This class is for any skill level.

Key Points

- » Getting started with traditional woodcarving
- » Learning how to use long-handled gouges
- » Safety, safety, safety
- » Tool sharpening
- » Drawing and carving several different realistic roses
- » Drawing and carving several different realistic lilies (Easter lily and calla lily)
- » Creating the illusion of depth in carvings



TURNED & CONSTRUCTED BOWLS & VASES WITH JOHN BEAVER

DATE: April 13-17
COST: \$1050 tuition, \$65 material fee
CLASS SIZE: 16 people

John's signature "wave" bowls are super fun to make, but in this class, John will teach and show so much more. Students will begin by cutting apart dry blocks of wood, bending wood to create curves, and building designs to be turned. Next will be safely cutting apart turned bowls (vertically, horizontally, and with curves), adding or modifying the elements, and reassembling the pieces with the walls and grain aligned. Once assembled, these pieces will have a huge "How did you do that?" factor, which will be fun to take home and show off to all your friends. John will teach students the importance of form and share many of his tips and tricks that can help students address their design problems. Everyone will work at their own pace, making a few finished pieces from John's repertoire or trying new techniques they learned during the week. John encourages students to use his techniques to come up with ideas of their own.

Key Points

- » John's signature "wave" design on steroids
- » Cutting round objects safely and accurately on a bandsaw
- » Understanding proper form for closed-rim vessels
- » Deconstructing and reconstructing turned vessels
- » Adding protruding elements to your turnings
- » Adding curved elements to turnings
- » Solving challenging design problems



INTRODUCTION TO CNC WOODWORKING WITH RANDY JOHNSON

DATE: April 13-17
COST: \$1050 tuition, \$150 material fee
CLASS SIZE: 14 people

This class is open to woodworkers of all skill levels. Prior CNC experience is helpful but not required. This class provides a systematic approach to learning the essentials of designing and operating a CNC router. Through a series of CNC projects, students will explore the essentials of 2D CAD design, precision layout techniques, hold-down methods, decorative V-carving, CNC inlay techniques, and basic 3D modeling. Students will also learn to set up, calibrate, and operate a benchtop CNC. Everyone will be encouraged to personalize their projects and explore various design options. Plenty of materials will be available to cover mistakes or multiples of a favorite design. Step-by-step instructions (created by the instructor) will be used in the class to guide students through the CNC project lessons. Most of the class time will be spent designing and machining projects, but the week will also include daily presentations covering various CNC topics, from technical to creative, including tips and tricks Randy has learned from his years working with CNC routers. Students should own and bring a full version (not a trial version) of Vectric VCarve Pro software. If anyone doesn't own a copy of the software, a temporary copy will be provided during the class. Prior experience with this software is helpful but not required. Students must bring a Windows 10 or 11 computer (laptop or desktop), plus a scroll wheel mouse, and have administrative access to their computers to install the full version of the VCarve Pro software during the class. A Mac computer loaded with Parallels for Mac plus MS Windows will also work for the class.

Key Points

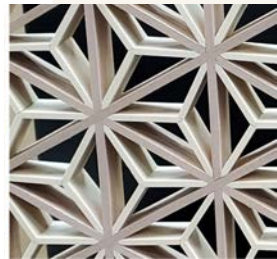
- » Develop your VCarve software skills
- » Learn the fundamentals of designing for CNC
- » Take the mystery out of machine feeds and speeds
- » Pros and cons of various hold-down methods



- » Practice the five essential CNC tool paths
- » Make a CNC precision solid wood inlay
- » Design and machine a 3D carving
- » Add CNC to your list of woodworking skills

MASTERING THE ART OF KUMIKO: MAKING A 30°/60° WALL PANEL WITH TAEHO KWON

DATE: April 13-18 (6 day)
COST: \$1260 tuition, \$425 material fee (includes custom made fixtures and wood) payable to Taeho
CLASS SIZE: 16 people



Kumiko is a delicate and sophisticated technique for assembling wooden pieces without the use of nails. In this 6-day workshop, students will be introduced to traditional Kumiko methods. The “Mastering the Art of Kumiko Making” workshop, which focuses on decorative wall panels, is ideal for those looking to learn the basics and advance their skills in creating 30° and 60° grids. Participants will explore up to 7 patterns made using both hand and machine techniques.

Key Points

- » Make a 24" x 42" decorative panel
- » Learning the simple geometry formulas to identify the dimensions of the patterns
- » Learning both handwork & power-tool methods
- » 7 to 8 different Kumiko patterns
- » Understanding a three-way lap joint

MAKE AN ACOUSTIC GUITAR WITH JOHN RESSLER

DATE: April 13-19 (7 day)
COST: \$1470 tuition, \$700 material fee payable to John
CLASS SIZE: 13 people



Building your own guitar can be one of the most rewarding crafts. It consists of precise joinery, creativity, and music all in one package! Students will be guided through all the critical elements of making an acoustic steel-string guitar. Materials will be high-grade, quality, solid woods only. Because of the obvious time limitations, prefabrication of a few parts will be necessary, and John will supply these. Students will learn the start-to-finish process of the craft and art of musical instrument construction. By the end of the week, everyone will have completed their own hand-crafted acoustic guitar that is strung and fully playable. The application of a protective finish will be discussed so students can complete the project after the class ends. Participants should have some experience using hand tools correctly, such as chisels and planes. If you ever wanted to make a guitar, this class will be the chance of a lifetime. The hours are long, and the challenge is great, but the satisfaction will be tremendous and will create “sound” memories that will last a lifetime.

Key Points

- » Building an acoustic guitar from start to finish
- » Selecting instrument-grade woods and understanding their effect on tone
- » Carving guitar top braces and manipulating them for tone
- » Getting the best tone from a guitar
- » Fretting a musical instrument
- » Inlaying mother-of-pearl shell
- » Woodworking to very tight tolerances
- » Tuning a guitar
- » Understanding the theories behind what makes a guitar work



LASER MARQUETRY WITH MARC ADAMS

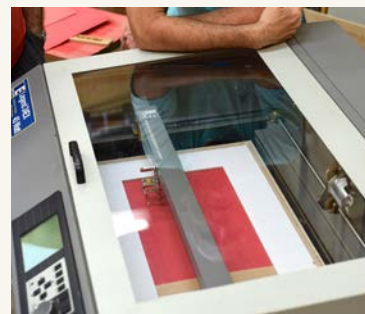
DATE: April 18 (Sat)
COST: \$275 tuition, \$10 material fee
CLASS SIZE: 16 people

This workshop will not be about how to select a laser as much as how to use one to cut veneer. Although lasers are still pricey, it is amazing what can be done with one. Over the last 20 years, Marc has spent a lot of time developing techniques to scan a drawing and convert it into lines that the laser can read. Using a laser to cut veneer means an image has to be programmed in ways that make marquetry sense—for example, deciding the depth of an image by separating the background from the packets, and then making it all fit together in a logical sequence. The big challenge is how to cut any veneer (wrinkly or burly) with total accuracy, repeatability, and without burning the edges. There will be a discussion of laser settings, handling veneers, arranging the packets, using contact paper, making the packets after they have been cut, and reverse taping. These techniques are slightly different from what would typically be done when making traditional marquetry packets. Cutting veneer with a laser can be tricky, but Marc will show students ways to cut it accurately with great repeatability, as well as how to get perfect fits. This is NOT a CorelDraw class.



Key Points

- » Laser discussion
- » Focusing tools
- » Scanning an image and converting it to vector lines
- » Tricks to holding the veneer flat
- » Making a marquetry image



BASIC WAVE BOWLS WITH JOHN BEAVER

DATE: April 18-19
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 16 people

Want to learn how to make John Beaver's signature wave bowls? In this class, students will learn the basic technique as well as explore a few ways to make different versions. John will start the weekend with a progression of safely cutting apart turned bowls (vertically, horizontally, and with curves), adding to or modifying the elements, and reassembling the pieces with the walls and grain aligned. Once assembled, the “wave” effect will have a huge “How did you do that?” factor, which will be fun to take home and show off to all your friends. John will show students the importance of form, as well as many of his tips and tricks that can help students solve their own design problems.

Key Points

- » John's signature “wave” design
- » Cutting round objects safely and accurately on a bandsaw
- » Understanding proper form
- » Deconstructing and reconstructing turned vessels
- » Adding protruding elements to your turnings
- » Solving challenging design problems



reverse, diamond, and four-way matching with decorative border work. There will be demonstrations on starbursts, advanced border work, parquet, edge details, and marquetry, which can be used for decoration, done in the Italian production method. This class not only teaches traditional veneering techniques but also covers modern day veneer cutting, joining, assembly, and finishing that is done in today's shop setting. Students will learn how to choose substrates, glues, and practice preparing and assembling patterns, design and create marquetry, glue pressing using vac or screw clamping systems, and yes, sanding veneer with a 4 x 24 belt sander, then lacquering your finished pieces to take home with you. Many of today's best marquetarians got their start by taking a class with Paul.

Key Points

- » Selecting and handling commercial veneer
- » Choosing substrates

DECORATIVE VENEERING WITH PAUL SCHÜRCH

DATE: April 20-24
COST: \$1050 tuition, \$95 material fee
CLASS SIZE: 16 people



Come and spend a week with Paul Schürch, one of the world's premier veneer experts. If you have attended veneer classes in the past or currently work with veneer, you will not want to miss this opportunity. Students will learn the history of veneer and marquetry and how it has developed into what it is today. Paul will guide you in using raw veneer, ways to make veneer, handling, flattening, buying and storing. There will be hands-on sessions in book, slip,

- » Working with different veneer glues
- » Learning decorative marquetry
- » Making your own veneer
- » Traditional vs. modern veneering

- » Using vacuum technology
- » Incorporating veneer work into furniture
- » Finishing techniques



A CHARITY EVENT IN MEMORY OF HERMAN BUENO: SHAKER OVAL BOXES WITH CHRIS LASCHINGER

DATE: April 18-19
COST: \$550 donation in Herman's memory
CLASS SIZE: 20 people
For more information see page 51

In this class, students will make five nested oval Shaker boxes. If time allows, students will also make a bonus small tray project. Chris will start the first day with a little history and the tradition of making Shaker boxes. Box materials, bending forms, tools, and optional/alternative procedures will be presented. Students will start by measuring and making the bands, choosing and cutting the finger patterns, drilling tack holes, and then soaking the veneer bands in hot water. These bands will be shaped around a bending form, tacked, and then allowed to dry. On the second day, students will fit the top and bottom, as well as drill and mount the wooden pegs that will hold the boxes together. By the end of the day, Chris will share his method for finishing the boxes. This class is perfect for an individual or for a parent/child combination. Be aware: making Shaker oval boxes can be habit forming.

Key Points

- » Learn the history of Shaker oval boxes
- » Wood choices for making Shaker oval boxes
- » Traditional vs. nontraditional sizing of boxes
- » How to wet bend the band
- » Safe ways to cut on a bandsaw/jigsaw
- » Safe ways to use a variety of sanding tools
- » Unique ways to join the banding to the box
- » Choices for finishing projects
- » Suppliers of Shaker oval box materials

CUSTOM LANDING NETS, WHERE FORM & FUNCTION MEET WITH SAM LACINA

DATE: April 18-19
COST: \$550 tuition, \$130 material fee payable to Sam
CLASS SIZE: 14 people



This class will start with a quick overview of various methods for constructing landing nets as well as design considerations. Students will be shown quick and easy methods for developing a custom design. Participants will prepare their gluing form and handle inset. After a quick demo on preparing the wood strips and warm water bending, each student will have a chance to bend sample lamination strips. Following a discussion of clamping systems and a demonstration of the gluing method, all students will glue their own net frame. During the class, we will discuss using epoxy as a wood finish and rotational finishing. There will be a demonstration of this technique. The second day, students will remove the net frame from the gluing form and will be led through the sanding and machining process. Each student will shape their handle to a pleasing contour before starting the final sanding and detailing. After a discussion of net bag attachment techniques, the students will be guided in the steps to complete their net. Along the way, there should be time to discuss fishing and life.

Key Points

- » Overview of landing net construction
- » Easy methods of design
- » Quick and easy wood bending
- » Preserving symmetry with centerlines and registration marks
- » Successful clamping and gluing of complex parts
- » Don't worry about mistakes, your instructor has already made them all.

NEED SOME RELIEF: ADD INTEREST & LIFE TO YOUR WORK WITH POWER CARVING WITH DIXIE BIGGS

DATE: April 20-24
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 16 people

Explore the embellishment techniques of power relief carving and woodburning that can be used by woodturners, furniture makers, or other wood artists to expand the visual impact of their work. Students will learn techniques for relief carving using a micro-motor rotary power carver; the use of woodburners for adding texture and detail; and incorporating color into work with acrylic paints through the dry-brush technique. This class is focused on off-the-lathe and off-machinery techniques, so while the ability to use a lathe or other woodworking machines is a plus, it is not required. Dixie will walk students step by step through her relief-carving techniques—from layout to bit selection to finishing detail—on sample discs and sample blocks that will be provided. The beginning exercises will help in the process of developing skills that quickly become advanced, so bring projects that are dry and ready to carve. No previous power carving or painting experience is needed—just show up with a desire to discover and explore the techniques.

BUILD A SMALL COLLECTOR'S SIZE QUEEN ANN LOWBOY WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 20-24
COST: \$1050 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people



Spend five unforgettable days crafting a miniature Queen Anne lowboy—a child-sized collector's piece built with the same meticulous joinery as its full-sized counterpart. This heirloom-quality project blends beauty, tradition, and function, making it both a conversation starter and a lasting treasure. With over 20 years of teaching experience at the Marc Adams School of Woodworking, Jeff and Steve have guided countless students through historically inspired projects, including their popular miniature highboy. In this class, the focus shifts to the lowboy, designed as a stand-alone piece of functional folk art enhanced by a shaped top. Using a provided cut list, students can bring their own wood and build with period-accurate joinery: hand-cut dovetails, mortise-and-tenon joints, and more. Students will shape elegant cabriole legs and choose from three classic foot styles—Queen Anne (pad foot), trifold or drake foot, or the ball-and-claw. To elevate the piece further, students can carve a decorative shell on a drawer front and add refined details like a scalloped front rail and sculpted knee blocks. Looking ahead, Jeff and Steve will also offer a Collector's Edition chest of drawers in October—the upper section of their miniature highboy. Each piece stands beautifully on its own, but together they form the complete miniature highboy, a highlight of their teaching legacy.

Key Points

- » Develop hand skills and countless other techniques to enhance your upcoming projects
- » Learn traditional joinery techniques including hand-cut dovetails
- » The mortise and tenon: our friends to hold opposing grain joinery together
- » An exceptional class with not a lot of wood needed
- » All joinery is true to form for its original time period
- » Stories from a 5th-generation continuously operating workshop located in the beautiful and historic Shenandoah Valley of Virginia



Key Points

- » Taking the mystery out of power relief carving
- » Having fun exploring several new approaches to relief carving
- » Developing tool control
- » Modifying carving burrs
- » Experimenting with textures created with a variety of burrs
- » Tips and tricks for sanding
- » Incorporating newfound skills into your own work

WOODTURNING WITH JIMMY CLEWES

DATE: April 20-24
October 12-16
COST: \$1050 tuition, \$65 material fee
CLASS SIZE: 16 people



All classes have a starting point, and Jimmy will start this class by showing the correct way to sharpen your turning tools. He will then discuss the different tool profiles and commercial sharpening systems, covering both pros and cons. Students will begin with some simple spindle work, learning the basic cuts in spindle turning. Next, they will explore the use of the skew, roughing-out gouge, spindle gouge, and parting tool. A spindle turner can easily switch to turning bowls, but a bowl turner will find it more challenging to learn spindles! After spindle turning comes bowl turning. Students will learn tool techniques and bevel angles. They will also learn how to easily obtain a pleasing curve, which can then be refined to the finished curve. Other projects will include turning a box with a precisely fitted lid, turning a symmetrical oyster box, and making an Oriental-style box. This Oriental box has it all: square turning, fitting a lid, turning at high speed, and using proper tool technique. Another creative portion of the class will focus on ways to color a project to emphasize the grain or figure. This will be combined with platter turning, concentrating on how to achieve an aesthetically pleasing ogee. Upon completion, you will have a finely finished piece that will undoubtedly boost your confidence. This class is designed for all abilities and will cover most of what you need to enhance your skills, from sharpening, tool selection, aesthetics, and embellishment.

Key Points

- » Lathe safety
- » Sharpening and sharpening systems
- » Spindle turning
- » Bowl turning: how to achieve an aesthetic curve
- » End grain turning
- » How to turn a tight-fitting lid
- » Coloring wood to enhance the grain
- » Square turning

UTILIZING BUDDHIST TEMPLE JOINERY II WITH TAEHO KWON

DATE: April 20-25 (6 day)
COST: \$1260 tuition, \$175 material fee payable to Taeho
CLASS SIZE: 16 people



This workshop goes beyond merely teaching Eastern joinery; it offers a wealth of skills that will enhance students' woodworking techniques. Participants will work on creating a 16" tall sculpture made using interlocking joints that can be showcased alongside other

display pieces. The class will cover crucial aspects such as perfecting layout, a comprehensive guide on using the Eastern handsaw, and chiseling techniques employed by temple-building joiners. Additionally, it will explore various methods for cutting joints simply, regardless of the complexity of their shapes.

Key Points

- » Making a 16" tall actual Gong-Po structure
- » Secrets to expand the lifespan of the wood to 1,000 years
- » Where and why to use temple joints in furniture-making
- » Facts & myths about Eastern structure
- » Mastering the perfect layout
- » Making 16 different complex joints
- » Gaining complete knowledge of wood movements

LEARN TO CARVE A BALL & CLAW FOOT WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 25-26
COST: \$550 tuition, \$45 material fee and if students want to purchase a special holding fixture Jeff will have a few available for \$85 while supplies last.
CLASS SIZE: 16 people



The ball-and-claw foot is the most prominent example of the West's infatuation with the exotic East. This Chinese symbol for the search for wisdom—a dragon clutching a pearl—reached its zenith on 1730s English and American furniture. This class will offer insights into the subtleties of toe position, height of the web between toes, and claw prominence

that developed into the distinct regional interpretations seen on 18th-century American furniture. During this two-day class, students will saw out and then carve a Chippendale ball-and-claw leg. There are many different circumstances while building period pieces in which you will have the opportunity to carve a ball-and-claw leg. Rather than clawing your way through the process blindly, come have a ball learning many of the secrets needed to reproduce this icon of the Chippendale period.

Key Points

- » Learn how to saw out a cabriole leg
- » Lay out and carve the foot
- » Cover ball-and-claws from many different regions
- » Leg clamps for working out legs
- » Cleaning up your carving



INTUITIVE DESIGN WITH PAUL SCHÜRCH

DATE: April 25– 26
COST: \$550 tuition, \$10 material fee
CLASS SIZE: 16 people

An intuitive furniture designer thinks of the end user, using intuition to anticipate how a piece will be used and operated—making it aesthetically beautiful, proportional, comfortable, and establishing an emotional connection with its surroundings and user. Designing furniture with intuition—“designing from the heart” or “from the gut”—has many expressions, but there seems to be some commonality to these experiences, both of a body sensation and a 6th sense that can organically direct someone toward the best solutions. This skill is useful when creating original designs, resolving proportions, or addressing mechanical issues in your furniture, art, contraptions, or even complex jigs. Woodworkers tend to be somewhat linear and do things in a methodical way that rewards their efforts. This can also hinder the “out of the box” ideas or being in the “Flow,” where we become highly creative and activated without thought. When our overactive, analytical, or critical mind is quiet for a change, time becomes irrelevant, and magic can happen. Everybody is different, but we all have intuition (like the time you were thinking of a friend, and suddenly they called, or having a random hunch that worked out). This short two-day class will be an exercise in recognizing and trusting intuitive urges and overcoming the hesitation to act on them. Students will work on drawing, spend some quiet time, walk in the forest and draw leaves, do a brisk walk, practice basic meditation and breathing exercises, tend to their bodies, and quiet their minds to encourage Flow. Come and open yourself to the possibilities!

Key Points

- » Develop the user-centered approach
- » Ability to read a design emotionally
- » Recognizing patterns
- » Streamlining the process of design
- » Creating a calm space inside
- » Encouraging intuition and flow

SPRING FLING: GLASS BLOWING 101 WITH DAVE & BRYAN LEE

DATE: April 25–26
COST: \$550 tuition, \$140 material fee
CLASS SIZE: 6 people

If it is adrenaline you seek, this is the class. This workshop will introduce students to the exciting world of hot glass and offhand glassblowing. In this intensive two-day class, students will get a look back at the history of the studio glass movement, learn the proper use of tools, and, of course, practice hot shop safety. Collaborating in teams of two, students will begin working with molten glass. Starting with the solid form, each student will make paperweights and then progress into blowing glasses, vases, and bowls.



Key Points

- » History of glass
- » Working with hot shop tools and safety
- » Creating solid glass paperweights
- » Blowing cups/glasses, vases, and bowls
- » Adding color to clear glass



BUILDING THE FERRER ORNAMENTAL CARVING JIG WITH ROBERTO FERRER

DATE: April 25–26
COST: \$550 tuition, \$175 material fee
CLASS SIZE: 15 people

In this hands-on workshop, students construct an ornamental carving jig—a versatile fixture that transforms a conventional woodturning lathe into a tool for creating intricate, repeating patterns inspired by the ornate work of the Rose Engine. Built from plywood and readily available hardware, the jig is designed for customization to fit nearly any lathe, making it a practical addition to the home shop. Once complete, participants put the jig to use by designing and carving a rosette, a decorative element that can stand alone or serve as inspiration for future projects such as the Wall Sculpture class. By the end of the course, students leave with a fully functional jig, a finished rosette, and the knowledge to adapt the jig for continued creative exploration.

Key Points

- » Learn project planning and layout strategies
- » Process materials and prepare components for accuracy
- » Construct and customize an ornamental carving jig
- » Design and carve a decorative rosette
- » Gain the skills to size and adapt the jig for different lathes



POWER CARVED WEARABLE ART WITH DIXIE BIGGS

DATE: April 25–26
COST: \$550 tuition, \$15 material fee
CLASS SIZE: 15 people

Do you have a box of gorgeous little scraps of wood, with figure or color, that you couldn't bear to throw away? Turn those into beautiful wearable art with the use of a micro-motor rotary power carver. Learn how to simply incise a pattern into the wood and then accent the design using colored waxes, gilding paste, or paint to make it stand out. After learning the basics, students will have the knowledge to achieve pieces with more complex designs. Your wearable art will come alive!

Key Points

- » Use of a micro-motor power carver
- » Experimenting with a variety of carving burrs to create different textures
- » Developing tool control

- » Mixing colored waxes
- » Thinking about grain orientation when designing
- » Discussion of possible findings to use
- » Tips for sanding



GLASS BLOWING MATRICULATION: CREATING VESSELS & SHAPES FROM MOLTEN GLASS WITH DAVE & BRYAN LEE

DATE: April 27–May 1
COST: \$1050 tuition, \$195 material fee
CLASS SIZE: 6 people



This exciting five-day class will give students the requisite knowledge and skills to rent bench space in most open hot shops around the country. Dave, together with his son Bryan, will introduce students to the exciting world of hot glass and offhand glassblowing. On the first couple of days, the class will explore the history of the studio glass movement, proper use of tools, and, of course, hot shop safety. Students, paired in teams of two or three, will begin working with molten glass. Using the solid form, students will make paperweights and then progress to blowing glasses, vases, and bowls. On the third and fourth days, students will build on the skills learned in the previous sessions, continuing to work through new forms. The focus will shift to the application of color and how it reacts, and the addition of “bits,” such as handles and prunts, to the blown form. Dave will also introduce freehand sculpting with molten glass. The last day will culminate with fun options and freeform student experimentation. **Caution:** High adrenaline is to be expected, and an addiction could be formed.

Key Points

- » History of glass
- » Working with hot shop tools and safety
- » Creating solid glass paperweights
- » Blowing cups/glasses, vases, and bowls
- » Adding color to clear glass

- » Creating various blown forms
- » Adding bits and prunts
- » Sculpting with molten glass
- » Freeform experimentation and expression



TURNING WONDERFUL WALL SCULPTURES WITH EMBELLISHMENTS WITH ROBERTO FERRER

DATE: April 27–May 1
COST: \$1050 tuition, \$50 material fee, students will need to bring their own jig
CLASS SIZE: 16 people

Roberto has carved a unique niche within the woodturning world by following the principles of ornamental turning with a more approachable method. While this may seem like a complicated process, it is actually quite simple once students understand the basics. Using the lathe and an easy-to-build jig, anyone can start turning and carving unique wall sculptures in virtually no time. With plenty of room to explore, this class will provide what participants need to expand their woodturning repertoire into more artistic forms. Rotary tools, hand-carving gouges, flames, high-power wood burners, brushes, and paint, among other things—all come in handy for the embellishing process. And the best part? Most of the techniques learned during this class can be applied to almost any conventional wood turned item. *It is very important that students either attend Roberto's weekend class on making his fixture or make it at home before the workshop. Roberto has a free set of working drawings for those who might wish to make their fixture ahead of time.*

Key Points

- » Sculptural turning
- » Creative ways of using the lathe
- » Laying out patterns and designs
- » Turning and carving
- » Understanding texturing tools

- » Quick and easy textures for amazing results
- » Unique ways of highlighting textures with color





FURNITURE DESIGN WITH CURVED VENEER COMPONENTS WITH PAUL SCHÜRCH

DATE: April 27–May 1
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 16 people



This class is an opportunity to experience the process of designing veneered furniture with flat and curved panel components with world-renowned marquetry furniture maker Paul Schürch. Students will focus on composing a drawing of an original piece of furniture and planing out the construction so success can be assured. Whatever your current skill level in design might be, whether an idea comes from a picture of a contemporary piece, a historical reference, or a concept you bring as a CAD file, napkin sketch, or scale model—Paul will demonstrate a process students can use to render a scale model into full-scale, shop-ready drawings. Everyone will gain experience rendering a basic drawing, building a clamping caul for the vac press to make a veneered curved test panel for their project, and safely cutting it to size. The drawing is then refined to the curve, minimizing mistakes before they occur. The drawing process allows aesthetic and mechanical issues to be resolved, helps compile material lists, guides hardware selection, supports template creation, or facilitates outsourcing components to others. Be prepared for a lively week and come explore the next level of furniture design with one of the best-known furniture makers of modern times!

Key Points

- » Turning a doodle into a piece of fine furniture
- » Evaluating proportion and ergonomics
- » Metal, plywood, and solid wood in furniture
- » Math, intuition, and the golden rule
- » Faring the curve to make the form
- » Build a curved decorative veneer panel
- » Cutting and finishing curved work
- » Finish drawing your piece at full scale
- » Choosing joinery, plywood, and hardware
- » Being creative and thinking outside the box

MASTER SAW SHARPENING & MAINTENANCE SKILLS: BUILD YOUR OWN BAD AXE WITH MARK HARRELL

DATE: April 27–May 1
COST: \$1050 tuition, \$250 material fee payable to Mark
CLASS SIZE: 8 people

Let's demystify saw sharpening and master the skills required to restore your vintage saw collection with confidence, and build your own Bad Axe with Mark Harrell, owner of SawSharp and founder of Bad Axe Tool Works. Mark's five-day course enables hobbyist woodworkers at large to maintain, retension, retoothe, hammer-set, and sharpen-to-joint hand, panel, frame, and backsaws across a variety of pitches. The course culminates in a graduation exercise in which the student builds his/her own Bad Axe Joiner's Saw. Instructional methods center on historical techniques and best practices employed by craftsmen from over three centuries of Western traditional saw making.

Key Points

- » Assess, evaluate, restore, and maintain an array of vintage backsaws and handsaws
- » Build your own inexpensive saw sharpening vise and maintenance system
- » Hammer-set and sharpen-to-joint carcass, tenon, panel, and handsaws across a variety of pitches
- » Reshape an asymmetrical toothline with differently sized files to achieve consistent rake, bevel, and symmetry
- » Maximize a saw's performance
- » Understanding of how plate gauge, pitch, and sawtooth geometry work together
- » Build your own Bad Axe 14" (35.5 cm) precision carcass saw



MAKE A GREENE & GREENE BLACKER HOUSE CHAIR WITH TAEHO KWON

DATE: April 27–May 8 (two weeks)
COST: \$2100 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 15 people

The Blacker House Chair is, in my opinion, one of the top three most iconic chairs produced in 20th-century America, alongside Sam Maloof's Rocker and George Nakashima's Conoid Chair. This chair incorporates many essential technical elements of chair making, making it an ideal choice for anyone looking to enhance their skills in this craft while adding a remarkable piece to their collection.

Key Points

- » A brief history of the Greene & Greene brothers' work
- » Definition and essentials of perfect chair design
- » Understanding chair joinery
- » Mastering power tools for chair making
- » Oil finishing with potassium dichromate



APPRENTICESHIP: A CREATIVE BEND ON FURNITURE MAKING WITH MICHAEL FORTUNE

DATE: April 27–May 8 (two weeks)
COST: \$2100 tuition, \$90 supplies only
CLASS SIZE: 14 people

This workshop is intended for those who have a familiarity with woodworking tools and machinery and is a highly recommended class for those working on their MASW Master's program. It is an opportunity to advance technical knowledge by experimenting with forms and woodworking processes that may be new to you. The students will be encouraged to try each of the techniques by designing and making a piece of furniture with Michael's one-on-one guidance. There will be discussions on hand tools, machinery, wood selection, joinery, shaping, surface preparation, and finishing. Demonstrations will take place each morning and afternoon during the entire two weeks. The tools will remain set up so you can become proficient with the various techniques. Michael will go from machine to machine, sharing tricks of the trade accumulated over forty years of experience. The students will be introduced to the design process that will help them resolve their work and then complete it in a safe, organized, and efficient manner. Drawing, model making, and quick full-size mockups are very important parts of the design and fabrication process, and their value will be constantly demonstrated during the class. Improving the workshop environment in every area will be discussed, from workbench design and tool cabinets to choosing appropriate machinery and planing wood to material storage. We are very fortunate to have Michael as part of our two-week apprenticeship program. Make sure that you sign up early because this class could be one of the first to sell out.

Key Points

- » Joinery techniques from the fastest to the finest
- » Problem-solving the construction of your designs
- » Planing techniques to avoid mistakes
- » Measuring accurately every time
- » Making simple but effective hand tools for your workshop
- » Workshop layout
- » Properties of wood
- » Design theory
- » Choosing adhesives and finishes
- » Tricks of the trade for each machine in your shop



HOLD MY (ROOT) BEER: SUMMER YARD GAMES WITH TYLER ALLEN

DATE: May 2–3
COST: \$550 tuition, \$75 material fee
CLASS SIZE: 16 people

Spend a lively, hands-on weekend with instructor Tyler Allen, crafting classic yard and tailgate games designed to elevate any outdoor gathering. On Saturday, participants will build a durable cornhole set (bags included) while learning fundamental woodworking skills such as measuring, cutting, and assembly. On Sunday, each participant can choose from a variety of game projects—including Giant Jenga, Polish Horseshoes, Ladder Toss, or Kubb—allowing everyone to tailor the experience to their own interests. This workshop is open to all ages and skill levels, with all materials and professional-grade tools provided. Midday on Sunday, classes will come

together for a wood-fired pizza lunch and old-fashioned root beer floats, followed by the chance to test out the freshly made games. Each participant will leave with handmade projects, ready for the next backyard bash or tailgate party.

Key Points

- » Build a classic cornhole set
- » Learn key woodworking techniques
- » Choose from several game options tailored to your preferences
- » All skill levels welcome
- » Enjoy a Sunday lunch break with root beer floats and game testing

ONE PIECE COFFEE SCOOP: MULTIAxis & JIG BUILDING TECHNIQUES WITH CHRISTIAN BRISEPIERRE

DATE: May 2–3
COST: \$550 tuition, \$55 material fee
CLASS SIZE: 16 people

Christian's first task in the morning is to make coffee: two scoops in the pot using a walnut scoop he turned ten years ago. It is satisfying to start the day using a simple object of your own making. This class will involve mostly spindle turning and a bit of face-grain turning. Students will start by assembling a kit of custom jaws (kit provided). Christian will demonstrate how to turn a precise sphere for the bowl using specialized techniques and a homemade gadget. Multiple blanks will be prepared to allow for experimenting with different handle designs. From there, participants will finish the wooden jaws and create a spoon holder using HDPE (high-density polyethylene), which will be provided. The artistic side of the class comes alive with multi-axis turning, giving each handle a unique shape. Finally, students will use the jig to hollow the scoop, aiming for a consistent wall thickness, and add decorative details to the handle. By the end of the weekend, each student will leave with a custom coffee scoop that is both functional and personal.

Key Points

- » Develop good habits for safety at the lathe
- » Sharp tools make the work easier
- » Easy way to make your own chuck jaws
- » Design variations of the spoon handle





HAND FORMED GLASS SCULPTING WITH NIC McGUIRE

DATE: May 2-3
COST: \$550 tuition, \$140 material fee
CLASS SIZE: 6 people

This weekend course focuses on using a variety of hand tools to shape molten glass into small- to medium-sized sculptures. Students begin with basic drawings and then bring their ideas to life in glass. The class emphasizes figurative, animal, and nature-inspired forms while highlighting proper timing, heating, and tool use to maximize efficiency during the sculpting process. Participants will work in two-person teams, practicing good shop etiquette and communication to achieve their goals at the bench. Simple glass coloring techniques will also be introduced to accent and enhance the finished sculptures. This course is designed for those with prior glassblowing experience. *Instructor Nic recommends that participants complete one of the school's previous weeklong or weekend classes to be best prepared for this workshop.*

Key Points

- » Refining sculpture techniques
- » Efficient use of studio time in forming sculpture
- » Forming a concept in an actual glass object
- » Two-person team sculpting and shop communication
- » Building muscle memory with basic hand tools

DYES, STAINS, GLAZES & TONERS WITH TIM PURO

DATE: May 2-3
COST: \$550 tuition, \$50 material fee
CLASS SIZE: 16 people

Before the first cut, turned leg, or carved detail, the ultimate success of a project depends on more than craftsmanship—it depends on the finish. Color and finish are as critical to the design as dovetails or joinery, influencing whether a piece looks antique, modern, or inspired by Greene & Greene. In this immersive two-day workshop, finishing expert Tim Puro will guide students through the essential techniques of coloring and finishing wood. Participants will work hands-on to create sample panels and explore how color choices transform a project. By layering colors rather than relying on a single stain, students will gain the skills to produce finishes that are rich, nuanced, and professional. This weekend course offers both practical techniques and insider knowledge—an invaluable experience for anyone aiming to elevate their woodworking projects.



Key Points

- » Use dyes to accentuate figure in the wood
- » Apply pigmented stains to highlight grain patterns
- » Experiment with glazes between finish layers to add depth and age
- » Employ colored toners to shift hues and unify mismatched wood tones
- » Discover the secret Southern cabinet shop "Aging Glaze"

CARTONNAGE: THE ART OF FABRIC COVERED BOXES WITH BRENDA FOREMAN

DATE: May 2-3
COST: \$550 tuition, \$85 material fee payable to Brenda
CLASS SIZE: 16 people

Cartonnage, the art of constructing and decorating boxes with layered paper, plaster, or fabric, has roots reaching back to ancient Egypt. Over centuries, this craft has evolved across cultures: from Egyptians layering papyrus and plaster for funerary objects to 19th-century France, where Ferdinand Revoul crafted paper-covered boxes for silkworm eggs, cosmetics, and candy. Later, artisans in Brazil refined the process by covering individual pieces with fabric before assembling the box. In this hands-on class, students will step into that rich history while learning the modern craft of cartonnage. Using sturdy 100-point book board (about the thickness of two stacked dimes), students will construct three beautiful and functional projects, each teaching different skills and techniques. By the end, you'll not only have three finished pieces but also the knowledge to continue creating on your own.



Key Points

- » Introduction to cartonnage – examples
- » Best practices
- » Pen/pencil box
- » Square box with lid
- » Magnetic closures
- » Learn how to cut, cover, and assemble boxes



16 AND YOUNGER: DESIGN & MAKE A CNC CAMPING OR GAMING CHAIR WITH SCOTT DILLION

DATE: May 2-3
COST: \$550 tuition, \$60 material fee
CLASS SIZE: 16 people, parents must accompany child to class, ages 12-16

What can you turn a board 2 inches thick by 12 feet long into? The choices are endless! Students will start by looking at some examples and then brainstorm several ideas. After students have designed their ideas on paper, it will be time to learn how to design on the computer using VCarve Pro. If you're not an artist, don't worry, because the internet will help participants find the design they want to put on their chair. Next, Scott will teach the basics of how to operate the CNC Shark using G-code. The CNC Shark will do its magic by carving your design into the back of the chair. After that, it will be time for hands-on experiences of cutting, filing, sanding, painting, and applying finish to the chair. Finally, it will be time to sit and relax in your custom creation.

Key Points

- » Design on VCarve computer program
- » Basics of operating a CNC machine
- » G-code basics
- » Jigsaw and band saw operation

- » Painting
- » Staining

THE ROYAL ART OF WOODCARVING WITH ALEXANDER GRABOVETSKIY

DATE: May 4-8
COST: \$1050 tuition, \$45 material fee
CLASS SIZE: 16 people

The Royal Art of Woodcarving is a workshop that welcomes everyone—whether you're just starting out or you've been carving for years. If you're a beginner looking to get your feet wet or an advanced carver wanting to refine skills, this course will take students to that next level. Alexander will kick off the first morning with a little tool sharpening, in the way he likes to call it (na steroidakh—on steroids). This is a fast, foolproof method Alexander uses daily, which creates sharp tools—something both beginners and pro carvers will appreciate. Trust me, you don't want to be hacking away with a dull chisel. From there, discussions will move into hands-on carving. Alexander will show students how to use the tools by hand, sticking to traditional techniques that have stood the test of time. He will also discuss how to choose the right tools, deal with frustrating wood grain, and how to safely clamp your piece without messing up your work. By the end of the week, participants will have carved both simple and complex designs, regardless of their starting skill level. Alexander will help students learn how to approach carving projects in a way that's efficient, safe, and—most importantly—fun. "And trust me, when you show your finished piece to your loved ones, you will get to say, "Yeah, I made that."

Key Points

- » Sharpening carving tools the right way
- » Carving simple and complex designs
- » Understanding wood grain and tool selection
- » Safe and effective carving techniques
- » Tips and tricks for both beginners and advanced carvers



TURN A TREMBLEUR: ACCEPTING THE CHALLENGE OF AN 18TH CENTURY WOODTURNER WITH CHRISTIAN BRISEPIERRE

DATE: May 4-8
COST: \$1050 tuition, \$55 material fee, Trembleur frames can be rented (or purchased) for the week from Christian, price per week to rent \$60.
CLASS SIZE: 14 people

In the past, turner compagnons judged a candidate's skill by their ability to create a trembleur: a spindle with delicate decorative shapes connected by extremely thin sections. Though purely decorative, a trembleur is a striking piece that demonstrates mastery of precision turning—sure to impress both yourself and your woodturning friends. Students will begin by practicing very thin forms to refine their use of the spindle gouge, bedan, and skew. From there, they will turn short sections of a trembleur, either by copying sample designs or developing their own. Attention will be given to studying and creating pleasing shapes. Next, the trembleur frame will be set up on the lathe and the blank prepared for a larger project. Students will learn how to tie proper knots for string steadies and how to use a three-wheel steady. As skills progress, participants will have the opportunity to turn a trembleur up to 32" in length. The class will also cover methods for making string steadies, including a tailstock string steady. Breakage is possible—often near completion—so patience, control, and breaks are encouraged. Finished trembleurs can be displayed by hanging or in a glass tube with a turned base, which will also be made in class.

Key Points

- » Developing habits at the lathe to ensure safety
- » Turning thin is only possible with sharp tools
- » Be amazed how strong thin wood is when approached gently
- » Design considerations to make a harmonious trembleur
- » If a jig doesn't exist or is too expensive, make it yourself





MASTERING VENEER: THE GREAT WOODWORKING COVER-UP WITH MARC ADAMS

DATE: May 4-8
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 18 people



The ability to work with veneer is a skill well worth developing, opening a whole new world of design freedom. Walnut burl, mahogany crotch, Macassar ebony, and quilted maple are just a few of the countless woods available that woodworkers can incorporate into their work. This course will begin with the history of veneer and the techniques and tools necessary to cut, match, tape, and press veneer successfully. From there, Marc will cover book, four-way, diamond, and radial matching of veneer. After everyone has created some veneered panels, border work and inlay techniques will be covered, as well as edge details. Several methods for cutting, joining, pressing, and finishing will be presented, which will enable students to create

projects in a variety of different situations, depending on their specific shop and tools. In the middle of the week, students will be introduced to parquetry techniques and allowed to incorporate geometric shapes into their work. By the end of the week, each student will have pressed up many examples to take home and turn into a special piece of furniture. Because vacuum presses open a whole level of advanced veneering techniques, a portion of this class will be devoted to veneering with a vacuum. Students will leave with all the skills necessary to confidently use veneer in their work.

Key Points

- » Determining when and where to use veneer
- » Book matching and slip matching veneers
- » Multiple matches including radial, four-way, eight-way, twelve-way
- » Inlay with knives
- » Borders and edges
- » Glues, substrates, and pressing
- » Incorporating lasers
- » Finishing



SCULPTING YOUR DREAMS: FROM CONCEPT TO COLORED GLASS WITH NIC MCGUIRE

DATE: May 4-8
COST: \$1050 tuition, \$170 material fee
CLASS SIZE: 6 people



In this five-day course, students take a concept from idea to finished glass sculpture. Beginning with sketches and small clay models, they learn how to translate designs into solid glass forms. Starting with clear glass, participants establish efficient methods for reproducing shapes and testing variations before progressing to advanced coloring techniques that emphasize transparency and personal style. The primary focus will be on figurative, animal, and nature-inspired sculptures. Instruction highlights proper timing, heat management, and tool control to maximize efficiency at the bench. Students also work in two-person teams, practicing shop etiquette, developing communication skills, and supporting one another in achieving sculptural goals. Additional techniques such as stuff

cups, cane, and rolled powder patterns will be introduced to broaden creative possibilities. This course is designed for those with prior glassblowing experience. *Instructor Nic recommends that participants complete one of the school's previous weeklong or weekend classes to be best prepared for this workshop.*

Key Points

- » Refining sculpture techniques
- » Efficient use of studio time in forming glass
- » A clear path from idea to a repeatable sculpture
- » Tips and tricks for surface patterns on glass
- » Two-person team sculpting



SPIRAL MATCH TABLE WITH SCOTT GROVE

DATE: May 11-15
COST: \$1050 tuition, \$90 material fee payable to Scott
CLASS SIZE: 16 people



Book-matched veneer; predictable and boring. Spiral-matched veneer; WOW! When working with veneer, asymmetrical patterns allow for more creative expression and design development. In this new class, Scott reveals his award-winning asymmetrical matching and spiral veneer technique using step-by-step instructions. Students will combine a Fibonacci spiral design with steam-bent legs to make a truly unique side table that will instantly become a family heirloom.

Key Points

- » Selecting veneers for asymmetrical matching
- » All things veneer: layup, pressing, seaming, and more
- » Curved line construction
- » Grain alignment techniques
- » Steam bending: forms and jigs



HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: May 11-15
October 5-9
COST: \$1050 tuition, \$60 material fee
CLASS SIZE: 18 people



Literally anything can be made using hand tools, but not everything can be made with machinery. Understanding hand tools and how to use them enables one to make furniture that would otherwise be impossible to accomplish by power tools alone. The ability to use hand tools enhances your capabilities and accuracy when using machine tools. When correctly prepared and tuned, hand tools reduce the need for skill and judgment; the tool will do the job itself. This course is about tuning and using tools, as well as marking out and cutting half-lap, mortise-and-tenon, and dovetail joints. Stephen is so proficient that woodworkers of any skill level will benefit from being around him. He is a master teacher, fun and personable, and a fair golfer. Oh! Those handy, handsome hand tools!

Key Points

- » Tuning all edge tools
- » Sharpening Western saws
- » Using hand tools to create crisp cuts
- » Making accurate layout tools
- » Marking out and cutting joints
- » Using hand tool applications

MASTERING SHELLAC & WATER BASED FINISHES WITH DAVID SMITH

DATE: May 11-15
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 16 people

Shellac is such an amazing natural wood finish, with over 300 years of proven success in America. Yet, many of the tools, techniques, processes, and even the reason to use shellac have been forgotten. David will reintroduce students to the forgotten tools and techniques typically used when applying shellac. He will also cover how to mix ("cut") by volume so students will understand the different ways shellac can be prepared for usage. Shellac can work hand-in-hand with some of the more modern finishes, especially water-based finishes. Combining the old tried-and-true finishing methods (shellac) with the new high-performance modern coatings and colors (water-based) can really be exciting! The best part is that the odors are not overwhelming! These finishes can be hand applied with a pad or brush or can be sprayed with high-tech spray equipment. Students will get a chance to experience many different ways to work with these two incredible finishes: shellac and water-based. Sign up today and learn how to combine the best of the past with the best of the future.

Key Points

- » How to mix shellac
- » Old-world techniques for applying shellac
- » The best brushes to use for shellac and water-based finishes
- » How to make water-based finishes look like solvent-based finishes
- » How to spray shellac and water-based
- » How to make glazes and toners



MARQUETRY WITH MARC ADAMS

DATE: May 11-15
COST: \$1050 tuition, \$70 material fee
CLASS SIZE: 20 people



This workshop will teach individuals the fine art of working with veneer to create pictures. The class will start with a discussion of how to handle, flatten, cut, and tape veneer packets. By the end of the first day, students will master simple knife-cutting techniques by making several geometric or marquetry-type patterns. Through continued practice, participants will be able to master the double-bevel technique for cutting and assembling pictures out of wood, which is known as "marquetry." Marc will share his secret of how to dye veneers and the easy way to lay out and trace patterns successfully. Marc will also discuss substrate selections, pressing methods, sanding techniques, veneer selections, knife cutting, and detailing. Each student will learn how to sand-shade veneer as well as how to repair common problems that occur during the cutting and pressing process. This class will be intense and requires patience. However, each student will be able to work at his or her own pace with no time constraints. By the end of the week, everyone will have produced many pressed, sanded, and lacquered works of art. Marquetry is simple, yet very few people practice it. It can increase the value of a piece of furniture four-fold. If you are a craftsperson, this class will open new doors of endless possibilities.

Key Points

- » The history of veneer
- » How to create marquetry concepts
- » Ways to transfer line drawings into veneer images
- » Ways to cut, tape, and assemble packets
- » Rules for the double-bevel technique
- » Dyeing veneer and sand shading techniques
- » Completing the image: sanding and finishing



FLAMEWORKING FUNDAMENTALS WITH TIM DRIER

DATE: May 11-15
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 10 people



In this immersive weeklong course, students explore the captivating art of flameworking through a wide range of techniques using borosilicate glass rods and hollow tubing. With an emphasis on torch proficiency and foundational skills, participants gain hands-on experience working with clear glass, colored rods, frit, and shimmering dichroic glass. Through a series of guided projects, students practice and refine their techniques before progressing to more complex constructions as the week unfolds. Class

discussions also cover the essentials of setting up a safe and efficient home studio—including design, equipment, and ventilation—ensuring that participants leave ready to continue their practice beyond class. This course is open to all levels, welcoming beginners as well as experienced flameworkers eager to expand and deepen their skills.

Key Points

- » Introduction to flameworking—for anyone
- » Glass shop safety and setup
- » Torch types and proper operation with regulators
- » Glass handling/cutting
- » Color and surface design
- » Small solid and hollow projects
- » Personal studio setup discussion



BUILDING THE ICONIC AMERICAN SACK BACK WINDSOR CHAIR WITH DAVID WRIGHT

DATE: May 11-16 (6 day)
COST: \$1260 tuition, \$175 material fee payable to

David
CLASS SIZE: 14 people

The American Windsor chairs of the mid to late 18th century had their roots in similar chairs made fashionable in Britain. American Windsors, best typified by chairmakers working in Philadelphia and New York, developed the form to a high level of chairmaking craftsmanship. In this class, students will explore why these chairs are so remarkable and enduring. Each class participant will build a sack-back armchair typical of the Philadelphia style. The chair will be built using traditional methods with primarily hand tools. Along with hand planes, most of the tools will be unique and distinctive to Windsor construction. Windsor chair construction starts with riven or split wood from a log. To ensure continuous workflow, spindles and the arm and bow are made first. At the shave horse, with a drawknife and spokeshave, parts are sized and shaped, and the arm and bow are steam bent. These are left to dry until later for assembly. Likewise, legs and arm posts are turned so there is time for these parts to dry as well. Using green wood, these parts need drying in a kiln box prior to assembly. Seat carving comes next, using a scorp, travisher, and spokeshave. Spindle holes are bored along with leg and arm post holes. At this point, parts are hand-fitted for assembly and the chair starts to take shape. If time permits, finishing with milk paint and top coating with shellac will also be covered. This is certainly an ambitious class—fast-paced, with a lot of work and instruction in different skills. But it is always a fun and rewarding workshop, and students will come away with a chair to cherish.

Key Points

- » Developing hand tool skills
- » Steam bending principles/techniques
- » Calculating compound angles and use of sight lines
- » Lathe turning components and duplication methods
- » Tool sharpening and maintaining sharpness
- » Wet/dry joinery in relation to structural integrity
- » Finishing with paint and different methods of top coating



Key Points

- » Design and layout
- » Making and/or adapting tools
- » Inlaying wire, stone, or metal to wood



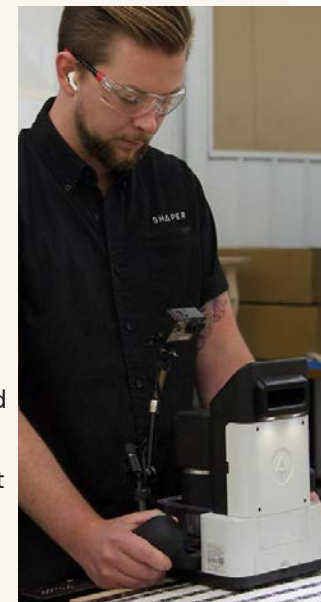
SHAPER ORIGIN 101: EVERYTHING YOU NEED TO KNOW TO GET STARTED WITH ERIK CURTIS

DATE: May 16-17
COST: \$550 tuition, \$15 material fee
CLASS SIZE: 16 people

Many woodworkers look at the Shaper Origin and assume it's too complicated. It's easier than expected, and with a weekend of instruction, it becomes a powerful tool for any shop. In this hands-on class, instructor Erik introduces students to the Shaper Origin, demonstrating what it is, how it works, and how it can be integrated into a woodworking workflow. Instruction begins with basic layout and operations, then progresses to practical applications such as cutting mortise-and-tenon joinery, creating precise inlays, and installing hardware with accuracy. Participants are encouraged to bring their own Origin, though a limited number of machines will be available to share. By the end of the weekend, students will have a clear understanding of how and when to use the Shaper Origin, along with the confidence to apply it effectively in their own shops.

Key Points

- » Basic Origin features
- » Layout and gridding
- » Workstation, plate, and other Origin accessories
- » Cutting mortise-and-tenon on Origin
- » Inlay



METAL FILIGREE INLAY WITH SCOTT GROVE

DATE: May 16-17
COST: \$550 tuition, \$65 material fee payable to Scott
CLASS SIZE: 18 people

The difference between a good project and an eye-popping one is often in the decorative details. This class focuses on using filigree metal wire to create inlays and borders to embellish your work. These techniques are applicable to turned objects, furniture legs, table borders, and more. Various design elements will be discussed to create individual patterns, and students will learn how to enhance designs with crushed stone, mother-of-pearl, or metal Boulle inlay. Several practice designs will be provided for students to create their own unique signature design element. This class is for students wishing to expand their repertoire of decorative skills using simple techniques for striking results.

MAKE A SHAKER CHERRY LAMP TABLE WITH JERRY C. FORSHEE

DATE: May 16-17
COST: \$550 tuition, \$130 material fee
CLASS SIZE: 16 people

If you have desired to build beautiful handcrafted solid wood furniture but did not know what to do or where to go to get started, then this class is for you! Each student will construct and take home a fully assembled cherry lamp table in the Shaker style. Students will learn how a tree grows, how the different wood grains are formed, and where they are best used in furniture parts. During this two-day course, students will have an opportunity to learn how to mill rough-hewn lumber, lay out the joinery, cut mortise-and-tenon joints, align the orientation of the grain for strength and aesthetics, use hand tool methods, cut tapered table legs, and determine the best ways to assemble and glue up the table. Techniques for attaching tabletops will be discussed and demonstrated. Each student will receive a free CD containing a PowerPoint slide show of all class instructions and demonstrations. Each student will also be given a commemorative hardwood clipboard, custom made for the class, which can be used during the course to organize notes and handouts.

Key Points

- » Examination of how a tree grows and grain identification
- » Demonstration and practice in the basic steps of milling rough-hewn lumber
- » Stock selection and layout to yield the best appearance
- » Tabletop stock selection, jointing, and glue-up
- » Layout and machining tapered table legs
- » Mortise-and-tenon joinery to form the table legs to apron
- » Project glue-up strategies
- » Attaching the tabletop



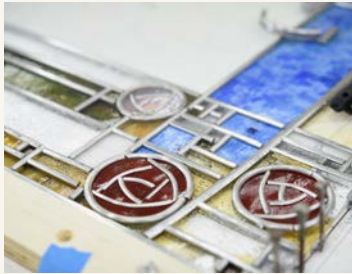
CREATING ORIGINAL STAINED GLASS WITH CAME & COPPER FOIL WITH TED ELLISON

DATE: May 16-22, (7 day)
COST: \$1470 tuition, \$200 material fee
CLASS SIZE: 15 people

This intensive stained glass workshop moves beyond traditional pattern-folding to emphasize personal design development and professional-level techniques. Students will learn to access their own creative vision while practicing both lead came and copper foil methods used in contemporary studio practice. The class begins with an exploration of design principles specific to stained glass, interspersed with examples of inventive historical work that challenge conventional approaches. Students are encouraged to develop their own designs, with individualized guidance to help realize their artistic vision. For those less comfortable creating original designs, there will be several design options that students can select based on their skill level. Students will complete two projects: one lead came panel and one copper foil piece, both based on their own designs. The emphasis is on working through the creative uncertainty of approaching something new, with the goal of finishing challenging, personally meaningful work rather than simply mastering isolated skills.

Key Points

- » Lead came construction
- » Copper foil method
- » Decorative soldering
- » Design development specific to stained glass
- » Finishing and patination techniques
- » Panel reinforcement for durability
- » Installation considerations and structural planing



MAKE YOUR OWN VACUUM PUMP & TORSION BOX PRESSING TABLE WITH MARK OSGOOD

DATE: May 16-17
COST: \$550 tuition, \$250 material fee payable to Mark
CLASS SIZE: 14 people

A vacuum press has many uses in the woodshop. It can be used to draw down vacuum in a vacuum bag or a vacuum table, for a chuck on a lathe, or clamps at your workbench. It is excellent for flattening veneers or drying veneers after dyeing. If you enjoy making guitars, this press can be used to power a low-impact bridge clamp. Of course, a vacuum press does wonders as a press for marquetry work. A vacuum frame/vacuum table combination makes gluing up blanks or flatwork a breeze. Simply lift the top frame, place your project on top of the flat torsion box, set the frame back down, and apply vacuum. However, a frame alone can be used on any nonporous surface, such as a table saw outfeed or a workbench.

Students will build a portable vacuum frame and torsion box that can be used flat, or if necessary, stored upright and out of the way once a vacuum has been drawn. This weekend is the perfect prelude to a veneer class at MASW. It will be a fast-paced two-days of building a high-quality vacuum press using the parts and design for the EVS-2 press from veneersupplies.com (purchased separately). There might be some additional expenses above the \$240 cost, which could include additional tools or changes from the original design. Less expensive options are available if desired. This press can go head-to-head with the best vacuum presses offered commercially. Students will make a vacuum frame using heavy-duty polyurethane for the membrane. The frame will be paired with a flat torsion box.

Key Points

- » Uses and demonstration of vacuum press and frame
- » Construction of the vacuum press
- » Construction of the vacuum frame
- » Construction of the lower torsion box
- » Discussion of other vacuum accessories



BASIC WOODWORKING WITH MARC ADAMS

DATE: May 18-22
COST: \$1050 tuition, \$125 material fee
CLASS SIZE: 18 people

This class will advance your woodworking skills by leaps and bounds and is perfect for beginners or a husband and wife who want to spend a week together building new woodworking skills. Students begin the week by learning tool safety, setup, and proper techniques for using both stationary power equipment and hand tools. Design, wood movement, joinery techniques, and veneer applications are presented next. Each student will have the opportunity to practice hand skills such as sharpening, scraping, cutting dovetails, and cutting and laying up veneer patterns called parquetry. On the third day, students begin making a sculpted nightstand that will put into practice the use of stationary power tools and hand tools. Students are required to use hand-shaping techniques to give the nightstand a personality all its own. On the fourth day, students begin assembling the nightstand and start preparing it for finishing. The goal is to complete the table (except finishing) by the end of the week. After completing the week, students will be on their way to a better understanding of fine craftsmanship.

Key Points

- » Learning safe ways to use power tools
- » Selecting joinery, including how to cut dovetails
- » Working with veneer
- » Developing hand skills
- » Learning sharpening techniques
- » Learning how to sculpt wood to flow
- » Sanding and finishing techniques





- Key Points**
- » Intermediate-level joinery
 - » Coopering
 - » Hand shaping of furniture components
 - » Sharpening
 - » Design basics
 - » Finishing

THE COOPERED WHISKEY CABINET WITH ERIK CURTIS

DATE: May 18–22
 COST: \$1050 tuition, a cut list will be sent so you can BYOW
 CLASS SIZE: 16 people



Have you ever wondered how to add elegant curves and graceful lines to an otherwise plain cabinet? The coopered whiskey cabinet is one of the best projects to expand your woodworking skills. This wall-hanging cabinet combines intermediate-level joinery, coopering, and hand shaping with thoughtful design principles to create a piece that is both functional and refined. Under Erik's guidance, students will begin with the fundamentals of design and grain selection, learning when and how to use flat-sawn, quarter-sawn, or bookmatched boards to create visual harmony. From there, participants will build the cabinet carcass using housed stub or floating tenons, stopped dados for shelves, and rabbets and grooves for the rear panel. Along the way, students will practice coopering to create a curved door, refine their skills with edge profiling and surface prep, and sharpen their hand tools for clean, precise results. Discussions will balance efficiency and craftsmanship, such as when to use hand planes versus sanders, or routers versus hand tools. The class will conclude with Erik's practical approach to finishing, offering techniques suited for both the professional and home shop. Students will leave with a completed cabinet ready to showcase a favorite bottle, as well as the knowledge and confidence to take on projects of this caliber in their own shops.



LEARN TO WELD & FABRICATE A ROCKET STOVE WITH THE McFIE'S

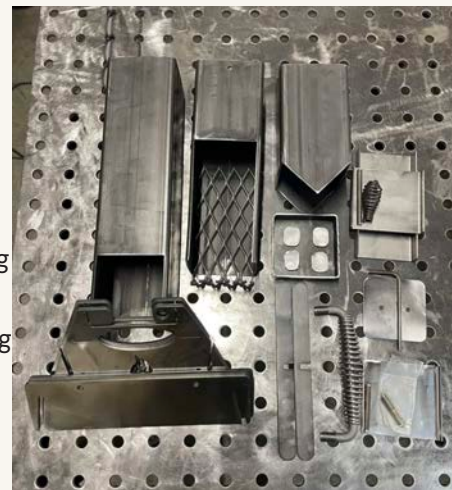
DATE: May 18–22
 COST: \$1050 tuition, \$420 material fee payable to Ben
 CLASS SIZE: 12 people



Discover the world of metalworking by diving straight into a hands-on project: building your very own rocket stove. Over the course of the week, you'll learn the fundamentals of welding and fabrication, then immediately put those skills to use creating a high-efficiency, low-smoke cooking device. At the end of class, everyone will fire up their stove for a live test. Rocket stoves are not only practical and portable, but they also make the perfect beginner welding project. (And yes, you'll finally have a use for those woodworking scraps as fuel!) Along the way, students will gain the confidence to begin fabricating with metal in their own shop. With these skills, the door will be open to mixing metal with wood in furniture and projects, as well as fabricating custom tools and fixtures. In addition to the rocket stove, the McFie brothers will guide participants through designing and building other useful household and workshop items to take home. Be prepared: this class will expand your imagination and show you just how many ways metalworking can bring your ideas to life.



- Key Points**
- » Welding metal
 - » Cutting metal
 - » Build your own rocket stove
 - » Good fabrication techniques
 - » Building other useful things with metal
 - » Test your stove with real fire



MASTER HOLLOW TURNING IN FIVE DAYS WITH TIM YODER

DATE: May 18–22
 COST: \$1050 tuition, \$65 material fee payable to Tim
 CLASS SIZE: 16 people



Turning green wood is exhilarating—but making it into elegant hollow vessels? That is where you move from turning wood to turning heads. In this five-day immersive class, students will learn the techniques that bring confidence and control—participants can create vessels that feel intentional, elegant, and uniquely original. This class is built for hands-on learning, creative exploration, and real growth. Students will leave with a deeper understanding of how green wood behaves, along with new techniques for hollowing and embellishment that expand their skillset. More than that, students will gain the confidence to tackle complex forms and the insight to shape pieces that reflect their evolving style and vision as a woodturner. There is no pressure to finish a piece—this class is all about personal growth. Participants will take home any unfinished vessels to dry and carve at their own pace. Guided by Tim, Emmy-winning host and seasoned woodturning educator, students will learn in a supportive, engaging environment. His clear instruction and approachable style make complex techniques feel doable—and fun. PLUS, if you don't have your own hollowing system, no problem. Tim will provide an Elbo 2 Hollowing System for every student to use—completely free. If you do have a system you prefer, feel free to bring it along.



- Key Points**
- » Form & flow
 - » Shape vessels with graceful lines and consistent wall thickness
 - » Green wood behavior: understand how it dries, moves, and its useful quirks
 - » Grain & color
 - » Use orientation and grain patterns to enhance visual impact
 - » Precision tools: master hollowing systems
 - » Carving & texture
 - » 1–2–3 hollowing method
 - » Learn how to hollow the safe, efficient, and fun way



THE CRAFT OF FORMED & RIVETED COPPER VESSELS WITH JOE MROSS

DATE: May 18–22
 COST: \$1050 tuition, \$ material fee to be determined at the time of the workshop, depending on market rate of copper
 CLASS SIZE: 14 people



Ever imagined making a robust copper planter, cauldron, spittoon, urn, basin, kettle, giant goblet, or sculptural bowl with your own hands? In this immersive workshop, students will learn how to turn flat copper sheet into expressive, fully formed vessels using traditional techniques that date back millennia. Working with hammers, a sandbag, and a simple wooden mold, participants will shape elegant compound curves using just a few essential tools, completing a one-of-a-kind copper vessel with hand-set rivets and a rich patina—an heirloom built to last for generations. Moe will demonstrate the same foundational processes used to fabricate everything from old world whiskey stills to the Statue of Liberty, where copper sheets were hand-formed over wooden bucks and sandbags and joined with rivets. The skills learned will apply to both functional forms and sculptural work, ideal for lighting, vessels, armor, architectural elements, and beyond. Guaranteed to be a riveting experience!

- Key Points**
- » Riveted copper vessel traditions, ancient to modern
 - » Designing your vessel and making a basic perimeter mold
 - » Layout planing and shaping strategy
 - » Cutting, annealing, and handling copper sheet
 - » Forming compound curves with hammers, perimeter mold, and sandbags
 - » Panel fitting and overlapping seams for clean assembly
 - » Hand-riveting for structural and visual impact
 - » Surface cleanup, final patina, and wax sealing



MAKE YOUR OWN DESK: FOR HOME OR OFFICE WITH GARY STRIEGLER

DATE: May 26–30 (Tues–Sat)
COST: \$1050 tuition, a cut list will be sent so you can BYOW and there will be a \$60 material fee payable to Gary for hardware
CLASS SIZE: 16 people



Every college student knows that a desk can be as simple as a door slab over concrete blocks, but most of us are looking for a little more function and beauty when it comes to a desk. Often, store-bought desk plans are so detailed that they would eat up at least a month's worth of nights and weekends to build. Here is some good news: thanks to the speed of pocket hole joinery and repetitive cutting techniques, it's possible to build a beautiful and functional desk in a one-week class. Gary will start the week with a discussion of desk design. He will then show students the value of making and using story sticks to help organize and execute consistent cuts. Students will use pocket screws to assemble most of the desk, which are durable and fast. Trim and moldings will be cut during the week to give a custom look to your desk. Once the desk is finished, it will rival any desk available at any office furniture store.

Key Points

- » How to quickly and accurately assemble frames
- » Use a story stick to organize and execute your design
- » Secrets to cut and fit tight joints with moldings
- » Method for edge banding plywood to make a stable wood top
- » Simple and fast methods for building durable drawers
- » Easy method for installing drawer slides using a jig
- » Trim details that add beauty while simplifying construction
- » Build beautiful desks with tools you already own



CONQUERING COMPLEX HIPS & VALLEYS: UNDERSTANDING THE GEOMETRY OF IRREGULAR ROOF SYSTEMS WITH RYAN SMITH

DATE: May 26–30 (Tues to Sat)
COST: \$1050 tuition, \$200 material fee
CLASS SIZE: 16 people



This one-week intensive explores the art and precision of roof framing and cutting. Guided by Ryan, students will work through the same techniques he has refined over years on the job. The class begins with blueprint reading and learning how to mark a roof plan with the key information needed to calculate and cut each part of the roof system. Paying attention to the roof pitches at play as well as the overhang projections, students will learn

how to graphically create a full-size drawing of the rafter tails, sharing the same height and projection overhangs. This will provide the carpenter with the very important H.A.P. (height above plate) as well as any additional plating needed to line the tails up at the overhang. From there, students will create full-size rafter tail drawings to determine accurate fascia heights, then cut and assemble a small mockup to see how it all comes together. The course then moves into hips and valleys, where Ryan introduces his signature "plan view" method: a full-size drawing that becomes the map of the entire roof. Students will practice building their own plan view, apply functions on a Construction Master Pro Trig calculator, and use their drawings to lay out and cut hips, valleys, commons, and jack rafters. The plan view is the map of the roof and all its parts. It is the most important piece of the puzzle, used to calculate the roof parts—every single piece. Along the way, you'll build small-scale models to see how geometry on paper translates into three-dimensional accuracy. By the end of the week, you'll understand the full process of roof framing—from tails to cut sheets to complex irregular hips and valleys. These skills will not only sharpen your current abilities but also give you the knowledge to pre-cut an entire roof system before the crew ever raises a wall. This class will cover a lot of ground, so a decent understanding of roof framing is recommended and would be helpful, but not necessary. These techniques also apply to making complex furniture.

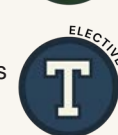
Key Points

- » Understanding how to line up fascia heights with equal overhangs
- » Determining H.A.P. (height above plate)
- » Understanding plan view and how to create them
- » Using plan view to calculate lengths
- » Calculating all roof parts
- » Deciding what's important as a roof cutter and recognizing it on blueprints



DECORATED HOUSEHOLD TURNINGS WITH JENNIFER SHIRLEY

DATE: May 26–30 (Tues to Sat)
COST: \$1050 tuition, \$60 material fee payable to Jennifer
CLASS SIZE: 16 people



Spend a week at the lathe with Jennifer and immerse yourself in the art of wood-turning. Whether you are brand new to the craft or an experienced turner looking to refine your skills, this class offers something for everyone. With over 26 years of experience, Jennifer will guide students through both the fundamentals and the creative possibilities of turning, helping everyone gain confidence while also developing their own personal style. Over the course of the week, participants will create a variety of projects, including small dishes, bowls, flower holders, and votive candle holders—each one an opportunity to practice key turning techniques. Students will learn how to add their own unique touches using milk paints, acrylics, texturing tools, and woodburning. Along the way, Jennifer will emphasize safety at the lathe and grinder, demonstrate sharpening methods, and show how to size fittings like flower frogs and votive glass holders with precision. Finishing techniques will also be covered, from utilitarian options to food-safe finishes that make your work both functional and beautiful. This weeklong workshop blends technique, design, and creativity for a fun and rewarding experience. Students will leave with a collection of finished projects and the skills to continue exploring woodturning with confidence.

Key Points

- » Safety at the lathe and the sharpening grinder
- » Which tool to use for each process
- » How to size fittings such as flower frogs and votive glass holders to your work
- » Sharpening your tools
- » Embellishing your work
- » Food-safe and utilitarian finishes

NAVAJO STYLE WEAVING WITH MARILOU SCHULTZ

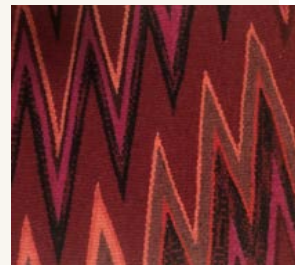
DATE: May 26–30 (Tues to Sat)
COST: \$1050 tuition, \$170 material fee payable to Marilou, includes the loom
CLASS SIZE: 10 people



This class will introduce participants to an appreciation of Diné weaving by creating and weaving a small rug on a traditional upright loom. Diné weavings are internationally known for their unique designs and techniques using vegetal, natural, and aniline-dyed handspun wool. Traditional preparations of wool—carding, spinning, and dyeing—will be discussed when time permits. The Navajo culture, history of rugs, and way of life will be included in the discussions during instruction. No experience is required for this class.

Key Points

- » Assembling a loom and discussing the tool
- » Discuss design, color, and how to start weaving
- » Problem solving areas such as spacing of the warp during weaving
- » How to even out the weaving before changing the weft color
- » How to weave stripes
- » Problem solving
- » Demonstrate finishing a rug and taking it off the loom



SCULPTING IN MINIATURE WITH CASEY ESKRIDGE

DATE: May 26–30 (Tues to Sat)
COST: \$1050 tuition, \$150 material fee not including casting
CLASS SIZE: 12 people



Lions, Tigers, and Bears—Oh My! Students will step into the world of sculpture and bring their favorite creatures to life in clay. In this hands-on workshop, students will learn how to shape and sculpt lifelike representations of animals—whether it's a majestic lion, a powerful tiger, a curious bear, or a figure of their own choosing. Under the guidance of nationally recognized sculptor Casey

Eskridge, participants will explore the fundamentals of clay modeling, from building strong forms to adding expressive details that capture character and movement. No prior experience is required—just imagination and a willingness to get hands in the clay.

Key Points

- » Learn the fundamentals of shaping and sculpting clay in miniature
- » Create figures with clay that will be cast in bronze
- » Learn the "lost wax" technique that has been used by artists for more than 1,000 years
- » Enjoy your own work of art that you can place on your mantel with pride



MAKING TRADITIONAL SIDE ESCAPEMENT MOLDING PLANES WITH DANIEL SCHWANK

DATE: May 26–30 (Tues to Sat)
COST: \$1050 tuition, \$140 material fee payable to Daniel
CLASS SIZE: 10 people



Plane making is a combination of both wood and metalworking, and this class will thoroughly cover both topics as students make a pair of #8 (1/2" radius) Hollow and Round molding planes. The goal will be to teach in such a way that students can go home and make more planes using the same techniques with minimal investment in tools or fixtures. Emphasis is almost entirely on hand tools, except for a drill press to start the mortise and bench grinders to grind the profile on the irons, plus a bit of band saw work. Discussion will include the design considerations of molding planes, wood selection, and the mechanics of how these tools work. Other features found in molding planes, such as boxing, fences and depth stops, spring, and bed angles, will be covered. Students will make the round plane first, starting with the billet and cutting the mouth with a back saw. The mortise will be sunk in, and the wedge fitted. The iron is then bedded to ensure a good tight fit. Profiling the sole is done with a block plane, and the shape is refined with sandpaper. The iron will be ground to match the sole of the plane, followed by heat treating and tempering to harden the blade. Final detailing and sharpening will complete the round. Students will then proceed to make the hollow, using the just-completed round to profile the sole. Students who finish these two planes will have the option to begin a third plane. The methods taught in this class can also be applied to refurbishing antique planes.

Key Points

- » Design considerations of molding planes
- » Cutting escapement and mortise with mostly hand tools
- » Fitting the wedge and iron into the body
- » Profiling the sole
- » Grinding the profile onto the iron
- » Heat treating and tempering the iron
- » Sharpening and matching the iron to the sole of the plane
- » Detailing the plane and finishing
- » How to use molding planes
- » Troubleshooting and issues with plane performance



Key Points

- » Epoxy fundamentals and safety
- » Experimentation with textures
- » Composition, design, and color theory basics
- » Understanding which epoxy to use and why
- » Play with epoxy's versatility
- » Create and complete a body of work

BUILDING SKILLS: CREATIVE EXPRESSION WITH EPOXY WITH BRITTNEY CARBONE

DATE: June 1–5
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 16 people



Discover the exciting potential of epoxy as a dynamic medium for creative expression. In this hands-on class, students will explore the unique physical and visual properties of epoxy, learning how to control, manipulate, and push its boundaries. Blending traditional techniques with contemporary art forms, this course invites participants to experiment and ask, "What else can it do?" Students will be encouraged to let their curiosity lead the way. Whether you're a painter, sculptor, or mixed media artist, you'll expand your skill set, unlock new creative possibilities, and walk away with both practical knowledge and a deeper sense of artistic exploration.



INLAYING: TECHNIQUES TO ADORN YOUR WORK WITH DAVE FOSTER

DATE: June 1–5
COST: \$1050 tuition, \$125 material fee
CLASS SIZE: 16 people



Discover the timeless art of inlay, a decorative technique that has enriched architecture, fine art, furniture, and musical instruments for centuries. In this hands-on class, students will explore both the history and modern practice of inlay, learning how to transform simple woodworking projects into extraordinary works of art. From understanding materials to mastering tools, students will gain the skills to design, cut, and set their own inlays, bringing refined detail and character to their creations. Whether you want to elevate furniture, embellish instruments, or add subtle beauty to your woodworking, this class will give you the confidence to do it.



Key Points

- » Learn the history and cultural significance of inlay across architecture, art, furniture, and lutherie
- » Explore a variety of tools and materials used in traditional and modern inlay work
- » Practice the full inlay process from design concept through to a finished piece
- » Experiment with different materials to achieve unique decorative effects
- » Gain practical techniques for adding inlay details to furniture, instruments, or your own woodworking projects

SO, YOU WANT TO LEARN TO AIRBRUSH WITH BOB KEELING & MARYELLEN VETTORI

DATE: June 1–5
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 16 people



GOOD NEWS! We have demystified the airbrush in such a way that it is easy, exciting, and fun to learn! Airbrushing has long been considered one of the most difficult artistic tools to master, but this class makes it approachable, exciting, and fun. Bob and Maryellen have developed a clear, hands-on method that helps students build muscle memory—the true key to airbrush mastery. Through repetition, engaging exercises, and supportive troubleshooting, participants progress from the basics to finished projects that showcase their new skills. Mistakes and mishaps are encouraged as part of the learning process, making this class ideal for beginners and intermediate students alike. The course covers airbrushing across a wide range of applications—action figures, cosplay, cakes, prosthetics, skin, metal, wood, fabric, and canvas—helping participants see just how versatile and indispensable this tool can be. Each student will receive a copy of *Airbrushing 101* to continue learning at home. Students are welcome to bring their own airbrush or borrow one during class. By the end of the workshop, participants will have the skills and confidence to integrate airbrushing into their own creative practice.



Key Points

- » How NOT to pull out your hair when airbrushing!
- » Get to know and understand the airbrush and compressor
- » "Dos and Don'ts" of airbrushing
- » Paints, substrates, and materials
- » Safety in the studio
- » Basic airbrushing techniques
- » Fun exercises that build muscle memory
- » Cumulative skill-building to ensure success
- » Exciting, skill-related projects
- » Includes a copy of *Airbrushing 101*



TURN & TRANSFORM: ADDING TEXTURE AND COLOR TO BOWLS WITH JASON SCHNEIDER

DATE: June 1-5
COST: \$1050 tuition, \$130 material fee
CLASS SIZE: 16 people



This hands-on workshop is designed to help wood-turners take their skills to the next level. Participants will explore techniques such as carving, woodburning, and the creative use of color to add depth, texture, and visual interest to turned bowls. Through a combination of demonstrations and guided practice, students will learn how to move beyond the lathe to personalize and transform their work. The class encourages experimentation and individual expression, making it an excellent fit for both beginners and experienced turners who want to expand their artistic vocabulary. Students will leave with new tools, techniques, and inspiration to bring fresh life and creativity to their turning.

Key Points

- » Selection of wood for bowl turning
- » Various mounting methods
- » Grain orientation and proper tool technique
- » Safe sanding methods
- » Rim and foot design

- » Indexing techniques on the lathe
- » Surface embellishments through cutting, carving, and painting
- » Application of hand-applied finishes



CREATE A VICTORIAN STAINED GLASS ROUNDEL PANEL WITH GREER ASHMAN

DATE: June 1-5
COST: \$1050 tuition, \$175 material fee
CLASS SIZE: 14 people



In this class, students will explore traditional stained glass painting and lead construction techniques. The inspiration comes from Victorian-era British domestic glazing, where small medallions, or "roundels,"

featuring hand-painted flora and fauna were leaded into cheerfully colored windows for a door or entryway. The class will include a brief historical overview of stained glass to contextualize the project, as well as demonstrations of each step of the process. Students can bring their own reference material of flora and fauna local to their area. All participants will practice glass painting and staining techniques, including paint mixing and application, and proper use of tools and equipment. Greer will guide students through thoughtful glass selection and glass cutting, as well as lead assembly, soldering, and puttying of their panels.

Key Points

- » Historical overview of traditional stained glass
- » Explore Victorian stained glass decorative elements
- » Color palettes and patterns
- » Learn about glass painting and glazing tools
- » Glass painting using traditional kiln-fired vitreous paints and stains
- » Glass cutting, lead assembly, soldering, and puttying

MAKE YOUR OWN CUSTOM WORKBENCH WITH DOUG DALE

DATE: June 1-6 (6 day)
COST: \$1260 tuition, a cut list will be emailed so you can BYOW
CLASS SIZE: 12 people



The real work of any woodworking project happens at the workbench, perhaps the most important tool in the shop. Having the right bench, like the right tool, makes all the difference. Students will design and build a customized workbench that focuses on their personal requirements and the type of work they intend to complete. After designing the bench, the priority will be on building the top, with the main focus on selecting, milling, and assembling the top. This includes placing dog holes, squaring, and flattening. The selection and location of vises, along with various jigs to enhance the versatility of the bench, will be discussed in detail. Doug will also discuss ways to build a solid base. Great pride can be taken in building a master's workbench. When designed and built by YOU, it will give years of enjoyment and be the envy of all your woodworking buddies.

Key Points

- » Milling wood four-square
- » Glue laminations
- » Mortise and tenon joinery
- » Proper hardware choices and installation
- » Bench top jigs and fixtures



MAKE AN ARTS & CRAFTS BENCH WITH KEVIN BOYLE

DATE: June 6-7
COST: \$550 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people

This Arts & Crafts bench is one of Kevin's original designs that was featured in WOOD Magazine. A simple bench with the clean lines of the Craftsman furniture style, it makes a great project for the weekend. Students will focus on mortise-and-tenon joinery using a combination of machines and hand tools. The narrow stance of this bench makes it perfect for an entryway or at the foot of your bed. Kevin will also cover some very simple upholstery.

Key Points

- » Stock selection
- » Basics of machining stock
- » Mortise-and-tenon joinery
- » Making and using simple router jigs for joinery details
- » Basic upholstery

AIRBRUSHING: LET'S KEEP THE AIR ON WITH BOB KEELING & MARYELLEN VETTORI

DATE: June 6-7
COST: \$550 tuition, \$40 material fee
CLASS SIZE: 16 people

This course is designed for students who already have a foundation in airbrushing—dots, lines, dagger strokes, shading, and textures—and are ready to take their skills further. By using stencils, transferring images can make airbrushing easier. With basic skills and new techniques, stenciled images can turn your work into something special. Participants will tackle projects that incorporate elevated techniques to create pieces worthy of framing. These skills can then be applied to any project that needs a little pizzazz that only an airbrush can provide. Students will begin with a complicated project

that will be broken down into a logical step-by-step process. This approach to laying out a piece with the "reduction method" will be useful for future airbrushing projects. The second day will consist of two projects to elevate basic skill sets to the next level. A stencil will be used to transfer the images, but students can apply additional skills that will bring the pieces to a life-like finish. Students will work on two different substrates to provide a variety of project experiences.

Key Points

- » Reinforcing basic skill sets
- » Introducing the use of color
- » Learning elevated special techniques of the "pros"
- » Exploring various image transfer methods
- » Mapping out a project from start to finish
- » Taking an idea from concept to completion
- » Using stencils as a form of image transfer
- » Making a stenciled image look freehand



CORRUGATED CARDBOARD: CRAFTING BOXES & VESSELS FROM AN EVERYDAY MATERIAL WITH JASON SCHNEIDER

DATE: June 6-7
COST: \$550 tuition, \$25 material fee
CLASS SIZE: 16 people

This hands-on workshop explores the surprising creative potential of an everyday material—corrugated cardboard. Participants will learn how to laminate sheets of cardboard to construct sturdy, functional vessels and containers. Through guided exercises, they will experiment with form, layering techniques, and structural design, transforming this lightweight resource into sculptural, utilitarian objects. The class balances precision with playful exploration, making it ideal for artists, designers, and curious makers alike. No prior experience is required—only an openness to new possibilities and a willingness to see cardboard in a completely new light.

Key Points

- » Selection and preparation of corrugated material for your designs
- » Designing surface texture through cardboard orientation
- » Proper glue-up and clamping methods
- » Safe bandsaw and scroll saw machining practices
- » Shaping and sanding
- » Using paint, fillers, and finishes with cardboard



MAKING A CUSTOM LEATHER ROLL WITH GRADY DOUGLASS

DATE: June 6-7
COST: \$550 tuition, \$175 material fee payable to Grady
CLASS SIZE: 12 people



Whether you're a leather crafter or woodworker, or one of the many craftspeople in between, you probably have some precious specialty tools that could benefit from a tool roll! Stamping tools, chisels, carving tools, lathe tools, and multiple craft tools carry well in these leather pouches. Making your own leather tool roll will provide individually sized sleeves to house tools, which will ensure no dings, chips, or dulling occurs. In this two-day class, students will create their own handmade leather tool roll to securely store and transport his or her most special tools! And if time allows, MASW will open up the school's laser to laser your name on your tool roll (or patch), giving it a personal touch.

Key Points

- » Focus will be on chap and split leathers for the body of the tool roll
- » Students will create a template for their own custom-sized tools
- » Marking out pockets and stitch lines
- » Intro to sewing and riveting
- » Cutting strips and creating buckle straps will also be covered



GETTING STARTED WITH EPOXY: CORE TECHNIQUES & APPLICATIONS WITH BRITTNEY CARBONE

DATE: June 6-7
COST: \$550 tuition, \$30 material fee
CLASS SIZE: 16 people

Curious about working with epoxy but not sure where to begin? This weekend workshop is the perfect introduction to the fundamentals of this incredibly versatile medium. Students will learn the core techniques of mixing, pouring, tinting, casting, and inlaying, while gaining hands-on experience in how epoxy behaves and how to use it safely and effectively. Designed for beginners or artists looking to expand their material vocabulary, this course covers both functional and artistic applications, ranging from coatings and castings to creative surface techniques. Participants will leave with a solid foundation, completed projects, and the confidence to start exploring epoxy in their own creative practice.

Key Points

- » Introductory, beginner-friendly; no prior experience needed
- » Learn essential techniques
- » Safety tips and best practices
- » Completed works to take home
- » Exploration of both artistic and practical uses of epoxy



MAKE AN ARTS & CRAFTS MORRIS CHAIR WITH KEVIN BOYLE

DATE: June 8-12
COST: \$1050 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people

An enthusiast of everything Arts & Crafts, Kevin had always wanted to have a Morris chair in his home but didn't care for one with spindles or slats, so he designed his own. This version features a straightforward approach with cleaner lines and subtle details. The design was featured in the July 2012 issue of *WOOD* magazine. The original chair and ottoman were built from cherry, but this would certainly look beautiful in classic quarter sawn white oak. During the week, students will work on mortise and tenon joinery using a combination of machines and hand tools. The large legs will be built using a technique to enhance the grain on all faces and eliminate unsightly glue lines. Kevin will demonstrate the basics of resawing wider stock and show how to make your own bending form to help create the gentle curving arm. By the end of the week, students will have made a chair for their favorite lounging spot.

Key Points

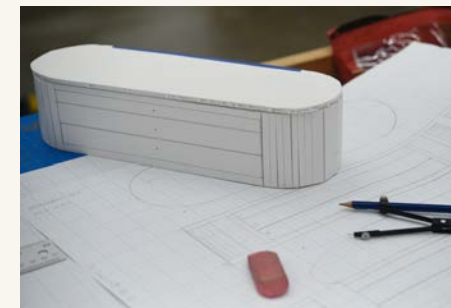
- » Mortise & tenon joinery, including straight and angled
- » Building quadrilinear legs
- » Making basic bending forms
- » Cold form bending
- » Resawing wide stock
- » Arts & Crafts elements
- » Basic chair webbing



the right wood and joinery for the job, and students will discover the secrets of good design—it's not about being an artist but about learning principles like the Hambridge Solution and the Golden Mean. Whatever your level of woodworking expertise or experience, good design is the essential first step to making any kind of furniture.

Key Points

- » Understanding function
- » Ergonomics
- » Basic craftsmanship
- » Wood science
- » Modeling
- » Construction techniques
- » Joinery
- » Design theory and paradigms



UNDERSTANDING DESIGN: THE SECRET FOR BEAUTIFUL WOODWORK WITH GRAHAM BLACKBURN

DATE: June 8-12
COST: \$1050 tuition, \$40 material fee
CLASS SIZE: 16 people

Whenever we make anything, it must do the job it's designed to do AND look good. All woodworkers, regardless of skill, need to know that what they make will work. Furniture should be well-made, look good, and fit nicely into its surroundings. In this weeklong class, Graham covers the whole gamut of design essentials. Students will learn about function, construction, and proportion—the three pillars of design. Graham will discuss how to choose



MAKE A LEATHER DUFFEL BAG WITH GRADY DOUGLASS

DATE: June 8-12
COST: \$1050 tuition, \$325 material fee payable to Grady
CLASS SIZE: 14 people

Have you ever wanted to make an heirloom quality leather piece that acts as a functional piece of art? If so, look no further than this class! Students will spend a week building, from scratch, a handmade leather duffel bag. Grady will take students through a wide array of skills, from adjusting patterns, mounting hardware, LOTS of sewing, and even putting in a zipper! By the end of the week, each student should leave with a handmade carry-on size duffel bag that will serve them for many years to come!

Key Points

- » Learning types of leather and appropriate uses
- » Using various types of leather hand tools: cut, glue, skive, sew
- » Becoming comfortable with a leather sewing machine and sewing a significant amount
- » Mounting rings and buckles by sewing and riveting
- » Sewing in a zipper
- » Leave with a handmade carry-on size duffel bag





THE ART OF TURNED BOXES WITH JASON BREACH

DATE: June 8-12
COST: \$1050 tuition, \$45 material fee
CLASS SIZE: 16 people

Turned wooden boxes are fun and quick to make. They can be made from small offcuts, but as with any project, there are techniques and skills required. The starting point of the course will be the materials, explaining the whys and what's. The first box is a simple box that explains the method through a step-by-step guide covering the lathe and speed. Jason will explain the use of basic tools—how they work, how to hold them, how to present them to cut safely and accurately, and how body position at the lathe can affect the outcome. The process of sharpening and even adapting tools to work more effectively will also be explained. The accurate fitting of the lid to the base of the box can be a challenge. This important requirement is broken down into easy, short stages. Anybody can make a loose-fitting lid, but making an accurate fitting lid takes some effort. Students will learn how to use gouges and refinement tools to quickly and effectively hollow the interior shape. Sanding tips and polishing methods, along with ways to reverse a jam chuck, are all part of a simple turned box, allowing a wide range of techniques to be learned. Over the course of the week, students will accomplish a range of different turned box designs, each with its own challenges. By the end, students will have developed both skill and tool control, allowing them to move beyond a simple round box to the oriental-inspired Pagoda box, one of Jason's signature pieces. This class is open to all skill levels.

Key Points

- » The correct and safe use of a range of basic turning tools
- » The body, tool holding, and position all play a part in the finished shape
- » Making boxes with an accurately fitted lid and base
- » Sanding and polishing, as first impressions count
- » Work holding and the use of jam chucks
- » Building confidence at the lathe



ECLIPSE THE ELLIPSE: DESIGN & MAKE AN OVAL TABLE WITH MICHAEL FORTUNE

DATE: June 8-12
COST: \$1050 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people

Ovals are an intriguing shape, but they can be hard to get the proportions right. In this class, students can make the coffee table in the photo (30" x 46" x 16"H) or make one to their own size requirements. Students can then change the purpose and create an oval end table or hall table, even a dining table. Learn how to lay out and cut ovals by hand, use a shop-made router, or even with a purchased router jig. The smooth arcs on the top are done with a shop-made bandsaw jig. The ebonized base for the coffee table was stack laminated, but there are other base design options available.

Key Points

- » Layout techniques for drawing and making ovals
- » How to set up and use a router to cut the oval and profile the edge detail
- » How to set up the bandsaw, choose the right blade for cutting precise arcs, and how to make the bandsaw jig
- » Machining techniques for making the decorative detail on the table top
- » Learn stack laminating and shaping techniques
- » Method of ebonizing wood with flame or using a shop-made formula for dyeing wood black



BASIC FLAMEWORK & BEYOND WITH BURT MURPHY

DATE: June 8-12
COST: \$1050 tuition, \$125 material fee
CLASS SIZE: 10 people

Discover the fundamentals of working with borosilicate glass in this weeklong introduction to flameworking, designed for both beginners and those looking to refine and enhance their existing skills. Students will learn how to safely use the torch, control heat, and shape molten glass into pendants, marbles, and small sculptural forms. A key focus of the course will be on learning how to blend and work with different colors of glass and understanding how to layer and combine colors to achieve desired effects. Students will also explore how varying the temperature of the torch can enhance these colors, adding depth and richness to their work. Through hands-on practice, everyone will discover the impact of heat control on color vibrancy and how to use this knowledge to create visually striking pieces. Through demonstrations and guided practice, Burt will help students build a strong foundation in shaping, attaching, and coloring techniques. By the end of the course, students will not only have completed several unique glass pieces but will also have a solid understanding of lampworking techniques.

Key Points

- » Torch safety, setup, and best practices
- » Heat control and tool techniques for shaping
- » Creating pendants, marbles, and simple sculptures
- » Adding color, depth, and surface effects
- » Attaching and stretching hot glass with confidence
- » Building a solid foundation for future flameworking



GETTING THE MOST FROM YOUR BANDSAW WITH MICHAEL FORTUNE

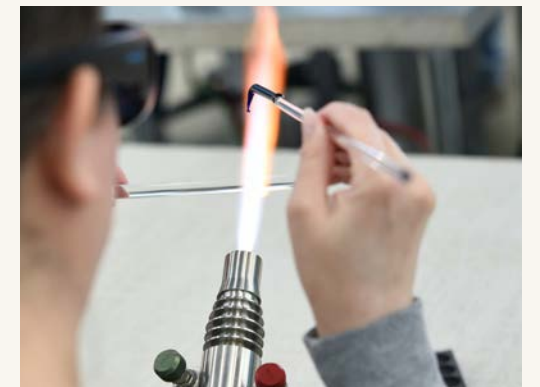
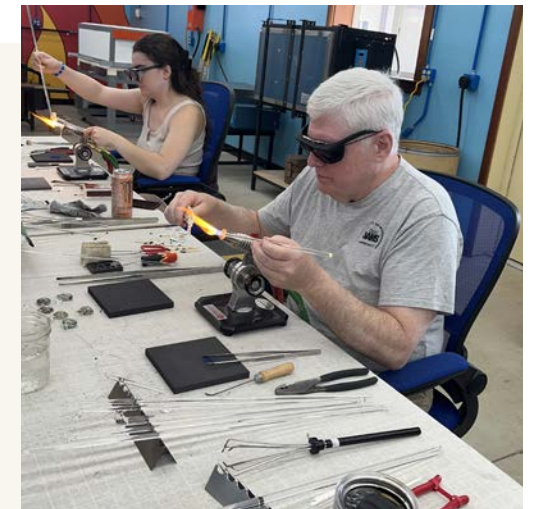
DATE: June 13 (Sat)
COST: \$275 tuition
CLASS SIZE: 30 people

The bandsaw can be one of the most accurate and safe machines in your workshop—provided it is set up and used properly. New or even well-used 12" or 14" bandsaws with only a ½-horsepower motor can be tuned to cut precision joints or resaw flawlessly without purchasing after-market accessories or expensive blades. Installing new tires, selecting and setting blade tension, tracking, cutting curves, and resawing will be covered. A variety of useful jigs designed to be used with the bandsaw will be demonstrated. Illustrations will be provided so you can make your own. Michael operates one of the most diversely equipped workshops

in North America. It includes three industrial table saws, and he can't remember the last time he ripped a piece of wood on the table saw. Instead, he prefers to use the smallest of his bandsaws, a 15" General. "I purchased my small bandsaw in 1974, tracked the blade once with only modest blade tension, installed the factory fence parallel to the miter slot, and have not had to adjust it in over 40 years," boasts Michael. Let the bandsaw master show you how to make this simple machine the most versatile in the shop.

Key Points

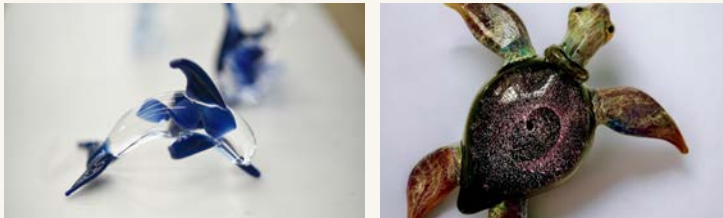
- » Learn how to tune your bandsaw to make perfect cuts
- » Make a variety of jigs to make your bandsaw more productive
- » Learn bandsaw joinery
- » Learn correct resawing techniques
- » Learn to select blades
- » Select a bandsaw in today's market
- » Eliminate blade drift
- » Learn pattern bandsawing



OCEANS FIRE: A BEGINNER'S GUIDE TO FLAMEWORKING SEA LIFE WITH BURT MURPHY

DATE: June 13-14
COST: \$550 tuition, \$55 material fee
CLASS SIZE: 10 people

Dive into the world of ocean-inspired glasswork in this lively weekend workshop. Learn how to sculpt sea turtles, fish, coral, and other marine life while exploring the fundamentals of shaping and joining molten glass. Burt will demonstrate each step and guide students as they create their own ocean treasures. Perfect for beginners or anyone curious about nature-inspired flameworking.



- Key Points
- » Techniques for sculpting turtles, fish, and coral
 - » Pulling, stretching, and layering molten glass
 - » Using heat and gravity for natural forms
 - » Adding color for lifelike ocean effects
 - » Shaping small-scale sculptures with personality
 - » Creating unique sea life projects to take home

HAND THREADED CHASING: SCREW THREADED BOXES WITH JASON BREACH

DATE: June 13-14
COST: \$550 tuition, \$15 material fee
CLASS SIZE: 16 people



It's hard to believe, but it is possible to produce a screw-threaded lidded box using a wood lathe and basic tools, where two components twist together. Hand thread chasing allows box lids or hollow form lids to be screwed onto the connecting base,

but this takes some practice and is a skill that every turner should learn. The starting point will be the choice of materials. Jason will discuss what will and what won't hold a cut thread, how to obtain the best results possible, as well as the tools required—what they do, how to use and hold them, and how to sharpen them. During the weekend, students will make two boxes with threaded joints, allowing time to practice and learn the thread chasing technique, while also using a range of traditional basic turning tools and the skills required to use them. This is a great course to follow Jason's full-week class, as it will add another interesting feature to box making. This class is suitable for those with basic turning tool skills.

- Key Points
- » The correct and safe use of a range of basic turning tools
 - » The body, tool holding, and position all play a part in the finished shape
 - » Using a thread chaser to produce wooden threads
 - » Methods of work to complete the box
 - » Tool control and fingertip adjustment
 - » Sanding and polishing, completed to a professional standard



TUNING & USING HANDTOOLS WITH GRAHAM BLACKBURN

DATE: June 13-14
COST: \$550 tuition, \$15 material fee
CLASS SIZE: 16 people

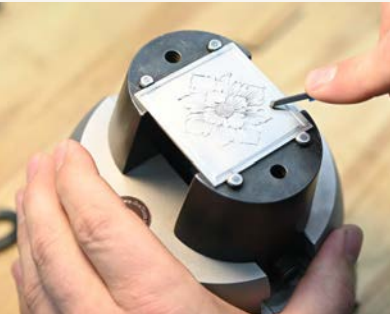
In this class, students will learn what a plane is really intended to do! Graham will demonstrate how to fettle, tune, and sharpen—regardless of whether the plane is made of wood, composite, or metal—old, rusty, new, INEXPENSIVE, or expensive. The course will focus primarily on bench planes (smoothers, jacks, and jointers), but if you have block planes, rabbets, or any specialty planes, Graham will show how to TUNE AND USE THEM. Make sure to bring WHATEVER planes you have.

- Key Points
- » The sole
 - » The body
 - » The mouth
 - » The cutting iron and cap iron
 - » Cutting angles
 - » Sharpening methods
 - » Planing jigs for accuracy

AN INTRODUCTION TO METAL ENGRAVING WITH MICHAEL DUBBER

DATE: June 13-14
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 8 people

This is a preparatory class for the Heirloom Tool class that will feature a Lie-Nielsen plane, or for anyone who wants to learn the basics of decorative metal engraving. Beginners will be guided through the processes of understanding how to design, form, and grind carbide steel gravers for the metals. Students will engrave pre-applied scroll and geometric designs on steel and brass plates. The class will include explanations of the various uses of engraving tools and how they are designed to cut a variety of metals and designs. Adequate time at the engraving bench will prepare students to move on to



more concentrated and gratifying projects. While the workshop is a foundational start for beginning engravers, it is also an opportunity for advanced students to hone their engraving skills in preparation for the following week or more advanced projects. Special engraving projects like copper and nickel silver bracelets and folding knives will be available for class members to choose from.

- Key Points
- » Learn the basics of air-powered hand engraving
 - » Prepare and grind your own metal-cutting gravers
 - » Prepare for an advanced class in hand engraving



A COLLABORATIVE CHARITY: ONE GUITAR IN TWO DAYS WITH JOHN RESSLER

DATE: June 13-14
COST: \$550 donation to the RCMF. John wants students to know that donations of materials or cost of materials will be accepted
CLASS SIZE: 18 people

For more information see page 52

For this class, students will all work together to build one (1) guitar in two days with the purpose of raising funds for the Roger Cliffe Memorial Foundation. No experience is necessary. On Saturday, participants will work together to create all of the parts for the guitar as well as assemble the body. On Sunday, John will demonstrate how to create high-level details that he



typically doesn't have time to do in his acoustic guitar class. These demonstrations will include mitered purflings, bound fingerboards, bound bridges, radial grain rosettes, and abalone shell trim. What doesn't get completed by Sunday afternoon, John will finish at home, then send the guitar out to be professionally finished. The guitar will then be sold, and the proceeds of the class will be donated to the RCMF. If you have never built a guitar but have been curious about what is involved, then this is a great class to satisfy that curiosity. If you are an experienced builder, you'll have an opportunity to use your skills in a way that will allow others to learn this fine craft.

- Key Points
- » Participate in making guitar parts
 - » Learn new, advanced guitar-making techniques
 - » Work together on a meaningful project that will enrich another person's life



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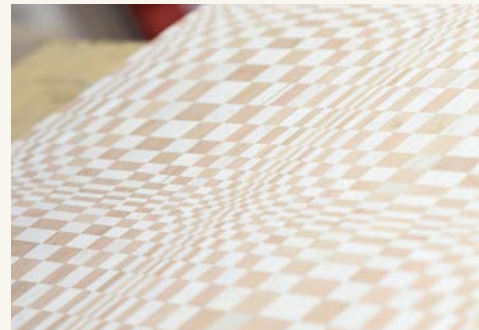
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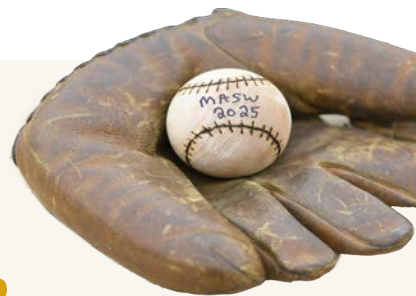
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2026 WORKSHOPS CONTINUED

MAKING A LIVING AS A CRAFTSPERSON WITH MICHAEL FORTUNE

DATE: June 14 (Sun)
COST: \$275 tuition
CLASS SIZE: 30 people

Whether your goal is becoming a self-employed designer/craftsperson or pursuing furniture making as a means of generating extra income, this one-day seminar will be very useful. Where do you start looking for the type of clients that will allow you to develop your own style rather than simply make something they have seen elsewhere—but only cheaper? Simply put, the type of client you want to attract isn't just buying a piece of furniture; they are buying you and your enthusiasm for your vision of what furniture might be. What are the key ingredients to developing a successful, meaningful, and financially viable career? How do I present myself? My design ideas? My portfolio? Michael will explain the importance of the personal attributes and the variety of skills you'll need to develop to succeed right from the beginning. If your future includes developing a career as a designer or craftsperson, then Michael will help you develop strategies for survival leading to prosperity.

Key Points

- » Defining your strengths
- » Interaction with your clients
- » How to attract the best clients
- » Marketing in a tough economy
- » Starting your own business
- » Setting up a working shop



JOINERY WITH MARC ADAMS

DATE: March 30-April 3
June 15-19
October 26-30
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 20 people

(see description on page 54)



BUILD & LEARN HOW TO USE A ONE-OF-A-KIND PRIMITIVE COMPOSITE BOW & ARROW WITH DAVID MEAD

DATE: June 15-19
COST: \$1050 tuition, \$100 material fee payable to David
CLASS SIZE: 14 people

This course is for anyone wanting to learn the art of making one of the most complex ancient bow designs in history: the Composite Bow. This complex design has been simplified by David in such a way that students of all skill levels can take part in learning the craft. There is no bow-making class anywhere that compares because this composite bow is composed of five parts using three different materials, all working in unison. Students will learn how to make a composite bow from raw materials. Ample class time will be dedicated to presentation and discussion on how to effectively use and care for the student's new hand-crafted archery equipment. No experience is needed, and everyone will come away with a deep understanding of how our ancestors used bows and arrows to defend and feed themselves. Students will gain a full experience of what it's like to craft, then tune within their human abilities, a new composite bow as it becomes an extension of their body. Sinew

backing will also be demonstrated during the week. David is fast-paced and organic in his style, but detailed and structured, allowing plenty of time to ensure students have a complete understanding of the task at hand.

Key Points

- » Build a composite bow from raw materials
- » Make arrows from natural materials
- » Learn tried-and-true methods of bow making
- » Practice instinctive ("natural archery")
- » Learn tricks that make David's method unique and organic
- » Build a unique bow that will get students addicted to archery
- » Sinew backing





ENGRAVING YOUR OWN HEIRLOOM HANDPLANE WITH MICHAEL DUBBER

DATE: June 15-19
COST: \$1050 tuition, \$175 material fee includes a Lie-Nielsen Low Angle Block Plane

CLASS SIZE: 8 people

This class is designed for hand engravers who have had previous engraving instruction at the Marc Adams School or have attended the weekend Introduction to Metal Engraving class the weekend before. Students will engrave a Lie-Nielsen 102 low-angle block plane. Michael will have a variety of pre-inked and transferable engraving patterns from which class members can choose for their projects. Patterns will be developed on a steel plate before application to the plane. These tools are destined to be the most beautiful tools in your woodshop inventory and will be collected and cherished for generations by your family members. Students with some experience will also benefit from the weekend workshop, using it to refresh their skills, practice with the in-house equipment, and prepare for the week ahead. Special engraving material and projects will be available for practice at no additional cost.



Key Points

- » Hand engrave two premium woodworking tools with air-powered GRS engraving equipment
- » Create the most beautiful tools in your woodshop
- » Sharpen special gravers for hand engraving on bronze and steel tools
- » Understand how to hand

engrave scrolls and letters on curved and complicated metal surfaces

- » Use the engraving skills acquired during this class to engrave other hand-working tools and cabinetry hardware



A WOMEN'S WOODTURNING RETREAT WITH JENNIFER SHIRLEY

DATE: June 15-19
COST: \$1050 tuition, \$55 material fee payable to Jennifer

CLASS SIZE: 16 people

Need a getaway? Need a jump start to your creativity? Just looking for a fun time with like-minded women? Spend a week making neat stuff on the lathe and sharing creative ideas, techniques, and lots of laughs with just women! No matter if you've never stood at a lathe or are a seasoned woodturner, all skill levels are welcome to share in the camaraderie. Jennifer will have a different project every day, suitable for everybody. Participants can doodle on their projects with woodburners, make textures with rotary burs, and add color with stencils and acrylic paint. Students will make a hammered copper lidded box, small delightful bowls, an acorn box, maybe some UV acrylic resin, and lots more! Jennifer will go over safety, sharpening, and share her 26 years of woodturning with you. Don't miss this unique opportunity for creative growth and a ton of fun!

Key Points

- » Safety at the lathe
- » Tool selection
- » Tool sharpening
- » Wood selection
- » For beginners: one-on-one attention
- » Projects suitable for beginners or seasoned turners
- » Embellishing projects
- » Soldering copper



NEEDLE FELTING FOUNDATIONS & BEYOND WITH TERESA PERLEBERG

DATE: June 15-19
COST: \$1050 tuition, \$330 material fee

CLASS SIZE: 14 people

Needle felting is the art of sculpting wool with a barbed needle to create three-dimensional forms. In this weeklong class, Teresa Perleberg will guide students step-by-step through the process of turning natural wool into finished sculptures. Beginning with simple projects, participants will build skills each day, moving toward more advanced techniques and completed pieces by the end of the week. Teresa raises her own flock of sheep in North Dakota, and the wool used in this class comes directly from her animals, connecting students to the fiber from farm to finished sculpture. Her teaching style is known for being supportive, patient, and encouraging—making the learning process enjoyable for absolute beginners and experienced felters alike. Students will discover how to create sturdy, solid sculptures that hold their shape, bring personality to each piece, use the right needles at the right time, apply shortcuts that save effort, and refine projects to a smooth, finished look. By completing several projects throughout the week, participants will gain both confidence and practical techniques to carry forward in their own felting practice.

Key Points

- » Introduction to tools, materials, and techniques of needle felting
- » Building solid, durable sculptures that keep their shape
- » Adding personality and detail to projects

- » Needle selection and use at different stages
- » Shortcuts and finishing methods for smooth results
- » Supportive, step-by-step instruction for all skill levels



MUSEUM QUALITY VENEERED BOXES: PRODUCTION MODE WITH STEVEN PARKER

DATE: June 15-21 (7 day)
COST: \$1470 tuition, \$700 material fee, includes high quality walnut, hardware, core board and lining material payable to Steven

CLASS SIZE: 16 people

In this comprehensive workshop, tailored specifically for high-yield and high-end small shop box production, Steven will equip students with the skills and knowledge to design and create their own exquisite, museum-grade veneered box. Learning from the esteemed master box maker, Steven Parker of SA Parker Fine Furniture & Box Maker, participants will be immersed in a curated process that spans the selection of primary and secondary woods, mastering construction techniques, achieving the perfect finish, and determining the appropriate lining for the box, whether it be a humidior, jewelry holder, stationery container, or presentation box. During the week Steven will offer a dedicated session on box design, construction, trays, compartments, and other features, as well as lining the museum-grade box, whether it be with ultra-soft suede for jewelry/stationery boxes or Spanish cedar for humidors. This class will help students begin their journey toward crafting boxes that are not just containers but works of art.

Key Points

- » Focus on small shops
- » Wood box making skills
- » Tools and machinery for box making
- » Construction techniques and problem solving
- » Dimensioning, design, and sizing
- » Veneering skills tailored to box making
- » Trays and compartments



BUILDING YOUR OWN FORGE WITH MATTHEW PARKINSON

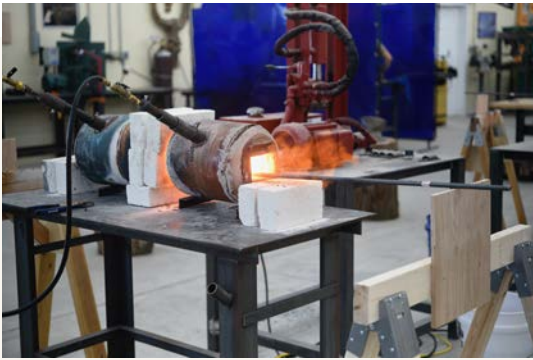
DATE: June 20-21
COST: \$550 tuition, \$440 material fee
CLASS SIZE: 14 people

In this two-day class students will learn the principles of building an efficient gas forge and burner. Using an upcycled discarded Freon tank for the shell, students will build an efficient forge capable of forge welding. This unit will include an efficient venturi-style burner to run off propane. The forge shell will be lined and insulated with a mounting

point for the burner. Students will learn the principles of design that govern building the burners as well as the forge itself. By the end of the weekend, students can expect to take home a forge that can be used for blacksmithing, bladesmithing, heat treating, or as a foundry for small-scale casting.

Key Points

- » Design of venturi burners
- » Propane forge design
- » Build your own and learn how to maintain it!
- » Basic fabrication techniques
- » Gas forge safety



GETTING THE MOST FROM YOUR SCROLL SAW WITH MARC BERNER

DATE: June 20-21
COST: \$550 tuition, \$35 material fee
CLASS SIZE: 16 people

The scroll saw is the most overlooked and underrated tool in the shop. Probably more Americans make their living with this one tool than any other single-purpose woodworking tool in the shop. The scroll saw is typically used for craft-related items and is safe enough for almost any age. It can cut wood, veneer, metal, plastic, paper, solid surface material, leather, rubber, stone, and composite materials. In this two-day workshop, Marc will discuss the types of saws available today and their features, how to tune them up, how to make jigs and fixtures, and what accessories work best. Blade selection will be covered in detail. Demonstrations will include puzzles, shadow boxes, baskets, three-dimensional work, clocks, small intarsia projects, name and sign boards, and much more. With Marc as the instructor, you can bet this class will be loads of fun.

Key Points

- » Cut with every type of scroll saw blade
- » Practice basic and advanced cutting techniques
- » Learn how to cut a variety of materials including plastic, bone, and non-ferrous metals
- » Make a shadow box, scroll saw box, 3D animal, and puzzles
- » Make craft items that appeal to everyone
- » Understand inlay techniques
- » How to price projects you might want to sell



SPOT REPAIR & TOUCH-UP WITH TIM PURO

DATE: June 20-21
COST: \$550 tuition, \$75 material fee
CLASS SIZE: 14 people

"How did you fix the dog chew damage? You can hardly tell where it was!" That's the kind of reaction skilled furniture repair artists hear all the time. While their results may look magical, the techniques are proven, learnable, and grounded in the right products and methods. In this hands-on two-day workshop, furniture restoration expert Tim Puro shares over 24 years of experience in touch-up and spot repair. Using professional-grade products and sample panels provided by the school, students will learn how to transform damaged pieces into seamless repairs that blend perfectly with the original finish. Participants are welcome to bring small pieces from home to work on. While completed repairs can't be guaranteed in class, Tim will guide students through a personalized treatment plan for their piece. Learn the skills of a professional repair artist—and make furniture damage disappear!

Key Points

- » Source and select professional touch-up and repair products
- » Apply color theory and color-matching techniques
- » Repair pet damage, crushed corners, and holes, then finish to match the original surface
- » Fill and disguise dings, dents, and scratches
- » Clean and overcoat worn tabletops to revive dull finishes
- » Explore opportunities for turning touch-up and repair into a business



GERMAN RING TURNING WITH SIMON BEGG

DATE: June 20-21
COST: \$550 tuition, \$30 material fee
CLASS SIZE: 16 people

German ring turning is a unique process that was designed for toy making 200 years ago. Simon has brought it back with a modern twist for sculptural pieces. He fell down this rabbit hole when looking to challenge himself with learning better tool control. In this class, tool control will be the main focus, as it will be a challenge. Students will start with a detailed run-through on the process of planing a complex project. This will cover limitations of the tools and chucks, as well as limitations in design. Simon will discuss how to navigate these issues through problem solving in design. Most of the work during the weekend will be on the lathe, where the focus will be on accurate cuts with a focus on good technique. For Simon, being able to make a piece like the German ring turning greatly helped his accuracy and intent with all his other turning. The goal is to increase the skill level for each student and, hopefully, produce some pieces that are beyond their expectations.

Key Points

- » Tool control
- » Turning accurately
- » Design process
- » Planing detailed projects
- » Tool selection



CHAINSAW TECHNIQUES: CUTTING BOWL BLANKS FROM A LOG WITH CLAY FOSTER

DATE: June 20-21
COST: \$550 tuition
CLASS SIZE: 12 people

One of the joys of green wood turning is the direct involvement with the tree itself. It thrills the soul to be there when the two sawn log halves fall open, and you are the first person to have ever seen the inside of that tree. This seminar with Clay Foster will take students through the process of starting with a log and ending up with a bowl. The day will begin with a discussion of wood properties and how they affect the way to cut up a log, safe chainsawing to produce a rough bowl blank, and safe bandsawing of the rough blank to get a bowl blank ready for the lathe. Clay will then proceed to discuss the process of turning a roughed-out bowl, how to dry it, and how to put a dried rough bowl back on the lathe for final turning. The workshop will finish with basic chainsaw maintenance and chain sharpening. Participants won't need to bring a chainsaw, but do bring a notebook and camera to help remember it all.

Key Points

- » Chainsaw safety
- » Chainsaw maintenance and sharpening
- » Deciding how to cut a log, including how to cut a crotch
- » Cutting a rough turning blank from a log
- » Bandsawing a rough blank for turning
- » Roughing out a bowl on the lathe
- » Drying a rough bowl
- » Putting a dried rough bowl back on the lathe



FUNDAMENTALS OF MAKING SMALL DECORATIVE BOXES WITH JERRY C. FORSHEE

DATE: June 22-26
COST: \$1050 tuition, \$100 material fee payable to Jerry C.
CLASS SIZE: 16 people



Many woodworkers find it difficult to discard small leftover parts and cut-offs. Some might call these pieces “scraps,” but to box makers these are the stock from which treasured keepsakes are made. This class will introduce many of the basics of making small decorative boxes. For the first several projects, students will all be using the same box design as they learn many of the basic box-making techniques. Each of these designs will have some variations that students can choose from to customize their boxes. Following the first few days of design and construction basics, students will be able to start designing and making boxes of their own unique design. Additional techniques and processes will gradually be introduced and demonstrated. Students may incorporate these into their own designs throughout the rest of the week. Several samples of the classical design proportions will be displayed, and students will be shown how to calculate specific box sizes using these proportions: Golden Rectangle, Double Cube, Root of Two, and 1:2:3. Students are encouraged to bring some of their own wood (domestic woods only) that can be used when making boxes of their design. Some of the techniques to be demonstrated and used by students will include lift-off lids, hinged lids, mitered corners, finger-joint corners, three-corner grain match, floating panel tops and bottoms, story sticks, and corner treatments such as miter keys, dowels, rods, and hidden splines. Various jigs and fixtures will be used in the process of making small decorative boxes. As each jig or fixture is introduced and used, it will be explained and demonstrated.

Key Points

- » Learn how to turn shop cut-offs into beautiful small decorative boxes
- » Learn to design and construct boxes of your own design
- » Master techniques specialized for box making
- » Learn to use specialized box-making jigs and fixtures
- » Make boxes that can be holiday decorations or given as gifts
- » Work in a safe and nurturing environment with the MASW staff
- » Learn the best in-shop practices for safe use of shop machines
- » Learn about Jerry's 25 Golden Rules of Woodworking



RELIEF CARVING FOR ABSOLUTELY EVERYONE WITH RAYMOND KINMAN

DATE: June 22-26
COST: \$1050 tuition, \$50 material fee
CLASS SIZE: 12 people

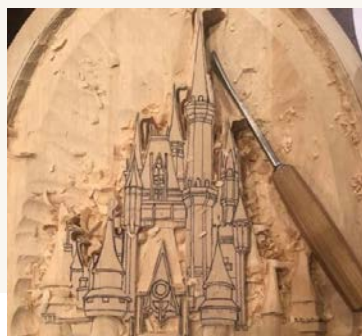


Time to take the mystery out of relief woodcarving. Separate the myth from the facts. Ray gets it! He was a beginner once too. He knows for someone who's never done it, woodcarving looks like magic—or that you must be born with some kind of “talent” to learn to carve. But carving is more about understanding that if you can trace a line, like a coloring book, you can learn to carve. Students won't need to be an artist or know how to draw;

they just need curiosity and a few good hacks. Students will use both hand and power tools to explore relief carving in a relaxed, low-pressure environment. By following Ray's simple “six lessons recipe,” participants will create one or more experimental pieces to warm up, then move on to a small front porch sign (or two). This is a playground, not a performance. In Ray's class, students won't get penalized for mistakes; they are to be expected. In fact, students will lean into them, because mistakes aren't wrong—they are steps in learning a skill. And yes, Ray will show you exactly how to fix them. If you get stuck, he'll be right there beside you, helping to work through it. We're not building cabinets, we're building confidence. Toss the tape measure and learn how to see, not overthink. By week's end, students will leave with the skills to carve, the courage to keep going, and a piece of work they can point to and say, “I can't believe I actually made that.”

Key Points

- » Practice carving techniques using both hand and power tools. No experience needed
- » Learn to choose the right wood for the right job
- » Avoid fighting the grain
- » Learn about tool selection—what you need and what you don't
- » Explore simple layout methods, tracing tricks, and how to come up with your own ideas
- » Cover the basics of visual design: spacing, balance, depth, and rhythm



CREATING EXCEPTIONAL FURNITURE: LEARNING TO CONNECT THE DOTS WITH STEPHEN PROCTOR

DATE: June 22-26
COST: \$1050 tuition, \$70 material fee payable to Stephen
CLASS SIZE: 18 people



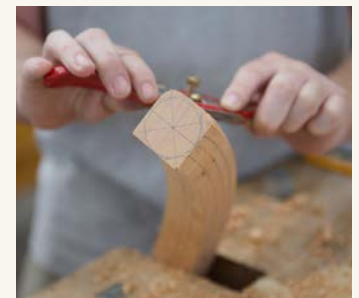
Woodworkers require the ability to create true and elegant curves, both simple and compound. These may be for the use of legs or for shaping an edge. Beginning with simple exercises, this class will explore the process required to arrive at shapes, forms, and sections in a controlled and non-intuitive manner. Students will begin with the application of a few straight lines to achieve compound curves, shapes, and curls. Grinders, rasps, spoke-shaves, planes, and scrapers will be demonstrated to show how each may be used to achieve the utmost accuracy and create the truest of forms. Through a series of more complex exercises, the class will explore many varied shapes. These may include transi-

tions from fat to thin, round to square, spirals, twists, and even animalistic forms. All the sample pieces and the thought process of connecting the dots will provide a design source for future projects. Stephen has taught this class for over a decade, and if you want to learn how to create motion without steam, heat, or glue, then this is the class that will take your work to a completely different place.

Key Points

- » Learn to shape wood with a spokeshave
- » Learn how to draw complex lines and then connect them
- » Develop compound shapes

- » Tool control
- » Use rasps and planes to create curved surfaces
- » Give your work continuity



SURFACE VOYAGES: COLORFUL POWDER COAT TECHNIQUES FOR METALWORK WITH LARITZA JANIGA GARCIA

DATE: June 22-26
COST: \$1050 tuition, \$50 material fee
CLASS SIZE: 16 people



Ready to add bold, durable color to your metalwork? This hands-on workshop introduces powder coating as a vibrant surface finishing technique for jewelry components and metal objects. Unlike paint, powder coat is a finely ground pigment that's electrostatically charged, applied to metal, and then heat-cured to create a smooth, resilient finish. It's an accessible, non-toxic process that opens exciting possibilities for color, pattern, and layered design. Throughout the week, students will learn how to apply powder coating to flat and dimensional forms using stencils, masking, and gradient layering. Janiga will discuss cold connections like rivets and wire joins and use embossing, piercing, and hydraulic die forming to shape dynamic elements. Additional techniques such as rolling mill textures, PrismaColor detailing, and surface distressing will push one's work even further. Daily creative prompts like color challenges and collaborative swaps encourage exploration and help generate a playful library of samples and components. Whether you're new to metal or looking to expand your color vocabulary, this workshop is a space for experimentation and skill-building. Students will leave with a range of test pieces, finished or in-progress jewelry forms, and a deeper understanding of how surface and color can shape personal meaning in their work. No prior metals experience is required. Just bring your curiosity, creativity, and a pile of metal parts ready for color. Open to all skill levels.

Key Points

- » Powder coating setup and safety
- » Layering color with masks and gradients
- » Forming with dies and hydraulic press
- » Rivets and wire connections
- » Building a sample library





BOWLS & PLATTERS WITH SIMON BEGG

DATE: June 22-26
COST: \$1050 tuition, \$45 material fee
CLASS SIZE: 16 people

For most people, bowl turning is the most fascinating direction when starting out turning. There is a lot of freedom in form, you get to make big shavings, you can finish a project within a day, and it's a lot of fun. In Simon's class, students will start with some simple bowls to get a feel for the tools and materials. Technique is the key focus as it will make all future bowls easier. With the technique and tool selection falling in place, participants will look at different designs and shapes, navigating the differences in the process to get the desired results. Platters use the same techniques; however, design-wise, they open other doors for creativity. As students progress through the week, Simon will challenge the group with thin-walled bowls and square-rimmed bowls. This might sound intimidating; however, as your skills build throughout the week, confidence will also grow.

Key Points

- » Bowl turning techniques
- » Mastering the push cut and the bevel
- » Design and form
- » Making the most of the materials
- » Turned details and textures
- » Thin-walled bowls
- » Square bowls



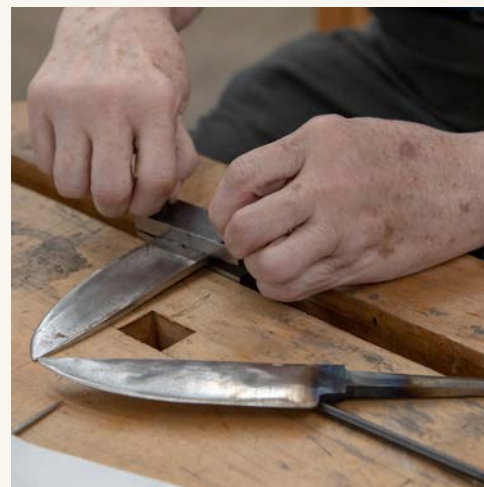
MAKING A DAMASCUS CHEF KNIFE WITH MATTHEW PARKINSON

DATE: June 22-26
COST: \$1050 tuition, \$185 material fee
CLASS SIZE: 12 people

The culinary knife is the most used knife in any home. These iconic knives help us create meals for family and loved ones. Well-made kitchen knives last a lifetime, and this class will give students the opportunity to create one of their very own. Damascus steel is a technique of forge welding two steels and manipulating them to form patterns. This ancient technique harkens back to the earliest swords and knives. An art form of its own, this enigmatic material is showcased perfectly in culinary knives. In this weeklong class, students will first make their own Damascus steel blanks, then make chef knife blades from their material. Students will make wooden-handled, hidden-tang chef's knives with a metal bolster. All aspects of bladesmithing will be covered, from forge welding and pattern development to blade shaping, followed by heat treating, grinding, polishing, fitting the wooden handles and bolster, and finally sharpening—with very special attention given to the design and geometry of this kind of knife. This class is intended as an introductory class, but some forging experience is very helpful. Students should expect to have one or more blades finished at the end of class.

Key Points

- » Basic hammer control and forging techniques
- » Design and construction methods of kitchen knives
- » Forge welding Damascus steel
- » Pattern development in Damascus steel
- » Polishing and etching techniques for Damascus steel
- » Basic heat treating and metallurgy of steel
- » The science and geometry of kitchen knives
- » Hand sharpening techniques



VENEERING TECHNIQUES & PROCESSES WITH ADRIAN FERRAZZUTTI

DATE: July 6-10
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 16 people

Veneering is a wonderful way to make patterns and designs, adding a decorative touch to any project. Adrian will start the week off by demonstrating various ways veneer can be cut to create geometric patterns called parquetry. Students will learn the process and technique of hand-cutting veneer to create a variety of grain-matching patterns such as book match, slip match, and radial matches. Adrian will also show techniques for what he calls "Power Veneering," in which packs of veneer are cut using various machines. The goal is to have students try as many cutting techniques as possible throughout the week. Once students have practiced cutting and arranging veneers, they will make several practice boards that can later be made into small tabletops, trays, or Lazy Susans. Discussions will include selecting veneer and what to look for, practical aesthetics of design regarding different ways to match grains, precision hand plane work, making patterns with seamless joints, applying inlays, friezes, and edging, as well as cold pressing techniques, surfacing, and finishing. This class will be a balanced combination of hand tool and machine techniques with some machining of panels to size, inlays, and solid wood edging.

Key Points

- » Handling veneer and dealing with its thin nature
- » Basic to advanced principles of veneering and grain matching
- » Creating 4-way and 12-way veneer patterns
- » Parquetry designs: checkerboards, Louis cubes, and herringbone
- » Hand plane skills to shoot seamless edge joints
- » Vacuum and mechanical cold pressing techniques
- » Machining and applying inlay
- » Applying hardwood edging and waterfall edging
- » Basic finishing for veneered surfaces



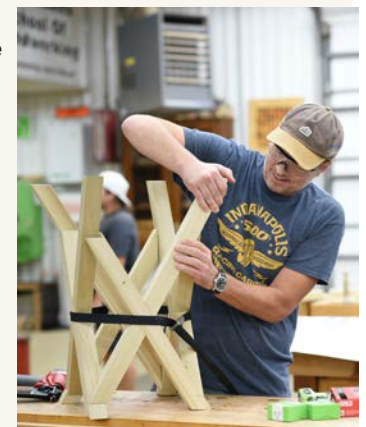
A STEREOTOMICAL HIGH TOP PATIO TABLE WITH PATRICK MOORE

DATE: July 6-10
COST: \$1050 tuition, \$125 material fee
CLASS SIZE: 16 people

In this hands-on workshop, participants will construct a high-top patio table inspired by the German National Carpentry Team's innovative design. The project features a self-supporting X-brace structure built using practical stereotomy (Schiftung), the traditional full-scale layout method that ensures precise angles, accurate lengths, and flawless joinery. Through this process, students will not only gain confidence in layout and cutting techniques but also experience the elegance of traditional German carpentry methods. The table's striking design is defined by a repetitive "Mandala" geometry, creating a symmetrical pattern that is both visually captivating and structurally efficient. Each element interlocks seamlessly with the others, forming a cohesive structure where aesthetics and functionality are in perfect balance. By combining Schiftung with this geometric approach, participants will refine their technical skills, explore traditional design principles, and leave with a stable, modern table rooted in centuries-old craft tradition.

Key Points

- » Apply practical stereotomy (Schiftung) for full-size design layout
- » Create a unique, functional high-top patio table
- » Master accurate angle and length calculation techniques
- » Build a self-supporting X-brace table
- » Learn advanced layout and construction methods
- » Gain hands-on experience with reciprocal design principles



MASTERING THE “TERRIBLE” SKEW CHISEL WITH ALAN LACER

DATE: July 6-10
COST: \$1050 tuition, \$45 material fee
CLASS SIZE: 16 people



The skew chisel is the MOST challenging tool for woodturning. Many turners avoid using the skew due to its ability to quickly spoil work if presented wrongly. In this exceptional class, Alan will challenge you to use only one tool all week: the skew chisel. After learning to produce “scary sharp” edges, Alan will take you through at least ten different cuts with this versatile tool. Following that, the class will begin to make a variety of items that reinforce the different cuts. These projects will include at least six of the following items: tool handle, eggs, door stop, spinning top, stick pen, short table leg, off-set leg, and finial. This workshop has always sold out in past years and will undoubtedly fill up quickly again this year—so make sure you sign up early. Class motto: NOLI TIMERE, *Latin for do not be afraid*.

- Key Points
- » Comparing various grinds or profiles
 - » Preparing exceptionally sharp edges
 - » Preparing the lathe for skew work
 - » Reducing or eliminating fear of the skew
 - » Ten different cuts with the skew
 - » Making a variety of projects only using a skew
 - » Working thin diameters with the skew
 - » Solving the problems of dig-ins and run-backs
 - » Turning difficult wood with chipping grain
 - » Where NOT to use the skew chisel



BUILDING A CRAFTSMAN STYLE ROCKING CHAIR WITH FRANK STRAZZA

DATE: July 6-12 (7 day)
COST: \$1470 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 14 people



Building a rocking chair is a great achievement for woodworkers, and this chair is both beautiful in its simple lines and comfortable. It's a chair someone will want to sit in every day and one that can be passed down to family members. Frank draws on his nearly 30 years of experience working with hand tools and power tools to help students build this chair, all the while teaching valuable woodworking techniques that can be used throughout other areas of woodworking. The skills that Frank teaches will enable students to build a set of dining room chairs. This six-day class will take participants step-by-step through the process of handcrafting their own Craftsman-style rocking chair. Each part of the process is broken down into small, manageable steps so that students can concentrate on mastering one task at a time before moving on to the next. The entire chair is constructed with mortise and tenon joinery. Frank will demonstrate how to cut and chop mortise and tenons both by hand and with machines. Students will be taught how to utilize a spokeshave to fair curves, as well as how to surface prep the work with planes and scrapers. As a bonus, class members will even learn some basic upholstery as they choose between leather or fabric for the seat cushion.

- Key Points
- » Cutting and fitting mortise and tenon joints by hand and machine; working with angled joinery and curved parts
 - » Joinery choices
 - » Crafting for strength and durability
 - » Working with hand tools such as chisels, saws, planes, spokeshaves, and scrapers
 - » Seat upholstery



AN INTRODUCTION TO TURNING LIDDED BOXES WITH ALAN LACER

DATE: July 11-12
COST: \$550 tuition, \$50 material fee
CLASS SIZE: 16 people



This is a strong foundational class for pursuing this broad and deep aspect of woodturning. With many examples to examine, Alan will take students through those critical aspects of wood selection, chucking methods, tool techniques, detailing, different joint options, finishes, and tips on good design. The emphasis will be on end-grain boxes, with comments on the alternative face-grain approach. As end-grain hollowing presents several challenges, Alan will cover precise methods for clean cutting of such grain.

- Key Points
- » Wood selection and grain orientation
 - » Methods of chucking
 - » Tool selection and techniques for each tool
 - » Hollowing techniques
 - » Joint options (snap, suction, loose, threaded, locking)
 - » Finishing options
 - » Thoughts on good design



BUILDING A RECIPROCAL (MANDALA) ROOF USING STEREOTOMY WITH PATRICK MOORE

DATE: July 11-12
COST: \$550 tuition, \$50 material fee
CLASS SIZE: 16 people

Bring geometry, timbercraft, and a little structural magic together over one concentrated weekend. In this two-day hands-on course, each participant will design, draw, and build their own scaled reciprocal (Mandala) roof model. Using practical stereotomy, students will solve the entire layout on paper, drawing a scaled plan that dictates every rafter length, angle, and bearing, then translate that drawing into accurate cutting, joinery, and assembly. By the end of day two, participants will have a finished model, the drawings and templates to repeat the work, and the confidence to scale the idea up. Students should have basic competence with hand and drafting tools.

- Key Points
- » How reciprocal (Mandala) frames work structurally and visually
 - » Practical stereotomy for roof layout: drawing a scaled plan to determine rafter lengths, bearing faces, and angles
 - » Step-by-step layout methods that remove guesswork
 - » Use the drawing as your working jig
 - » Precise joinery techniques so each rafter seats cleanly on the previous one
 - » Each participant builds and takes home their own model
 - » How to interpret and adapt a scaled model's geometry for full-size construction

WELDING MADE SIMPLE: LEARN TO WELD IN ONE WEEKEND WITH THE MCFIE'S

DATE: July 11-12
COST: \$550 tuition, \$150 material fee payable to Ben
CLASS SIZE: 14 people

Learning to weld on your own can be a frustrating and confusing process—so many questions with few clear answers. What welder should you start with? What amperage is right? Should you use solid core or flux core wire? Is a bad weld caused by technique or machine settings? Without guidance, it's easy to get discouraged. This weekend workshop removes the guesswork. In Welding Made Simple, students will learn how to set up equipment correctly, choose the right materials, and understand the variables that make or break a clean weld. Through live demonstrations and plenty of hands-on practice, participants will gain the confidence to adjust their welder, troubleshoot problems, and lay down welds they can be proud of. Whether you're starting from scratch or looking to sharpen your skills, this class will give you the tools and understanding you wish you'd had years ago.

- Key Points
- » Understand welding like never before
 - » How to set up a welding machine to get great welds
 - » Demonstrations of good welding technique
 - » Hands-on welding time with feedback
 - » Welding different types of materials and joints
 - » After this class, you will be proud of how good your welds look



MAKE THE PERFECT ROUTER TABLE WITH BRIAN BYRNE

DATE: July 11-12
COST: \$550 tuition, \$85 material fee
CLASS SIZE: 16 people

Here it is! The router table you have all seen and probably used, and definitely the one you've always needed. In this two-day class, students will build the very router table that is used every day at MASW, with solid construction proven to withstand years of use and abuse. This router table, along with its fence, will allow you to get more use from the most versatile power tool in your shop—the router. Each student will be able to custom build their table to fit the size of their router and shop! Brian will review what makes a good router table and the advantages of a table over handheld routing, as well as demonstrations on the safety and accuracy that can be achieved with a router table. This table can be constructed in full or in components for easy transportation to your shop for final assembly.

Key Points

- » Importance of accuracy in construction methods
- » Custom fitting router plates/lifts
- » Why you need different fences for different jobs
- » Hold downs, push sticks, and accessories



MAKE A GENTLEMAN OR LADY VALET BOX IN THE PEKOVICH STYLE WITH MICHAEL PEKOVICH

DATE: July 13-17
COST: \$1050 tuition, \$75 interior parts and hardware payable to Michael. A cut list will be sent so students can BYOW
CLASS SIZE: 16 people

From precious pieces to everyday items, this valet can help organize valuables in an elegant way. The dovetailed case features wrapped-cord handles and a frame-and-panel lid. The interior is outfitted with mitered lift-out trays and a ring holder. This useful chest offers a variety of woodworking challenges in a small project. Students can put the skills they learn in this class to use on any number of other projects as well. The class will cover tips for fast, accurate dovetails when building the case. Mitered trays are a powerful solution when dividing a space for contents. Participants will learn how to fine-tune the fit of a frame-and-panel lid and cut perfect hinge mortises.

Key Points

- » Learn a fast, accurate way to cut dovetails
- » Break up space with mitered trays
- » Create perfect miters at the table saw
- » Build and fit a frame-and-panel lid
- » Create hand-wound hemp cord handles
- » Learn how subtle details can enliven a design



FINE DETAILED BOXES WITH RESAWN VENEERS WITH ADRIAN FERRAZZUTTI

DATE: July 13-17
COST: \$1050 tuition, \$75 material fee for the box (does not include box hardware)
CLASS SIZE: 16 people

The small box is an ideal project to introduce intricate veneer work while developing fine box-making techniques. Students will build a small box using a veneered pattern of their own design that seamlessly wraps down and around the sides of the box. Using both class demonstrations as well as individual consultation, Adrian will assist students through the entire process from design to finish using a combination of hand tools and machine work. He will start the week off with a discussion of the practical aesthetics of box design and will provide an overview of techniques, including selection and preparation of stock, joinery, precision milling of multiple parts, assembly, sanding, and finishing.

Key Points

- » Handling of commercial and shop-sawn veneers
- » Basic principles of veneering and grain matching
- » Vacuum and mechanical pressing techniques
- » Joinery suitable for plywood
- » Machining and applying hardwood edging
- » Installing hinges and locks
- » Basic finishing for veneered surfaces



CARVING WITH A CLASSICAL FLAIR WITH ALEXANDER GRABOVETSKIY

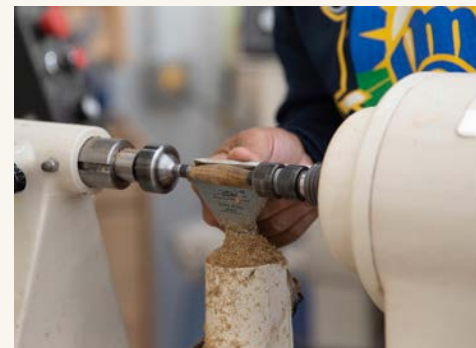
DATE: July 13-17
COST: \$1050 tuition, \$35 material fee
CLASS SIZE: 16 people

Carving with Classical Style is a class open to everyone—whether you're a total beginner or you've been carving for years. If you're new and want to try it out, or if you're an experienced "MASTER" and looking to improve your skills, this course will help you gain a level up. The week will begin with hands-on carving, where Alexander will teach students how to use the tools by hand with a focus on classic methods that have worked for ages. During the week, Alexander will demonstrate how to sharpen your tools, which he calls "sharpening on steroids," a method he uses every day to get super sharp tools—something beginners and Masters will love. Alexander says, "You don't want to struggle with a dull chisel unless you want to." Discussions will include picking the right tools, handling tricky wood texture, and clamping your work safely without damaging it. By the end of the week, students will have carved a very fancy project, no matter their starting level. Alexander will show how to tackle carving projects in a way that's smart, safe, and—most of all—fun. When you show your finished piece to your family and friends, they'll be very proud of you. You'll get to say, "Yeah, I made that."



Key Points

- » Classical design development for carving—the ancient art of design
- » How to think in 3D before you carve—the art of composition
- » How to properly use wood carving tools for safety and efficiency
- » How to work with wood grain issues
- » How to carve a classical design applicable to any type of woodcarving (furniture, ornamental, architectural)
- » How to sharpen wood carving tools fast and efficiently
- » Tips and tricks on how to get the most out of your carvings



PEN MAKING FOR EVERYONE: CREATING A FINE WRITING INSTRUMENT WITH BARRY GROSS

DATE: July 13-17
COST: \$1050 tuition, \$225 material fee payable to Barry
CLASS SIZE: 16 people

This weeklong course welcomes students of all experience levels, though a foundation in basic pen making is recommended. Working with a variety of materials—including exotic and stabilized woods, biologicals, acrylics, and laser-cut pen kits—students expand their skills through a series of advanced techniques and demonstrations. Participants explore segmenting methods, learn how to clear cast acrylic pen blanks without special equipment, and observe Alumilite casting using a pressure pot. Demonstrations also cover stabilizing pen blanks, while troubleshooting sessions address common challenges that arise during the process. Throughout the week, emphasis is placed on achieving an exceptional fit and finish using CA glue. Once their pens are complete, students gain insights into effective marketing and display strategies, providing the tools to confidently share and sell their one-of-a-kind creations.

Key Points

- » Students will learn lathe safety
- » Good tool techniques
- » Learn CA glue and acrylic finishing techniques
- » Working with stabilized wood
- » Proper drilling practices





AN INTRODUCTION TO THE AMAZING CRICUT CUTTING MACHINE WITH JENNIFER SHIRLEY

DATE: July 13-17
COST: \$1050 tuition, \$95 material fee payable to Jennifer
CLASS SIZE: 14 people



Do you have a Cricut cutting machine? Are you overwhelmed with how to use it and just can't get started creating your own designs and projects? This tool is one of the most used tools in my arsenal of woodworking tools. I use it to cut vinyl for stencils that I then apply to my work with acrylics. It can cut flat veneers, foil, fabric, paper, thin plastics, vellum, thin leather, and the list goes on. Join Jennifer for a week filled with learning all of the amazing things that you can do with a Cricut cutting machine, related to wood-working and far beyond. Jennifer will introduce you to Cricut Design Space, the software that drives your Cricut cutting machine. You'll learn lots of tips and tricks to save you time, reduce and avoid mistakes, and stop wasting expensive materials. This week we will make an etched drinking glass, a stenciled wood sign and wall hanging, a wood veneer bookmark, an etched copper insert for your next box project, and finally we will end the week by making a fun T-shirt of your own design.

Key Points

- » The basics of Design Space software
- » Choosing the correct mat for the material you are cutting
- » Choosing the correct settings for the material you are cutting
- » Choosing the correct blade for the material you are cutting
- » The different types of vinyl and which ones are best for each project
- » The different types of transfer tape and how to use them
- » How to center a stencil on your project
- » What types of paint to use on your stencil projects
- » How to find, download, and import image files from the internet to use
- » How to etch glassware so that it looks professionally done and won't ever wash off



THE GREAT BICYCLE FRAME UP WITH MARK OSGOOD

DATE: July 13-19 (7 day)
COST: \$1470 tuition, \$450 material fee payable to Mark
CLASS SIZE: 10 people



During this seven-day class, students will be given a standardized 54 cm bike construction blueprint, a stack of prepared poplar blanks, and an aluminum plate, from which they will create a functional bicycle frame. The "one size fits all" approach is necessary to complete a sample frame in the allotted time. Most participants will want to take their newly acquired skills and build an appropriately sized frame from select material after they return home. Students will build their own molds for laminating compound bends and then use ordinary woodshop tools to machine airtight joints in wood. Aluminum parts integral to the frame will be machined to look like they were done on a CNC machine. Participants will build their own alignment jig, ensuring their frame is straight and true. Shaping of the frame will be demonstrated. Mark has made many bicycle accessories from wood such as water bottles, water bottle cages, fenders, seats, springs, adjustable suspensions, handlebars, and wheels. Daily discussions will show how these are made. Topics will include techniques showing students how to take their metalworking to the next level using a vertical mill, a metalworking lathe, and a CNC router. Results vary, but it's been noted that spending a week working on bicycles can make a woodworker feel ten years younger.

Key Points

- » An understanding of bicycle design and sizing
- » Tools necessary for frame building
- » Materials appropriate for bike building
- » Woodworking and metalworking techniques
- » Accuracy and repeatability
- » Adhesive selection and use
- » Commercially sourced components to build your frame



RINGS & THINGS WITH A MANDREL WITH BARRY GROSS

DATE: July 18-19
COST: \$550 tuition, \$150 material fee payable to Barry
CLASS SIZE: 16 people

In this fun and fast-paced weekend workshop, students transform small projects into big rewards. Using channel ring cores, participants craft striking inlay rings with crushed stone, abalone shell, or even reclaimed watch parts for a one-of-a-kind design. Beyond rings, the class explores additional projects such as key chains, mini pens, and hobby knives—crafted on a mandrel with materials including acrylics and stabilized wood, all finished with a quick and durable CA glue polish. Along the way, students build confidence in the fundamentals of lathe work while experimenting with techniques accessible to beginners yet engaging for experienced turners. With expert instruction and plenty of hands-on practice, everyone leaves with finished projects to wear, use, or gift—plus the skills to continue creating long after class.

Key Points

- » Students will learn lathe safety
- » Good tool techniques
- » Learn CA glue and acrylic finishing techniques
- » Working with stabilized wood
- » Proper drilling practices



MAKING A KUMIKO BOX: PERFECT FOR KEEPSAKES WITH MICHAEL PEKOVICH

DATE: July 18-19
COST: \$550 tuition, \$60 material fee payable to Michael
CLASS SIZE: 16 people

Are you looking to spice up your work in a novel way? Then you need to sharpen your chisels and try your hand at Kumiko. This Japanese latticework technique is traditionally found on shoji screens but is making its way into contemporary furniture and boxes. The elegant geometric patterns of Kumiko begin with a simple half-lap grid. From there, each square is filled out with small, precisely beveled parts until the pattern emerges. In this weekend class, students will start by building an elegant mitered box, where they will learn how to work safely and accurately with small parts at the table saw. After that, Mike will demonstrate how to make a traditional leaf pattern Kumiko grid to fill out the lid. During the process, students will learn the basics of Kumiko construction that can be used in future projects as well.

Key Points

- » Table saw method for making a Kumiko grid of any size
- » Using angle blocks to create precisely beveled parts of exact lengths
- » Assemble a traditional Kumiko pattern
- » Build a mitered box with table saw joinery
- » Learn how to incorporate Kumiko



CLEAN ARMOR: REVOLUTIONIZING THE WORLD OF COATING FINISHES WITH MATTHEW SPRINGER

DATE: July 18-19
COST: \$550 tuition, materials sponsored by Clean Armor
CLASS SIZE: 20 people

In this two-day course, Matthew Springer, founder and CEO of Clean Armor, will show students how to properly apply, cure, sand, and buff the latest in coatings technology, Clean Armor. This UV-curable wood clear coat finish can be applied via spray, roll, brush, or wipe-on. Students will learn that the product can be applied over existing, fully cured finishes and stains. Matt also teaches the class proper prep and sealing techniques for wood products. This safe and low-energy UV-curable system provides a thoroughly cured finish in two minutes upon exposure to the appropriate UVA light source, whether UVA fixture, direct, or indirect sunlight. Students will leave the course with a heightened sense of confidence regarding their knowledge of VOC/HAP-free protective wood coatings.

Key Points

- » How to choose the recommended product
- » How to apply the product
- » Hand application technique
- » Spray technique
- » Discuss which applicators work the best
- » Stain recommendations
- » Curing process
- » Finishing process





MAKING A MOUNTAIN DULCIMER WITH JOHN RESSLER

DATE: July 18-19
COST: \$550 tuition, \$150 material fee payable to John
CLASS SIZE: 16 people

Have you ever wanted to learn to build a stringed instrument but didn't know where to start? A mountain dulcimer is a great first instrument. This unique stringed instrument combines a moderately challenging project with a simple-to-play instrument, making this a delightful instrument students can truly call their own. John will guide participants through all the critical elements of building the dulcimer and provide everyone with dimensions and plans that will assist them in continuing to build dulcimers in the future. Materials will be traditional cherry or walnut with a spruce top. Discussion will include

the background and history of the dulcimer and a group lesson on playing the instrument as time allows. **WARNING:** Building a stringed instrument is addictive! Be prepared to leave with a smile on your face!

Key Points

- » The basics of stringed instrument building
- » The steps to build a mountain dulcimer from start to finish
- » Wood selection for musical instruments and their effect on tone
- » Installing instrument fret wire
- » How to tune the instrument
- » How to play the instrument



FURNITURE RESTORATION, REPAIR & REFINISHING WITH MITCH KOHANEK & TIM PURO

DATE: July 20-24
COST: \$1050 tuition, \$90 material fee
CLASS SIZE: 14 people



This class will teach students the techniques of furniture refurbishing and refinishing. Every wooden object is unique, and so are its problems. Mitch and Tim will help participants develop a refinishing/restoration plan for the furniture brought to class. They will then give guidance to each person on the best way to resolve those issues in order to restore the beauty and function of their piece. Students will learn from working on their own furniture and from watching the work of other students on their projects. The first task will be to get the object structurally sound by regluing and repairing. Next, they will examine the condition of the coating to decide if gentle solvent cleaning and recoating are possible. If not, students will learn how to remove the existing coating. Once the piece has been stripped, it then needs surface preparation, coloring, and a new coat of finish. Demonstrations and discussions of spot repair will also be covered. Anyone interested in learning the basics of the craft of furniture restoration/refinishing will find this class to be a valuable experience. **Note:** Students will have conversations with Mitch or Tim before the class to review which furniture pieces are appropriate for restoration and repair.

Key Points

- » Refurbishing existing finishes to make them presentable
- » Gluing techniques
- » Repairing split wood, damaged veneer, and worn drawers
- » Methods of removing the existing finish
- » Choosing the proper finish schedule for your project
- » Spot repairing water rings, nicks, dents, and scratches
- » Turning repairs and restoration into a business venture



MAKING A TENOR UKULELE WITH JOHN RESSLER

DATE: July 20-24
COST: \$1050 tuition, \$400 material fee payable to John
CLASS SIZE: 14 people



Aloha! No, we aren't having a class in Hawaii, however, we will bring a little bit of Hawaii to Indiana as we build a popular Hawaiian instrument, the ukulele. At the end of the week, students will have their own tenor ukulele to play as they sing "Somewhere Over the Rainbow"! John will provide high-grade materials including figured Tasmanian blackwood, rosewood fingerboards and bridges, and sapele mahogany necks. The instrument will be built from scratch, including neck carving. The ukulele will be ready for finish at the end of the week. Whether participants are new to building stringed instruments or are experienced builders, this class will teach new skills and methods such as soundboard bracing, joining necks to the body, and much more. Mahalo!



Key Points

- » Build a tenor-size ukulele from start to finish
- » Dimension wood for best tone on smaller instruments
- » Fret a stringed instrument
- » How to tune a ukulele
- » Learn a few ukulele chords



STITCHED MOSAICS WITH TIMNA TARR

DATE: July 20-24
COST: \$1050 tuition, \$50 material fee payable to Timna
CLASS SIZE: 12 people



Learn how to make a portrait quilt by focusing on one square at a time. This workshop is for quilters who wish to recreate a favorite photo in fabric. Favorite pets, cute kids, and garden flowers are all popular subjects, but the technique is not limited to those. Timna will break down the construction process into bite-size, manageable steps so that students will come out of the workshop with the knowledge of how to approach and complete pictorial quilts. Participants will learn how to prepare a photo, make templates, choose fabrics, and the basics of machine appliqué. Color, value, and pattern are important parts of the process and will be a key focus of the workshop. While this prepared-edge appliqué technique is best for intermediate quilters, one does not need to have an art background to make a successful portrait quilt! Bring a large color print (approx. 18" x 24" or 24" x 36") of the photo you wish to use, lots of scraps of fabric, and a willingness to experiment and learn from each other. (Additional supplies may be purchased from Timna for an additional fee, if needed.)

Key Points

- » Preparing a photo
- » Making freezer paper templates
- » Color and value
- » Letting the fabric do the work
- » Basic machine appliqué
- » Quilting ideas and techniques



THE SCIENCE OF CREATING & TURNING SPALTED WOOD WITH SERI ROBINSON

DATE: July 20-24
COST: \$1050 tuition, \$250 material fee payable to Agriculture Research Foundation, with a notation in check memo to say: for Seri's research. Students should bring their checks with them to the workshop
CLASS SIZE: 16 people



Tired of tear out and uneven finishes on your lathe projects? Join Dr. Spalting (Dr. Seri Robinson) for a five-day tutorial on turning spalted wood. Both technique- and project-based, students of all skill levels will learn about the anatomy of spalted wood and spalting fungi, the history of woodturning and spalting, and how to turn spalted wood without the use of glue, sandpaper, or stabilizers. An emphasis will be placed on tool orientation, turning speeds, and learning to "read" the unique anatomical structure of each piece of wood. Come prepared to learn and play as we do a deep dive into this delicate yet stunning material.



Key Points

- » History of spalting and its use in modern woodturning
- » How the anatomy of wood relates to spalting progression
- » Which fungi cause spalting and how they degrade the wood
- » How bevel rubbing affects wood surface quality
- » How sanding affects spalted wood

- and how to counteract that effect
- » Which finishes are best for spalted wood
- » Spalted wood health and safety

VENEERING: A COURSE OF ACTION FOR FURNITURE MAKING WITH MARC ADAMS

DATE: July 20-25 (6 day)
COST: \$1260 tuition, \$145 material fee
CLASS SIZE: 16 people

The bad reputation veneer work has in some circles is the result of poor work done in low-end factories in the first third of the 20th century. When done properly, veneering is one of the finest methods known for producing exquisite furniture that will last as long as anything made with solid wood. Through a series of design exercises, coupled with the techniques of working with veneer, students will learn fundamental and complex ways of applying veneer to any furniture project, both on the flat face and edges. Marc will help students gain an understanding of the logical order in which veneered furniture should be assembled. In some cases, assembly comes before the veneer goes on; in other cases, the veneer goes on afterward. This class will focus on commercial veneers and will cover substrate materials, glues, jig making for cutting veneers, face and edge veneering, and layout. Cutting, seaming, edge treatments, and pressing techniques will be reviewed in detail, as well as maintaining pattern/grain continuity from one surface to another. This will not be a traditional hide glue process class for veneer, but rather a class on simpler and less fussy methods for veneering. Students will make a wall cabinet that will tell a story in veneer from one side to the other. Marc will also discuss how to utilize veneering over solid wood to create the look of fine solid stock. This is both a technique and a project class, and students should have some experience with veneering and feel comfortable with hand tools. By the end of Saturday, you will be on your way to understanding the complicated puzzle of how furniture gets veneered.

Key Points

- » Learn to "read" veneer
- » Veneering on irregular surfaces
- » Learn to properly prepare the surface of the substrate
- » Vacuum systems for easy veneering
- » Veneering on curved surfaces with simple cauls
- » Easy ways to edge and cross band
- » How to flatten veneer with various home-brewed formulations
- » Select and apply the proper glue
- » Learn pattern matching alternatives



THE AMAZING WORLD OF UV RESIN WITH JENNIFER SHIRLEY

DATE: July 25 (Sat)
COST: \$275 tuition, \$60 material fee payable to Jennifer (includes resin and a UV light to take home)
CLASS SIZE: 16 people

Looking for a fun day of something to do while your spouse or partner takes a woodworking class, or are you staying over the weekend for your next workshop? This one-day class is the perfect way to spend the day and will introduce students to the craft of UV resin. UV resin is a wonderful product that can be used to make accents for woodworking projects, put into the top of a box, or on the sides of a handmade yo-yo! It can be used to make jewelry and beautiful crafts of all sorts. UV resin can be colored, made sparkly, or left clear and can be embedded with just about anything—a keepsake rock, a coin, a charm, or even a memorial for a loved one. The best thing is that it can be cured in about 60 seconds with a \$20 UV light. During this one-day class, participants will make several projects that they can put their own twist on.

Key Points

- » What UV resin to use? There are so many choices
- » Safety while using UV resin
- » What can I color my UV resin with
- » What can I put into my UV resin to personalize it
- » How long does it take to cure



SCRAPPY SNACKS: SMALL DESIGNS WITH BIG IMPACTS WITH TIMNA TARR

DATE: July 25-26
COST: \$550 tuition, \$10 material fee payable to Timna
CLASS SIZE: 14 people

Learn how to make these strippy, stripey, scrappy circles in a creative and fun environment. While the techniques used are simple enough for a beginner, more experienced quilters will be challenged by using color and pattern in very intentional ways. The foundation-pieced circles are just like snacks—you can't have just one! Color theory and practical design are essential elements in the class. By the end of the workshop, students will know how to make an appliqué circle that is actually round and be well on their way to making a circle quilt that is unique. The workshop is beginner friendly. Participants should have basic quilting skills, such as the ability to sew blocks together with a 1/4" seam and know how to use their sewing machine. Come prepared to play, experiment, and have fun.

Key Points

- » Learn how to foundation piece
- » Learn machine appliqué basics
- » Experiment with color and design
- » Beginner-friendly



FLY ME TO THE MOON: A FUN SPINDLE TURNING WEEKEND WITH DAVID WANTZ

DATE: July 25-26
COST: \$550 tuition, \$30 material fee
CLASS SIZE: 16 people

We are going to build wooden rockets this weekend. This is a great class for those who are looking to improve on their spindle-turning skills. Need to practice with a skew chisel or roughing gouge? Participants will have plenty of time to perfect those techniques. Want to develop a gift program for your club? These rockets will be a hit. Each student will make two rockets and a rocket-sled jig on Saturday. The first step is to prepare a two-colored blank by ripping and re-gluing the pieces. As the glue cures, participants will turn their first rocket blank, getting the proportions and curves right. David will demonstrate how to lay out and cut the grooves for the rocket fins. Then students will shape 1/4" fins and install them. When the glue is cured on the first blank, it will be cut apart and rotated to produce checkerboard designs on the rocket body. With two rockets in the hangar, participants will use Sunday to be more creative and will be encouraged to bring those scraps from home they just couldn't throw away. They will use them to build some fun, even zany, rockets. What kind of materials? Well, anything that can be glued up and turned reliably, like plywood, cactus skeletons, laminations, and veneers. Students will make a toggle-clamped v-block to cut the rocket fins safely and reliably, then make and use a handy template for accurately laying out 120° angles for fitting the three fins. WARNING: Your sleep is likely going to be interrupted by dreams of other rocket shapes and materials. All skill levels are welcome, and students will come away with three or four rockets approximately 8" to 10" tall.

Key Points

- » Improve your spindle-turning skills
- » Sharpen and practice successfully using a skew and spindle gouges
- » Make a v-block sled for cutting fin slots
- » Layout and design a pleasing shape for your rockets
- » Turn two realistic-looking rockets
- » Turn a creative rocket using scraps and random parts
- » Install rocket fins and finish the projects for display



THE COLORFUL WORLD OF SPALTING: ADDING PIGMENTS TO NATURALLY COLOR WOOD WITH SERI ROBINSON

DATE: July 25-26
COST: \$550 tuition, \$150 material fee payable to Agriculture Research Foundation, with a notation in check memo to say: for Seri's research. Students should bring their checks with them to the workshop
CLASS SIZE: 16 people



Spalted wood isn't just black lines and rot. A host of fungi create spalted wood, and they do so in a rainbow of colors, from blue-green to pink to orange and everything in between. And while colorful spalted wood can be hard to find in nature (especially in usable form), it is very easy to create at home. Join Dr. Spalting (Dr. Seri Robinson) for a fun weekend adventure into DIY spalting. Students will harvest their own fungal pigments, then apply them to create complex, durable colors on any material they choose. Students are encouraged to bring a host of materials to color, from fabrics to woodwork to woodturnings. Spalting isn't just for wood!



- Key Points
- » Historic use of spalting pigments
 - » Modern use of spalting pigments, from art to science
 - » How to extract fungal pigments from nature
 - » How to grow and harvest your own fungal pigments

» How to apply spalting pigments to a wide range of materials, including fabrics, leathers, glass, regular woods, and spalted woods



MILLWORK TECHNIQUES & APPLICATIONS: DOORS, TRANSOMS, CURVED TRIM, WINDOWS, & SPECIAL MOLDINGS WITH GARY STRIEGLER

DATE: July 27-31
COST: \$1050 tuition, \$100 material fee
CLASS SIZE: 16 people



If you are a woodworker, you don't want to be known for being ordinary. That is especially true when it comes to residential millwork. Most homes are full of stock doors, cabinets, and trim details. In this class, Gary will share how to create millwork projects that transform a home from ordinary to extraordinary. Gary will teach how to build custom doors, options for transoms and pediments, custom storage solutions like window seats, how to make and install curved trim, options for wood window repair, and how to create custom trim details with frame-and-panel construction. If you

are remodeling a home, building a new home, or want to add value and beauty to your home with custom millwork, this is the class for you.

- Key Points
- » Three options for making custom doors
 - » How to lay out, make, and install the three types of curved casing trim
 - » How to make a curved door jamb
 - » How to use a story pole to design trim details
 - » Options for upgrading cabinet doors with tools you already own
 - » Four options for creating trim details with pocket-hole joinery
 - » A simple method for building divided light transoms
 - » Dressing up doors with pediments
 - » How to design and build a window seat
 - » Options for upgrading kitchen cabinets and closets



ADORABLE SCULPTURES WITH WIRE & PAPER WITH JENNIFER SHIRLEY

DATE: July 26 (Sun)
COST: \$275 tuition, \$30 material fee payable to Jennifer
CLASS SIZE: 14 people

Looking for a fun day of something to do while your spouse or partner takes a woodworking class, or are you staying over the weekend for your next workshop? This one-day class is the perfect way to spend the day and will introduce participants to the craft of making wire and paper sculptures to keep or give as gifts. Jennifer will show students how to make these sweet little gems with just a paper sketch pad, a pencil, some wire, some pretty paper, and a glue stick. Students will then mount their adorable wire and paper sculptures on driftwood or a slice of wood. Jennifer guarantees that everyone will leave this workshop with a smile from ear to ear!

- Key Points
- » How do I jump-start my creativity
 - » How do I transfer that to paper
 - » Different ways to shape wire
 - » How to attach paper to my form
 - » What do I use to mount my sculpture onto

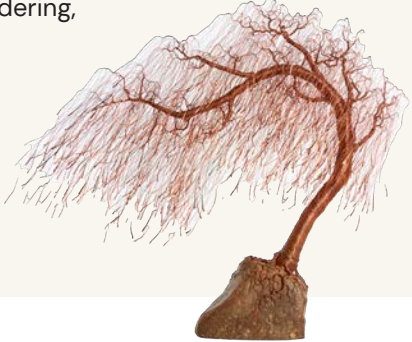


- Key Points
- » Drawing inspiration from nature
 - » Basic stoneworking
 - » Basic soldering with a torch
 - » Wire techniques with various pliers and hand tools
 - » Rudimentary 3D sculpture tips

CREATING A WIRE TREE SCULPTURE WITH RYAN KELLEY

DATE: July 27-31
COST: \$1050 tuition, \$100 material fee payable to Ryan
CLASS SIZE: 16 people

Ryan's weeklong class guides students through the complete process of creating a wire tree sculpture. The course begins with selecting and preparing a stone base, including cutting, flattening, drilling, and sealing. Students then learn to solder brass rod for the armature and practice twisting and shaping copper wire to form the tree. Each participant creates a sculpture in a style that reflects their own artistic vision. Instruction covers both technical methods and design choices, with attention to detail in every step. In addition to the hands-on work, Ryan shares insights from his 14 years of experience as a professional artist, including stories from his career, highlights of past projects and commissions, and explanations of his creative decision-making process. By the end of the class, students gain practical skills in stone preparation, soldering, and wire artistry, along with a completed tree sculpture of their own design.



INTRODUCTION TO HAND TOOLS & THEIR USES WITH ERIC KEY

DATE: July 27-31
COST: \$1050 tuition, \$60 material fee
CLASS SIZE: 16 people



Walk into any museum, and you will find exhibit after exhibit celebrating pieces that were created entirely by hand, without electricity. In a world dominated by power equipment and technology, the skills of the past often seem magical and elusive, but they don't have to be. Join us as we unplug, relax, and discover all the ways hand tool skills can complement modern methods of working with wood. Students will learn the process to maintain and sharpen anything. Through a series of exercises, participants will develop the skills to cut to a knife line, wield a chisel like a pro, plane a board flat and square, and prepare a surface for finishing (with minimal sanding). And to top everything off, Eric will thoroughly cover everything about jigs and fixtures that will help make all your work equal to any museum piece.

- Key Points
- » Sharpening
 - » Sawing to a line
 - » Wield a chisel like a Jedi master
 - » Planing boards flat and square
 - » Jigs and fixtures for hand tools
 - » The merger of hand tools and power equipment



CHOCOLATE APPRECIATION: UNLOCKING SECRETS OF THE WORLD'S FAVORITE FOOD WITH JOHN KAISER

DATE: July 27-31
COST: \$1050 tuition, \$200 material fee
CLASS SIZE: 16 people

Everyone has a sweet memory tied to chocolate—whether it was a childhood treat shared by a loved one or a secret stash of candy hidden away. This course invites both curious beginners and aspiring chocolatiers to uncover the fascinating journey behind the world's most beloved indulgence. Through an engaging mix of lecture and daily hands-on practice, students will explore every stage of chocolate's transformation: from the tropical cocoa farms and post-harvest fermentation to crafting recipes, tempering, and molding final creations. Along the way, participants will learn to recognize the complex flavors that make chocolate so irresistible—and, of course, taste their way through the process. The course culminates in a friendly team challenge where individuals will design and create their own chocolate product to present before a tasting panel. Flavor, creativity, and presentation all count, so bring your competitive spirit! By the end, everyone will walk away with both a working knowledge of chocolate from bean to bar, and the skills to impress friends and family with your expertise. Come ready to learn, create, and indulge, because in this class the sweetest lessons are the ones you can taste.

- Key Points
- » Food hygiene
 - » Tasting food like an expert
 - » History of chocolate
 - » Cocoa and chocolate processing

- » Sustainability of cocoa
- » Quality
- » Chocolate chemistry



EASY HOLLOW VESSELS WITH MICHAEL KEHS

DATE: July 27-31
COST: \$1050 tuition, \$100 material fee payable to Michael
CLASS SIZE: 16 people

In this class, students will explore a range of techniques for hollowing vessels, beginning with shallow open forms and progressing to deeper pieces, ultimately creating hollow forms with small openings. Participants will turn in reverse, hollow using a bowl gouge, work with a curved-neck hollowing tool, and use a standard scraper. A key technique taught in this workshop involves removing the top of the vessel to make hollowing the interior more accessible, then reattaching it with careful grain alignment and a discreet shoulder to conceal the joint.

- Key Points
- » Orienting grain to best show off its beauty
 - » Different methods of hollowing
 - » Turning in reverse
 - » Gluing and aligning grain
 - » Sanding and finishing



"Today is another one of those days when I catch myself recalling blessed times in my life. Old(er) people do that, I think. As a habit, I ponder these past 16 years when I have been blessed beyond expression by you and Susie. It is no wonder my recall takes me there. In almost every room of our home are reminders—pieces that came from world-class master's classes. God created mankind to be relational, and the love always expressed at MASW exemplifies that beautifully. What a gift you all consistently demonstrate. May God continue to bless you for showing love, not just for 'the craft' but for your fellow man."

— Bill Bailey, IN

APPRENTICESHIP: FURNITURE IN THE CLASSIC TRADITION WITH STEVE LATTA

DATE: July 27-August 7 (two weeks)
COST: \$2100 tuition, \$75 supplies, students will BYOW
CLASS SIZE: 14 people



This two-week class will provide an overview of furniture produced during America's early years and the lasting influence of that work today. The focus will be on the essential elements of design, construction, and ornamentation. Participants may choose to design and build a piece of their own or spend their time concentrating on specific techniques to expand their skills. The work may be rooted in a historical period or interpreted as a contemporary piece with classical influences—both approaches are equally valuable. Conversations with Steve by phone or email prior to the start of class will help guide project selection. Special emphasis will be placed on efficient construction methods and improved joinery techniques. Steve will also provide an overview of traditional and modern approaches to ornamentation, working closely with students to develop designs that complement their projects. A wide range of techniques, from traditional hand methods to modern power tools, will be covered. Steve's philosophy emphasizes efficiency, using the materials, tools, and techniques that best meet the task at hand. With more than three decades as a professional furniture maker and 17 years as a full-time teacher, Steve brings both mastery of the craft and a proven ability to teach it effectively.

- Key Points
- » Traditional furniture: history and design principles
 - » Problem-solving joinery methods for complex case pieces
 - » Ornamentation techniques including stringing, bandings, bellflowers, and paterae, as well as contemporary interpretations
 - » How fine details can elevate a piece—and when restraint is best
 - » Practical approaches to veneer work, from hot hide glue and plastic resin to hammer veneering and vacuum pressing
 - » Essential period tools and how to maintain them
 - » A systematic approach to furniture making, from rough milling to completed joinery



TURNING FAMILY FUN! WITH JENNIFER SHIRLEY

DATE: August 1-2
COST: \$550 tuition, \$60 material fee payable to Jennifer
CLASS SIZE: 12 families, each consisting of 3 participants or less. Children must be 8 years or older

Are you curious about woodturning and have a child or grandchild who might love it too? Whether you are familiar with the lathe or not, this class will get both you and your little one up to speed and turning in two days! This weekend workshop is designed to get anyone started in woodturning with simple, fun projects. Safety and learning the basics will come first, followed by a weekend of making spinning tops, ink pens, yo-yos, and more. Spend a weekend with Jennifer learning the joys of woodturning and making memories with your child or grandchild. Children must be 8 years or older.

- Key Points
- » Safety at the lathe and in the workshop
 - » How to present the tool to the wood
 - » Which tool to use for each process
 - » How to sand for a beautiful finish
 - » How to keep tools sharp
 - » How to safely use a woodburner to decorate your turnings



COPPER FLORAL ART WITH RYAN KELLEY

DATE: August 1-2
COST: \$550 tuition, \$50 material fee payable to Ryan
CLASS SIZE: 15 people

In this weekend class, Ryan guides students through the process of creating copper floral art. The workshop begins with sketching designs on paper, which are then transferred to sheets of copper. Students learn how to cut, texture, shape, and solder copper sheet and tube to bring their floral creations to life. Instruction also includes demonstrations on patina and heat-treating techniques, offering ways to add color and depth to the finished work. Alongside the technical training, Ryan shares insights from his 14 years as a professional artist, including stories from his career, project highlights, and details of his artistic decision-making process. By the end of the class, participants gain hands-on experience with copper fabrication techniques and complete a floral art piece that reflects their own design.

Key Points

- » Drawing inspiration from nature
- » Basic copper working
- » Basic soldering with a torch
- » Techniques with various pliers and hand tools
- » Rudimentary patina and heat-treating techniques



BASKETS FOR GARDENING WITH JANINE WANG

DATE: August 1-2
COST: \$550 tuition, \$40 material fee payable to Janine
CLASS SIZE: 14 people

Get ready for harvest season by preparing two baskets for the season. The quick and satisfying twined onion basket can be customized in shape and weave to accommodate all sorts of produce needs. The open weave makes it quick to create and allows for air-flow to store your produce and minimize mildew. Add a woven loop to hang it in the kitchen or learn to hand-twine cordage to tie a cord and wear your basket for hands-free gathering outdoors. The trug is a very fancy advanced rib-style basket with a handle, ready to be a workhorse in the garden. This will take up

most of our weekend, as students will learn many advanced skills on a more complex structure, with options to incorporate other materials, stain or color, and add embellishments as desired.

Key Points

- » Familiarize yourself with the world of rattan and experience a full course of what the material can do
- » Learn to manipulate round reed to quickly create open-woven forms
- » Make rope out of dead plants—learn to twist versatile cordage from natural materials to sling your basket to your body
- » Weave a god's eye, a foundational advanced technique for rib-style basketry
- » Sweat the details—properly shape, tie, and manipulate your weave to optimize your unique and functional basket
- » Work with a steam-bent D handle and learn how your starting structure affects the ultimate shape of the basket (get ahead for the Steambending & Basketry class that follows!)

INTRODUCTION TO WOODWORKING: FROM HAND TOOLS TO THE MACHINE SHOP WITH PATRICK STEINMETZ

DATE: August 1-2
COST: \$550 tuition, \$15 material fee
CLASS SIZE: 15 people

This class explores the development of woodworking as a craft, beginning with traditional hand tools and progressing through the modern machine room. Designed for both complete beginners and experienced woodworkers, the course emphasizes techniques and skills that strengthen confidence in the shop. Instruction covers a wide range of topics, including joinery, wood technology, milling processes, and the distinct advantages of hand tools versus power machines. Attention is also given to surface preparation and finishing methods. The breadth of material allows students to gain a deeper understanding of woodworking practices, past and present, while improving both hand tool and machine skills.

Key Points

- » Trace the evolution of woodworking from traditional hand tools to the modern machine room
- » Build skills in joinery, wood technology, and milling processes
- » Learn where hand tools excel, and where power machines are most effective
- » Gain experience in surface preparation and finishing techniques



STEAMBENDING STARTER PACK WITH BRIAN SKALASKI

DATE: August 1-2
COST: \$550 tuition, \$125 material fee
CLASS SIZE: 16 people

In this hands-on class, students build a 6x6x48 steam box from ¾" weather-resistant plywood. Designed with an interior sliding ladder and powered by one or two wallpaper steamers, the box is efficient, safe, and built to last for years of use. Once complete, the box is put straight to work, bending a hook, a pull, or experimenting with curves. Students learn what makes a steam box effective, how to maximize heat and time for bending success, and how this design has been refined through countless iterations. The class also introduces advanced jigs and bending techniques to inspire future projects. By the end of the course, each participant takes home a professional-quality steam box and the knowledge to bend wood with confidence, plus a strong foundation for continuing with the Steam-Bending & Basketry class.

Key Points

- » Build a heavy-duty, long-lasting steam box
- » Learn essential steam-bending fundamentals
- » Bend a hook, pull, or experiment with curves
- » Explore tips, tricks, and advanced bending techniques



INTRODUCTION TO WORKING WITH VENEER WITH BRIAN BYRNE

DATE: August 1-2
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 16 people

The ability to work with veneer is a skill well worth developing; it opens a whole new world of design freedom. In this weekend workshop, Brian will discuss how to handle veneer and ways to cut, tape, press, and sand the final project. Students will learn how to slip, book, four-way, and radial match veneers. On the second day, students will be introduced to parquetry techniques and allowed to incorporate geometric shapes into their work. By the end of the weekend, each student will have pressed many examples to take home and turn into a special piece of furniture or wall hanging. Veneer work is simple, creative, and fun. If you've ever wanted to learn the craft of veneering, this would be a great place to start.

Key Points

- » Veneering terminology
- » Handling, cutting, and taping veneer
- » Parquetry techniques
- » Gluing and pressing veneer
- » Flattening wrinkly veneers
- » Sanding techniques



"A heartfelt thank you to Marc, the staff, and the MASW family who made the Joinery week such a success. It was a packed week of learning and practice. I look forward to returning for more courses and continuing my journey."

— David Almdale, IN



FINE FINISHING WITH HARDWARE STORE MATERIALS WITH TIM PURO

DATE: August 1-2
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 16 people

Does fine finishing require exotic materials and expensive spray equipment? Absolutely not! If you understand the properties of these hardware store materials, you can finish like a pro: Zinsser SealCoat universal sanding sealer, aerosol gloss spray lacquers, Minwax Golden Oak and Minwax Puritan Pine stains, Old Masters heavy-bodied Cedar and Dark Walnut stains, Old Masters Natural grain filler, and Red Devil lye and roofing tar. Over a period of two days, Tim will help you master these conventional (and unconventional) finishing materials to produce professional-looking finishes for cherry, walnut, mahogany, and even birch plywood. While the material list is short, Tim will show you how to skillfully use these products to create multi-step, professional-looking finishes. Students will spend the majority of their time in the finishing shop, applying stains and dyes to sample boards to create finishes that are rich and deep-looking. At the end of the weekend, students will leave with sample finishes for birch, cherry, walnut, and pine that look fabulous, and even more importantly, they will acquire the skills to participate in the finishing process, not just observe the results. As for the roofing tar and lye secret, you will have to sign up for the class to learn what that is all about!

Key Points

- » A system to experiment with finishes
- » How to mix your own stains to get the colors you want
- » Applying shellac with a golden Taklon brush (you get to keep the brush!)
- » How to get spray gun results from an aerosol can
- » Why yellow dye is a finisher's best friend



METHODS OF WOODWORKING: TAKING YOUR WORK TO THE NEXT LEVEL WITH MARC ADAMS

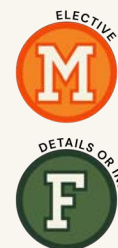
DATE: August 3-7
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 18 people

This workshop will be an intensive study of understanding how to work with wood, both through design and physical hands-on practice. The focus of this process-oriented workshop is the development of skills that can be applied to building fine wood furniture. There will not be a specific project—just lots of hands-on practice. Marc will demonstrate different woodworking techniques, such as unusual joinery, veneering, carving (including how to model in clay), inlay techniques, surface texturing, edge treatments, working with stone, applying veneer on curved or unusual shapes, shaping and sculpting wood,

and developing design. Each day will include a series of demonstrations and lectures followed by a lot of hands-on practice. There will be special sessions on wood selection, machine techniques, using modern adhesives, finishing, and of course, safety. This workshop is for anyone wanting to take their furniture to the next level. Students will come away with a better understanding of how to embellish their work and how to add design concepts that make their projects unique.

Key Points

- » Solving joinery problems
- » Applying veneer on complex surfaces
- » Carving made easy
- » Creating hard lines that add continuity
- » Designing with full-scale drawings
- » Embellishing your work



SCULPTING WITH STEAMBENDING & BASKETRY WITH JANINE WANG & BRIAN SKALASKI

DATE: August 3-7
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 16 people



Bored of straight lines? Start here! Basket types and shapes are often limited by symmetry and confined by the structure of basketry materials and found objects. What if it were possible to have control over both? This class begins by reviewing the basics of steam-bending, jig making, and designing with curves to create curvilinear parts that will become the

bones of our steam-bent and woven sculptures. These parts will then be combined with a variety of joinery techniques to create voluminous forms that will serve as the structural foundations for basketry. Students will be equipped with a range of traditional and non-traditional basketry techniques to employ on their steam-bent frames, creating multi-dimensional organic forms. A variety of natural and processed materials will be available for these final forms, with discussions on material and technique choices.

Key Points

- » Learn the rules of steam-bending in an ideal environment
- » Make smart jigs—learn the ins and outs of jig making
- » Design with curves to create gorgeous forms in 3D space
- » Incorporate found materials to fill in the spaces between the curves
- » Learn multiple basketry techniques
- » Work with ash, walnut, rattan reed, and natural weaving materials
- » Experiment with bending and weaving to meld the two crafts in harmony



MAKE A WOOD INDIAN BASKET WITH STEVEN MAWSON

DATE: August 3-7
COST: \$1050 tuition, \$50 material fee
CLASS SIZE: 16 people



Indian baskets woven by Native Americans are among the most beautiful handmade objects in American history. For generations, these baskets served as essential utility items for daily life. In this class, students will learn to replicate the look and feel of these woven treasures, this time in wood. Focusing on patterns from Western and Southwestern tribes, participants will begin with a blank of 8/4 hard maple, 9–10 inches in diameter. Using the wood lathe, a 1/8" beading tool, a burning pen, and India ink, each student will create a piece that mimics the coils and intricate patterns of traditional basketry. After turning the wood to achieve a graceful form, students will choose a pattern—either from those provided by the instructor or one they bring themselves—and carefully lay it out with a degree wheel and pencil. The pattern will then be burned and inked into the wood, creating striking designs that echo Native American basketry. Once the front is complete, the back will be decorated in the same way, leaving space in the center for signing and dating the piece. The class concludes with rim treatments and a protective finish to preserve the design for years to come.

Key Points

- » Proper turning of the blank on the lathe
- » Keeping the basket thin
- » Using a beading tool to lay out the coils
- » Laying out a good pattern
- » Learning to use the burning pen
- » Keeping the color in the right places





FOUNDATIONS OF UPHOLSTERY: EASTLAKE STYLE CHAIR WITH KIM NEWELL

DATE: August 3-7
 COST: \$1050 tuition, \$85 material fee payable to Kim
 CLASS SIZE: 8 people



Learn the essential techniques and skills needed to reupholster furniture by starting with a classic Eastlake style chair. This hands-on class is perfect for beginners with little to no upholstery experience, as well as those looking to refresh and strengthen their skills. Every upholstery project begins with the foundation. In this course, students will take a chair from the bare frame to the finished fabric and trim, gaining the knowledge and confidence to approach a wide range of upholstery projects. Each student will be provided with a chair frame and basic supplies to complete a full-size upholstered chair. Learn how and why to use upholstery tools for stapling, tacking, and sewing. Students may also bring their own chair (with prior approval), provided it is similar in construction to the class project. To personalize your chair, students are encouraged to bring three yards of decorative upholstery-weight fabric to use as the finishing cover. By the end of this course, participants will have a fully upholstered chair and the foundational skills to take on future projects with confidence.



Key Points

- » Gain hands-on experience with upholstery tools and materials
- » Learn to measure a project for materials and fabric
- » Install jute webbing and hand-tie springs
- » Learn the basic upholstery knots and sewing techniques
- » Measure, cut, and fit fabric accurately
- » Understand the foundation of an upholstered seat
- » Master the fabric cuts to create professional inside corners
- » Sew your own fabric-covered welt cord
- » Add foam padding to build a durable and comfortable seat
- » Finish with decorative details such as gimp, nailheads, and covered welt cord

VENEER LAMINATIONS: MAKING A SCULPTURAL LAMP WITH MARC FISH

DATE: August 10-14
 COST: \$1050 tuition, \$125 material fee
 CLASS SIZE: 16 people



Internationally acclaimed artist and designer Marc Fish leads this five-day exploration of the sculptural possibilities of laminated veneer. Based in the UK, Marc has exhibited worldwide at Design Miami, Salon NYC, and Design Shanghai, earning recognition for his poetic balance of strength and fragility. His layered works combine experimental processes such as laminated veneer, cast resin, and specialist finishes with refined details like gilding and subtle illumination. In this intensive workshop, students learn to transform thin veneers into flowing, three-dimensional forms that balance structure with delicacy. Instruction covers glue selection and tinting for seamless results, free-form vacuum bag lamination (including how to make custom bags), and shaping techniques with both hand and power tools. The course then shifts to lighting, where students integrate LEDs, drivers, and color temperatures to bring their piece to life with an ethereal glow. To complete the project, participants design and craft a custom paper shade, with opportunities to explore both traditional methods and unconventional materials such as handmade vegetable-based papers. By the end of the course, each participant will have designed and built a unique sculptural lamp while gaining technical knowledge and creative strategies that can be scaled up for future projects in furniture, lighting, or installation. No prior veneer experience is required, just curiosity and a willingness to explore.



Key Points

- » Explore the expressive potential of laminated veneer
- » Learn glue selection, tinting, and clean glue line methods
- » Practice vacuum bag lamination with custom-made bags
- » Shape and refine surfaces with hand and power tools
- » Integrate LED lighting and design a handmade paper shade
- » Leave with a completed sculptural lamp and transferable skills

FOUNDATIONAL HANDSKILL TECHNIQUES WITH FRANK STRAZZA

DATE: August 10-14
 COST: \$1050 tuition, a cut list will be emailed so you can BYOW
 CLASS SIZE: 16 people



This class is going to be a great opportunity to learn the fundamentals of handskill work from sharpening to primary joinery used in traditional woodworking. Students will learn to use saws, planes, chisels, and scrapers, as well as how to hand-cut dados, dovetails, and mortise and tenons—all by hand. Frank draws on 37 years of woodworking experience. Having trained under a traditional apprenticeship, Frank will share what he has learned over three decades of building furniture day in and day out. Students will leave with the confidence to hand-cut joinery as well as tune up and use a hand plane to its fullest advantage. Using hand tools will help take your work to a new level. They can give a craftsman the ability to finesse joinery, improve efficiency, and make complex tasks safer. Today, most woodworkers are project-oriented with a focus on just getting the project completed instead of focusing on the actual skills used in making the project. Rushing through a project often restricts the maker from the learning process, which is why Frank places so much emphasis on the techniques. Although this class will be technique-based with lots of practice, students will make some simple projects utilizing the skills they have learned in the process. Essentially, the project is merely a vehicle in which to learn the skills. By the end of the week, students will have the skills to make and fashion a simple dovetailed box. This class will be extremely beneficial to anyone, even if you are not a hand tool woodworker.



Key Points

- » Hand-cut dado joinery
- » Hand-cut dovetails, both through and half-blind dovetails
- » Hand-cutting mortise and tenons
- » Hand-planing a board from rough to four-square
- » Using many essential hand tools correctly
- » Sharpening chisels, saws, scrapers, and planes

FUSED GLASS: USING LAYERS OF COLOR TO CREATE 3D MEMENTO BOXES IN GLASS WITH GREG THOMPSON

DATE: August 10-14
 COST: \$1050 tuition, \$200 material fee payable to Greg
 CLASS SIZE: 12 people



CNC Waterjet in order to tackle more complex projects and techniques. Students build on their design skills, learning more complex patternmaking and how to incorporate various materials, such as different colors, textures, and dichroic glass. Students will be encouraged to take their creativity and think outside the box in order to create a 3D box or building structure. There will be an off-site field trip to GRT Glass Design where students will learn how to include shapes and structures into their projects to create glass panels that tend toward three dimensions.

Key Points

- » Design and composition
- » Incorporate components made on a CNC Waterjet
- » After fusing the glass, projects include wall hangings and 3D boxes and/or buildings
- » Forming and shaping
- » Technical mastery: focus on firing schedules and kiln operation
- » Achieve different effects, such as a "tack fuse" for texture or a "full fuse" for a smooth surface
- » Using Bullseye Glass 90 COE for all projects





TRADITIONAL UPHOLSTERY: THE ART OF HAND-STITCHED STUFFING WITH KIM NEWELL

DATE: August 10-14
COST: \$1050 tuition, \$80 material fee payable to Kim
CLASS SIZE: 10 people



Students can discover the timeless craft of traditional upholstery in this one-week course, creating their own heirloom-quality footstool using authentic techniques and natural materials. Step by step, Kim guides participants through the complete process of upholstering a 20" x 20" frame: installing webbing and tying springs, layering natural fibers and horsehair to build a hand-stitched foundation and edge, and finishing with organic wool batting, a fabric of choice, and decorative nails. Designed for both beginners eager to explore the craft and experienced upholsterers looking to refine their hand-stitching and shaping skills, this course provides an ideal opportunity to learn the hidden stitch-work and elegant details that give antique furniture its lasting beauty.



Key Points

- » Gain hands-on experience with upholstery tools and materials
- » Learn to measure a project for fabric and materials
- » Install webbing and tie springs securely
- » Master basic upholstery knots and sewing techniques
- » Learn foundation stitches to shape and hold natural fillings
- » Practice decorative tack placement for a professional finish

WOVEN ILLUSIONS: TURNING VESSELS WITH ARTISTIC ELEMENTS WITH MICHAEL EARLEY

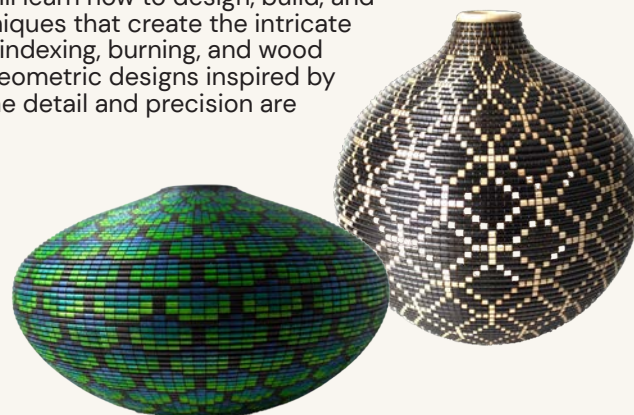
DATE: August 10-14
COST: \$1050 tuition, \$80 material fee payable to Michael
CLASS SIZE: 16 people



Discover the fascinating world of Basket Illusion, a woodturning technique that combines precision turning with artistic embellishment to create the look of woven baskets on wood surfaces. In this hands-on class, students will learn how to design, build, and turn beautiful, segmented forms, then apply embellishment techniques that create the intricate illusion of a woven pattern. Learning techniques such as beading, indexing, burning, and wood dyeing, students will bring their turned piece to life with striking geometric designs inspired by Art Deco, Native American, and traditional basketry patterns. If fine detail and precision are exciting to you, you will not want to miss this weeklong class.

Key Points

- » Form design
- » Segmenting techniques
- » Pattern development
- » Wood selection
- » Beading tool techniques
- » Indexing
- » Pyrography
- » Dyeing/coloring with India ink
- » Recommended finishing techniques



PASSING ON YOUR LEGACY: MAKE A GENERATIONAL CHILD'S SCULPTURAL ROCKING CHAIR WITH MARC ADAMS

DATE: August 10-15 (6 day)
COST: \$1260 tuition, \$25 supply materials, a cut list will be sent so you can BYOW
CLASS SIZE: 12 people



Imagine the thrill of your child or grandchild when you give them a beautiful, sculpted rocking chair that is beautiful and just their size. In this class students will make a sculpted rocking chair that is geared at children between the ages of two to six. After that age the rocking chair can become a place for a young girl's dolls, or just a nice display piece in the family room. In time, this chair will become a legacy piece which will be passed down for generations. Students will use tools such as rasps, gouges, saw rasps, and grinders to rhythmically give the chair shape. Participants will be able to design their own chair or use some of Marc's patterns. The rockers will be cut from solid stock instead of laminating them together as in an adult rocker, which makes the process far easier. It is hard to guess on the final size of the chair but there will be several samples of children rockers on hand to use as guidelines. Students learn which joints work best to give the chair lasting joinery which will involve the hip joint, dowels, mortise and tenons, and biscuits. The goal for this workshop will be that every chair be sculpted and glued-up ready to take home and put on the final finish. Students are required to bring pre-dimensioned lumber. This class will not be quite as intense as the full week rocking chair class, but students will need to plan on a few late nights to get the chair completed. Of all the furniture that can be made for family members, NO project will have as much meaning as this rocking chair.



Key Points

- » Design your own chair
- » Learn how to size the chair to fit your child
- » Square first, do the joinery, then cut to shape
- » Cut hip joints that support the legs
- » Learn hand and grinding techniques for smooth sculptural work

- » Develop hard and soft lines
- » Fit, shape, and size the spindles for comfort
- » Learn assembly and gluing process for small chair

LEARN TO AIR BRUSH THE RIGHT WAY WITH DRU BLAIR

DATE: August 15-16
COST: \$550 tuition, \$25 material fee
CLASS SIZE: 12 people

One of the dangers of YouTube is the huge amount of misinformation surrounding airbrushing, which often leads to bad habits and poor results. In this class, Dru will cover all the basics of airbrushing, including proper hand position, air sources, types of paint, surfaces, masking techniques, paint reduction, control, targeting, triggering, and troubleshooting. Dru will also discuss airbrush maintenance and types of marks such as dots, lines, dagger strokes, shading, and freehand airbrushing. Dru is a world-renowned airbrush artist with exceptional teaching skills, and he is dedicated to helping students realize their artistic potential.

Key Points

- » Choosing an airbrush and air sources
- » Types of paint to use
- » Setting up and controlling the airbrush
- » Maintaining and cleaning the airbrush
- » Troubleshooting
- » Basic drills
- » Shading
- » Rendering an eye





PURE FORM & TRUE SHAPES: A FOUNDATION FOR ALL TURNERS WITH J PAUL FENNELL

DATE: August 15-16
COST: \$550 tuition, \$65 material fee
CLASS SIZE: 16 people

In this weekend class, Master Woodturner J Paul Fennell will teach the essentials to create vessel forms that bring elegance to any student's work. Good form is an important starting point for making gallery-quality pieces and for showcasing more advanced work enhanced by carving, piercing, and pyrography. Students will make several vessel shapes during the weekend to learn the basics of good design. Emphasis will be placed on developing a sense of how subtle changes in the form's line, volume, and proportion can dramatically enhance the elegance of the vessel. The class will also study grain orientation and wood distortion to learn how they affect the appearance of the vessel. Techniques will be explored for finishing the vessel using scrapers to minimize sanding, as well as simple but elegant methods for shaping and finishing the vessel bottom. Students will receive as much individual specialized instruction as possible for an enhanced class experience. Participants are encouraged to bring their own favorite turning blanks, as well as previously finished pieces, from home for evaluation.

Key Points

- » Understanding of the importance of form, line, and proportion
- » Developing an eye for improving the enhancement of the vessel
- » Techniques and tool use in creating the outside shape of the vessel
- » Grain orientation and distortion and how they affect the appearance of the vessel
- » Finishing methods for vessel exterior
- » Hollowing techniques using a straight boring bar and simple hook tool

MAKE A LEATHER DOPP TRAVEL KIT WITH GRADY DOUGLASS

DATE: August 15-16
COST: \$550 tuition, \$175 material fee payable to Grady
CLASS SIZE: 14 people

This two-day class will take students on the journey of crafting a raw side of leather into a completed Dopp kit, sure to be the envy of all your companions. Students will start by getting a brief leather introduction with descriptions of types and uses of leather, and then dive right into drawing, cutting, skiving, gluing, adding a zipper, and stitching. Grady will demonstrate basic cutting skills, leather selection for various applications, and proper tool selection and usage. As the weekend progresses, students will learn how to create welts and bindings for edges, how to use a bell knife skiver, ways to set a zipper into leather, and sewing various thicknesses together to complete the bag. This class is designed to allow students a great start into the world of leather, from beginners to those who have taken Grady's classes before. Once completed, this unique travel bag will last a lifetime and then some!

Key Points

- » Leather selection for application
- » Pattern layout and design theory
- » Cutting and skiving of leather
- » Adding a liner material to a leather project
- » Using a leather sewing machine and bell knife skiver
- » Complete an heirloom-quality Dopp/shave kit



INTRODUCTION TO OLD WORLD STYLE MARQUETRY WITH FRANK STRAZZA

DATE: August 15-16
COST: \$550 tuition, \$30 material fee
CLASS SIZE: 16 people

Marquetry involves carefully cutting and piecing together different wood species, creating a beautiful picture, decorative element, or lettering. Dating back to the Italian Renaissance, marquetry has traditionally been used to embellish furniture, church pews, and panels in homes and palaces. Its styles and techniques have evolved over the centuries as the craft spread across the globe. In this two-day introductory class, Frank will teach students some of his favorite techniques and methods. Primarily using a simple handheld fret saw, participants will learn to cut the most intricate of designs that are hardly even possible to cut with a machine. Frank will demonstrate how to do packet cutting as students recreate 18th-century intricate inlays, as well as how to cut lettering. He will also introduce students to the process of double-bevel sawing. Participants will learn how to create their own veneers and which tools to use to create the marquetry. During the weekend, everyone will do some simple designs, including some floral work and lettering. Students will leave with the knowledge to go home and delve into this craft, and hopefully with the thirst to learn more! Don't worry if you are not "artistic"; Frank will guide you through the process, unlocking many possibilities. However, if you are an artist, please come prepared to think outside the box!

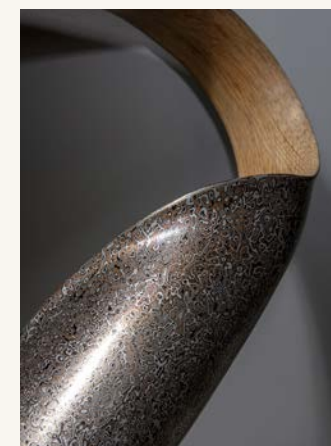
Key Points

- » Handling veneer
- » Using a fret saw to cut veneers
- » Practice the process of double-bevel cutting
- » Gluing, pressing, and core selection
- » Learn how to do lettering
- » Understand the process of packet cutting



INTRODUCTION TO WOOD LAMINATION TO CREATE CURVED SCULPTURES WITH MARC FISH

DATE: August 15-16
COST: \$550 tuition, \$50 material fee
CLASS SIZE: 16 people



Internationally acclaimed artist and designer Marc Fish leads this two-day introduction to the sculptural possibilities of laminated veneer. Renowned for ethereal, layered works that blur the lines between fine furniture, sculpture, and lighting, Marc brings decades of experience and experimentation to the classroom. In this immersive workshop, students explore how to transform thin veneers into flowing, three-dimensional forms inspired by themes of erosion, relics, and transformation. Instruction covers every stage of the process, from planning a sculpture to preparing and laminating veneers using techniques that minimize or disguise glue lines. Students will experiment with free-form vacuum bag lamination, learn how to make their own vacuum bags, and investigate different hardware options. Once laminated, pieces are shaped and refined with hand tools such as rasps, spokeshaves, and gouges, as well as power tools like Dremels and die grinders. By the end of the course, each participant will complete a small sculpture and gain skills that can be scaled to future projects in furniture, model making, lighting, or installation. This course is ideal for designers, makers, and curious beginners. No prior woodworking experience is required.

Key Points

- » Learn the principles and techniques of laminated veneer for sculpture
- » Explore glue selection, tinting, and strategies for clean glue lines
- » Practice free-form vacuum bag lamination and create your own vacuum bags
- » Shape and refine curved forms with hand and power tools
- » Complete a small sculpture and gain skills adaptable to furniture, lighting, and beyond





THE ART OF 3D ON THE BANDSAW WITH ALEX SNODGRASS

DATE: August 17-21
COST: \$1050 tuition, \$375 material fee payable to Alex
CLASS SIZE: 16 people

In this workshop, students will learn how to make three beautiful 3D end-grain cutting boards. These cutting boards make a wonderful addition to any kitchen, a great gift item, or even a way to generate a little extra cash. It only takes three different woods—maple, cherry, and walnut—to achieve this unique design. Students will learn how to tune and maintain a bandsaw, which will make cutting even complex shapes easier than ever. From straight and angled cuts to planing, sanding, clamping, and gluing, students will produce their own finished cutting boards. This same process can be used in other areas of woodworking, such as making woodturning blanks. During the week, students will make three of Alex's favorite cutting boards: the clover, the step board, and tumbling blocks. By the end of the class, students will have three seemingly complicated cutting boards that will amaze friends and family.



Key Points

- » Accurate straight cuts on a bandsaw
- » Angled cuts on a bandsaw
- » Gluing techniques
- » End-grain planing
- » End-grain pattern alignment
- » Food-safe finishing

MASTERING SCULPTURAL STEAM BENDING WITH CHARLIE WHINNEY

DATE: August 17-21
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 16 people

This class is suitable for complete beginners as well as professionals and will make you look at wood and trees in a completely new way. By the end of the week, students will know what to look for in choosing wood for steam bending, as well as how to make the tools, jigs, and equipment needed to master bending wood. Over the five days, Charlie will stress to students the importance of understanding the processes. Each day, participants will make a selection of small creative projects including steam-bent bowls, boxes, lights, a small table, and sculptures. Though there will be items for each person to take home, some of the larger projects made in class demonstrations will be auctioned, with proceeds going to the Roger Cliffe Memorial Foundation.



Key Points

- » How to source and select wood for steam bending
- » How to make a steam chamber
- » 2D and 3D bends, twisting, splitting
- » Three types of compression straps
- » How to make a variety of jigs
- » How to bend thick sections over 2"
- » Steam-bend joints and kerf-bending



FOOLPROOF MOTION, APPLYING THE PRINCIPLES OF MOVEMENT WITH CHRISTOPHER WHITE

DATE: August 17-21
COST: \$1050 tuition, \$75 material fee payable to Christopher
CLASS SIZE: 12 people

Only two thumbs are required to produce moving results—even those who feel like they have "ten thumbs" can succeed in this class. Anyone who has worked with wood has already used the fundamental building blocks of design: lines, planes, and forms. This engaging course reveals the tools students already possess in their conceptual "toolbox" and demonstrates how to put them to work. Through an exploration of movement—understood as "S" curves and rotating planes—participants will learn to recognize, enhance, and create motion in their designs using simple, approachable principles. Students may choose from a variety of small projects, such as: Juniper on Mesquite Cross (wall or table mount), Alabaster Heart with Complementary Wooden Base (wall or table mount) and Blended Turned Vessel and Found Wood Composition (wall or table mount). By applying these design principles, students will expand their awareness of form and develop the ability to integrate movement into woodworking, craft, or artwork of any kind. The result: a deeper understanding of design and a beautiful, finished piece of art.

Key Points

- » Gain a priceless lifelong awareness of lines, planes, and forms
- » Understand the commands they give to direct your eyes
- » Learn to control them to enhance the quality and beauty of all future projects
- » Learn to relate two contrasting components into one moving object of beauty
- » Add movement to classic shapes
- » Use negative spaces in design



TURNING ELEGANT VESSELS & DECORATIVE TECHNIQUES WITH J PAUL FENNEL

DATE: August 17-21
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 16 people

In this class, students will focus on techniques to turn elegant hollow forms with an additional emphasis on the decorative possibilities after completing the vessel. One of the key elements initially covered is developing a sense of form while turning and learning how subtle changes during the turning process can dramatically change the final look of the vessel. Students will make several pieces for personal comparison. Besides learning effective tool use, everyone will also make and use a simple small hook tool for hollowing and a simple diamond-pointed embellishing tool. Students will learn the basics of hollowing the vessel using their own tools as well as the instructor's boring bars and hook tools, which can be easily made. Students will use and take home a special caliper for wall thickness in the difficult-to-measure areas around the tops of vessels. Another key element of the class is exploring in detail various decorative techniques, including carving, texturing, and piercing. There will be a strong focus on the process of laying out designs and how to make and creatively use an indexing wheel. Methods of transferring designs onto three-dimensional surfaces using both a grid system and frisket materials will also be covered to create unique and personal work. Students will explore the design possibilities and learn the basic techniques of piercing, carving, and texturing using high-speed NSK tools, rotary micromotors, and other power tools. All of the embellishing techniques will be available electronically for students to take home. For class use, the instructor will furnish NSK Presto handpieces and a multitude of carving and piercing burs. Some previous knowledge of turning hollow forms is recommended but not mandatory.

Key Points

- » Gain an understanding of the importance of form
- » Learn how subtle changes in the form can enhance the look of the piece
- » Simple methods for finishing the bottom of the piece
- » Enhance skills for carving, texturing, and piercing
- » Explore designs through the creative use of an indexing wheel
- » Create and transfer designs on three-dimensional surfaces



MAKE A CUSTOM LEATHER BACKPACK WITH GRADY DOUGLASS

DATE: August 17-21
COST: \$1050 tuition, \$385 material fee payable to Grady
CLASS SIZE: 14 people

In this weeklong workshop, participants will craft a custom leather backpack from start to finish. The class begins with an introduction to different types of leather and their uses, followed by hands-on work in pattern layout and cutting. Students will gain extensive time on sewing machines and bell knife skivers while building padded shoulder straps, adding a body zipper, and constructing functional pockets. By the end of the week, each participant will leave with a durable, beautifully finished leather backpack, an heirloom-quality piece to carry and enjoy for years to come.

Key Points

- » Learn pattern layout in leather
- » Spend time sewing and skiving
- » Install zippers
- » Learn advanced edge-finishing techniques
- » Have some artistic freedom in design elements



AIRBRUSHING: ELEMENTS OF PHOTOREALISTIC PAINTING WITH DRU BLAIR

DATE: August 17-21
COST: \$1050 tuition, \$65 material fee
CLASS SIZE: 12 people

Sure, you can find some airbrush techniques on YouTube, but why not learn from the person who invented them? In this workshop, Dru will teach students the principles of painting with an airbrush and creating amazing realistic imagery. Students will learn the elements of photorealistic painting, including the difference between opaque and transparent, color theory, how to use a color wheel, understanding contrast, how to fix painting mistakes, and the tools of the trade. This workshop is designed with the novice airbrusher in mind.

Key Points

- » Color theory
- » How to match colors perfectly
- » The fundamentals of airbrushing
- » Creating perfect transitions
- » Creating realistic hair and eyes
- » Blending colors
- » Using stencils
- » Creating surfaces & special effects
- » Fixing mistakes
- » How to achieve proportions



USING MILK PAINTS TO ENLIVEN YOUR PROJECTS WITH ROBERTO FERRER

DATE: August 22-23
COST: \$550 tuition, \$75 material fee
CLASS SIZE: 16 people

No matter your skill level, there is always something new to learn. Even the simplest turning can become a one-of-a-kind sculptural object by adding simple textures and color. With just a handful of tools, Roberto will show students how to quickly embellish a turned object with eye-catching results. Milk paint is easy to use and can transform a plain, boring bowl into a unique centerpiece. This class will focus on basic to advanced turning techniques for everyone.

Key Points

- » Tool control
- » Perfect sanding every time
- » The importance of shape
- » Quick and easy textures
- » Laying out patterns and designs
- » Understanding milk paint



MAGICAL STEAM BENDING MYSTERIES WITH CHARLIE WHINNEY

DATE: August 22-23
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 16 people

Experience a weekend like no other; this is two days of delving into the hidden properties of wood, discovering secrets you may never have expected. Students will undertake about a dozen niche activities, which include using the steam process to create impossible joints, embossing raised textures onto wood, and using instant hot laminations for very extreme bends. By the end of Sunday, students will take home unique wooden objects, including flat artwork that can be used to create a sign or set of keyrings, a small 3D piece, and a small tessellating box or child's toy.

Key Points

- » How to source and select wood for steam bending
- » How to make a steam chamber
- » 2D and 3D bends, twisting, splitting
- » Three types of compression straps
- » Learn the secrets to seemingly impossible joints

TAKE A SEAT: MAKING A TURNED & PAINTED STOOL WITH KIMBERLY WINKLE

DATE: August 22-23
COST: \$550 tuition, \$60 material fee
CLASS SIZE: 8 people

Take a seat on your own handmade milking stool! Learn the fundamental skills of woodturning and milk paint in a fun and supportive environment while creating a one-of-a-kind small stool. Students will learn lathe safety, tool selection, design aspects, spindle and faceplate turning, along with the use of milk paint to add color and personality to their finished creations. By combining the fundamental techniques of woodturning and color, students will realize the potential of woodturning and go home with their own stool. Sign up today to reserve your spot and start creating your unique piece!



Key Points

- » Lathe safety
- » Spindle turning
- » Faceplate turning
- » Tool selection
- » Sharpening
- » Form and design
- » Milk paint
- » Surface design



"What a fabulous week! I learned so much! My cutting and chiseling skills still need a lot of work, but now I know what to do and how to do it. Your enthusiasm for teaching really makes a difference."

— Jim Goodloe, TN



MIXING METAL & WOOD: WELDING & FABRICATION FOR THE WOODWORKER WITH THE McFIE'S

DATE: August 22-23
 COST: \$550 tuition, \$160 material fee payable to Ben
 CLASS SIZE: 14 people

In this weekend class, students will have the opportunity to build two matching side tables for their home using wood and metal. Many woodworkers look to others to provide the metal elements for their creations. It can be hard for woodworkers to find a metal fabricator that will put the same quality of craftsmanship into the metal elements for their creations that they have put into the woodwork. This class is for the woodworker who wants to open the door to the beautiful world of mixing metal and



wood, without the problems of finding a good fabricator or trusting a welding shop to match their quality craftsmanship. Ben and his brothers will demonstrate how to work with metal, including cutting metal, welding metal, fabrication techniques, preparing metal for finishing, basic knowledge of available metal products, how to choose which metal to use for a project, and basic metal terminology. This class will provide the knowledge necessary for any woodworker to successfully fabricate metal components in their own workshop, even with basic and limited tools. Knowing how to weld and fabricate not only opens the door for woodworkers to mix metal and wood in their creations but also to fabricate tools for their workshop.

Key Points

- » Learn how to weld
- » Build two matching side tables for your home with metal
- » Cutting metal
- » Welding metal
- » Fabrication techniques

- » Preparing metal for finishing
- » How to know what metal to use for a project
- » Basic metal terminology so you sound like a pro when you buy metal

FROM CAD TO CRAFTED: 3D PRINTED, JIGS, FIXTURES, TEMPLATES & TOOLS WITH NATE OSBORN

DATE: August 22-23
 COST: \$550 tuition, \$75 material fee
 CLASS SIZE: 14 people

Ready to take your woodworking skills to the next level? Imagine effortlessly creating custom jigs, fixtures, templates, and tools right from your home workshop thanks to the magic of 3D printing. Throughout the weekend, students will get hands-on guidance on setting up their 3D printer, even if it's fresh out of the box. Students will be encouraged to bring their own device, and our friendly experts will walk them through every step, ensuring they are ready to create confidently long after the workshop ends. Participants will be amazed by how intuitive it is to turn ideas into reality using just two simple software programs. Nate will show students where to find a treasure trove of freely shared designs, so they can start printing clever jigs, templates, and custom woodworking tools in no time. Plus, students will step into the woodshop to feel the sheer satisfaction of snapping their newly printed tool off the printer and putting it straight to work, an experience that is as exhilarating as it is empowering. Join us and see your ideas come to life!



Key Points

- » Explore the world of open-source models, where to find them, and how to print them
- » Introduction to Fusion360, a powerful CAD tool
- » How to use slicers to optimize and modify meshed models
- » Basics of filament selection
- » Install heat-staked inserts for threaded connections
- » Understand 3D printing through the lens of a woodworker
- » Make some sawdust with printed projects



DIAMOND POLISHING: GIVING SEMI-PRECIOUS STONES A RADIANT SURFACE WITH CHRISTOPHER WHITE

DATE: August 22-23
 COST: \$550 tuition, \$75 material fee payable to Christopher
 CLASS SIZE: 14 people

Incredible beauty lies just beneath the surface of stone, waiting to be revealed. Semi-precious stones often hide their radiant colors, patterns, and depth beneath a thin layer of imperfections and scratches. With the right tools and techniques, this hidden brilliance can be brought to light. Why diamond? Because of the hardness of stone, only a harder material can refine its surface. Diamond, the hardest of all minerals, is used with water in a series of diamond pads to polish away imperfections, producing a permanent, glass-like finish. This process leaves nothing to obscure the natural fire, detail, and color locked within the stone. For centuries, people have sought out these particularly beautiful stones, valued for their rarity, color, and grain patterns, and collectively termed them "semi-precious." Materials for additional or larger projects will be available for sale.

Key Points

- » Shape unique specimens of lapis lazuli, amethyst, and Mara Mamba tiger eye into jewelry such as pendants and earrings
- » Use thin stone slabs for inlay work in wood or softer stones like white marble or alabaster
- » Craft small sculptures or display bases from petrified wood, granite, sodalite, blue quartz, and other selected stones
- » Create a rough edge black granite Lazy Susan with recessed bearing



OPTICAL ILLUSIONS IN GLASS: 3D FLOWERS & JELLYFISH WITH LEAH NIETZ

DATE: August 24-28
 COST: \$1050 tuition, \$55 material fee
 CLASS SIZE: 10 people

This workshop is open to all skill levels. The curriculum will be tailored so that each student can move at their own pace according to their skill level; beginner, intermediate and advanced techniques will be demonstrated. Leah will begin with an overview of the flameworking (also called lampworking) process including studio safety and set up. Day one will focus on petal inspired beads and pendants using a variety of dot placement and encasing techniques. On the second day students will learn how to create encased floral landscapes. Day three will begin with pulling cane and making murini to incorporate into the jellyfish creations. On day four students will have the option to keep practicing the skills they've learned or dive into the world of glass implosions and encasing techniques to create beautiful 3D blossoms. Day five will be a day to practice and fine tune skills and receive further assistance on anything students might be struggling with. Students will have the opportunity to request demonstrations beyond those planned for the class throughout the week. At the end of the week, students will leave with a variety of glass artworks they've created as well as an understanding of what is needed to build a home studio if they don't already have one.

Key Points

- » Learn a variety of techniques to create optical illusions in glass
- » Encase designs without distortion
- » Pull even cane and murini with ease
- » Multiple implosion techniques in soft glass
- » Techniques for creating movement and depth in glass





BASIC CABINETMAKING WITH PATRICK MURRIN

DATE: August 24-28
COST: \$1050 tuition, \$260 material fee includes hardware
CLASS SIZE: 16 people



Cabinetmaking is the fundamental place to start woodworking, and this class is designed for those just starting. Students will make a small face frame cabinet, which is the foundation of the class. Design, layout, dressing the stock, and building drawers and doors are covered in detail. There will be demonstrations of many ways to build cabinets. Pat reviews safety, tool setup, jigs and fixtures, assembly, installation, and mounting hardware. Students can choose from at least two methods of making doors and drawers based on the equipment they already own or plan to acquire. By the end of the week, everyone will have made a nice oak hallway cabinet that will last for years to come. Pat helps give students the confidence needed to tackle other cabinet projects such as vanities, bookcase units, gun cabinets, hutches, and even kitchen cabinets. The skills gained can be applied to any cabinetmaking project. Following this class, students will tackle larger projects with a solid game plan, working more efficiently and wasting less material. They will become better woodworkers, not "wood watchers."

Key Points

- » Tool safety
- » How to lay out and design cabinets
- » Tricks for cutting doors and drawers
- » Accurate ways to cut miters
- » Assembly methods including joinery for cabinets
- » Choosing and installing hardware



MAKE AN INLAID SISKI BOOKCASE WITH GARY ROGOWSKI

DATE: August 24-28
COST: \$1050 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people



This small bookcase is a great project for those who want to increase their building and design skills. It can serve different needs while teaching a variety of techniques. A case this size can hold books or magazines, glassware, or art. It also provides an excellent opportunity for careful joinery, shaping, and inlay work. Students will learn several methods for carcass construction that are both solid and decorative. Discover how to make a mortising template to rout through and stopped mortise and tenon joints, as well as hand tool mortising. Students will use wedged tenons to help lock these joints in place. Once the joinery is complete, and before glue-up, students will shape the end boards using a band saw, spokeshave, and rasp. Spokeshave and chisel texturing will also be demonstrated. Before glue-up, Gary will show how to carve and shape through tenon joints using careful chisel work. Details make the difference. After the case is glued up, students will cut and fit a tapered sliding dovetail joint for the shelf using a simple technique with the router, router table, and a thin shim. From there, students will learn inlay techniques that are beautiful, striking, and endlessly variable. Straight-line and curved inlay patterns will be demonstrated, as well as square plugs.

Key Points

- » A strategy for design: idea, purpose, intention, joinery, and details
- » Learn mortising techniques for case pieces
- » Discussion on accuracy for a great fit of tenon to mortise
- » Discover the strongest unglued joint ever: the through-wedged mortise and tenon
- » See how to cut large and small wedges and how to make an angled mortise
- » Develop your inlay design from simple dot patterns to curved and carved inlay, plus square plugs
- » Interesting methods for creating a carcass back



DECORATIVE TURNED BOXES WITH SILVER & COPPER EMBELLISHMENTS WITH JENNIFER SHIRLEY

DATE: August 24-28
COST: \$1050 tuition, \$130 material fee payable to Jennifer
CLASS SIZE: 16 people



Are you ready to add something totally different and beautiful to your woodturnings? Then this class is for you! This week, students already familiar with woodturning will explore making turned containers with sterling silver and copper inserts in their lids. What is metal clay? It is an amazing material that is sterling silver or copper powder mixed with a binder. Gold, silver, bronze, stainless steel, brass, and copper are all available in a metal clay medium. It can be rolled, molded, carved, shaped, and stamped with a wide variety of tools. When fired in a kiln or with a propane torch, the binder burns away and what remains is the pure solid metal. In this class, students will be using copper and silver clay. Participants will learn how to roll out clay in an even thickness and form, shape, stamp, and fire metal clay. Students will then turn boxes for the silver & copper pieces to be inserted into. All the tools for working with and texturing the metal clay will be provided, and students will kiln-fire and possibly torch-fire their pieces in class. Students should expect to make three to four completed containers. This will be a fast-paced week with a lot of information covered, so familiarity with woodturning and the use and sharpening of turning tools will be very helpful. The material fee will include all the sterling silver and copper clay, along with other consumable materials used for the projects made during the week.

Key Points

- » Techniques for hollowing small turned containers
- » Learning how to use a variety of hollowing tools
- » The basics of working with metal clay
- » Introduction to simple tools used in metal clay work
- » Using thickness cards for rolling even sheets of clay
- » Using textures to create amazing designs in clay
- » Using a bench-top kiln and handheld torch for firing metal clay
- » Using a wood burner and rotary burs for designing and texturing on wood
- » Using dyes and gesso for dramatic designs



LASERS: A MODERN TOOL FOR A MODERN SHOP WITH CHRIS LASCHINGER

DATE: August 24-28
COST: \$1050 tuition, \$75 materials fee payable to Chris
CLASS SIZE: 14 people



Find the fun in lasers during another full week discovering the magic of lasers. Lasers have become commonplace in the makers' shop, giving craftsmen even more opportunities to be creative. How do they do it, you ask? Come spend a week in the relaxing cornfields of Indiana and find out what it's all about. This week-long class will go beyond the basics of the weekend class and give students plenty of creative time to see what they can make a laser do. Students will get instruction and plenty of

hands-on time with multiple design software choices and several CO2 and diode lasers. The class will cover engraving and cutting different substrates, creating unique items, and enhancing others. Materials such as wood, leather, stone, paper, coated metals, and plastic can be run through the laser, proving it to be quite a versatile tool. Lasers are driven by the user and a vector-based graphics program; for the laser we will be using both CorelDRAW and LightBurn as the preferred design and driver programs. During this week-long workshop, you will learn the basics of both CorelDRAW and LightBurn for laser applications, the general layout of a laser, and what it will actually do. We will run through some basic laser projects to show the operation of a laser, then you will have the opportunity to design and create your own laser-cut projects. As it is a woodworking school, there may be some sanding involved and maybe a little marquetry. This is definitely not a sales pitch week; Chris does not represent any laser manufacturers, he just likes making stuff with them. Thinking about getting a laser or already have one? This is your opportunity to see what they can do.

Key Points

- » Design software for lasers
- » Hands-on laser operation
- » Cutting and engraving with a laser
- » Integrating a laser into your workshop
- » What to look for when buying a laser



MAKING A GUITAR AMPLIFIER HEAD UNIT WITH KEVIN SILVA & TYLER ALLEN

DATE: August 24-30 (7 day)
 COST: \$1470 tuition, \$850 electrical material fee payable to Kevin, PLUS a \$45 material fee for the cherry case payable to MASW
 CLASS SIZE: 10 people



In this immersive class, students will construct a fully functional 45-watt, all-tube guitar amplifier modeled after the legendary Marshall JTM 45, the amp that shaped the sound of rock and blues. Along the way, participants will gain a solid foundation in electronics, exploring capacitors, resistors, transformers, vacuum tubes, transistors, diodes, and more. Essential soldering and troubleshooting techniques will be taught step by step, equipping students with the skills to understand, repair, and maintain vacuum tube amplifiers. The learning doesn't stop with electronics. Each student will also build a custom "headbox" for their amplifier, mastering woodworking skills such as dovetail joinery, routing, and precise glue-ups. To complete the project, students will dive into the art of Tolex covering, perfecting the classic look and feel of a professional-grade amp. Whether you're a guitarist eager to customize your own gear or a seasoned maker ready for a new challenge,

this course delivers the rare opportunity to build an heirloom-quality amplifier that looks as good as it sounds.

Key Points

- » Build a 45-watt, all-tube Marshall JTM 45 style guitar amplifier
- » Learn the fundamentals of electronics: capacitors, resistors, transformers, vacuum tubes, and more
- » Practice soldering and troubleshooting techniques
- » Gain the skills to maintain and repair vacuum tube amplifiers
- » Build a custom dovetailed wooden headbox
- » Learn routing, glue-up, and woodworking techniques
- » Master Tolex covering for a professional finish



MAKING A HIGH ANGLE WOODEN BLOCK PLANE WITH GARY ROGOWSKI

DATE: August 29-30
 COST: \$550 tuition, \$35 material fee
 CLASS SIZE: 16 people



There is nothing better than making tools for your shop. Building bench tools that are useful, well made, and pretty all at the same time is a gift to yourself. Join Gary to build a high-angle block plane. You can't buy one at this bed angle, and there are already great low-angle block planes available. But this design changes the bed angle to create a tool that is unmatched when cutting through highly figured wood, knots, or surprise grain shifts. Learn how to make up a plane blank that will be used to make a plane body with a wedge pin to hold the iron in place. Students will shape and personalize their own tool. Another cool aspect of this class is that participants will learn how to harden and temper tool steel. Oil-hardening blanks of tool steel will be provided. Students will then polish and shape the blank, heat-treat them in class to harden, and then temper the tool steel to create a plane blade. This method produces a blade that can be sharpened and will wear well for years of use. MASW will supply everything needed in the way of materials: hand plane wooden blanks and tool steel. It's a treat to be able to make your own hand tools. When you grab this high-angle plane in that special situation and it does the job well, you will gain a special sort of satisfaction.

Key Points

- » Learn about the importance of plane bed angles and how they affect the cut
- » Get experience heat treating your own chunk of O1 tool steel
- » Learn how to shape, harden, temper, then sharpen your plane blade
- » Discover one simple method for making up a plane body with a high-angle bed
- » Delight in shaping your hand plane body to suit your hands and aesthetic
- » Exclaim gleefully when this hand plane makes shavings



MAKE A SIMPLE VENEERED BOX WITH BANDINGS IN TWO DAYS WITH DENNIS ZONGKER

DATE: August 29-30
 COST: \$550 tuition, \$125 material fee payable to Dennis
 CLASS SIZE: 16 people

This two-day workshop invites participants to create an elegant burl veneered jewelry box accented with American holly corner banding, four turned feet, and a single pull. Working step by step, students will master essential veneering techniques such as matching grain, cutting, gluing, pressing, trimming, and sanding veneer onto plywood. The class begins with veneering both the interior and exterior surfaces of the box simultaneously, ensuring perfect alignment and a seamless grain flow. Students will then miter the corners with precision using a V-tool router bit, craft custom corner banding, and apply walnut burl veneer to the inside edges for a unified, refined finish. To complete the project, Smart Hinge side-rail hinges will be installed, and the corner banding will be smoothed with a finely sharpened cabinet scraper. Inside, participants will construct lap-joint dividers to add strength and functionality. The box is brought to life with final sanding and an oil finish, resulting in a polished piece that combines craftsmanship, beauty, and durability.

Key Points

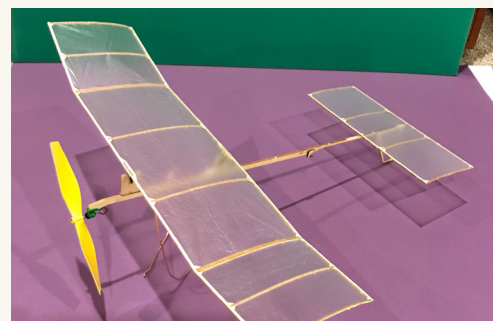
- » Box design
- » Different kinds of glue and plywood
- » Routing inside rail and Smart Hinges
- » Making your own feet and pull
- » Making your own corner banding
- » Sharpening a cabinet scraper to shave wood like a hand plane



FREE FLIGHT WITH LASCHINGER

DATE: August 29-30
 COST: \$550 tuition, \$15 material fee payable to Chris
 CLASS SIZE: 16 people

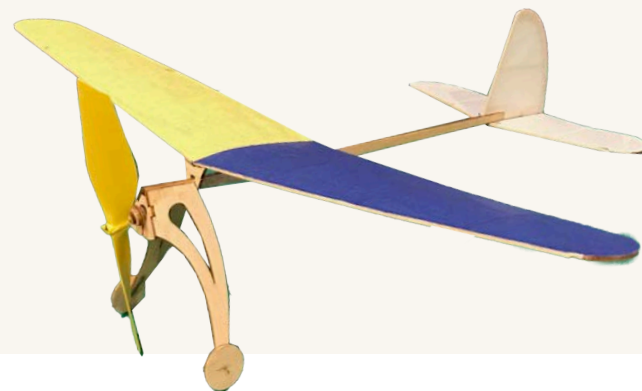
Mix a little balsa wood, glue, some ultra-light material, a rubber band, and a LASER... what do you get? Free flight planes. Make a weekend of it and come to MASW to create indoor free flight aircraft using a modern tool that makes cutting easy. Lasers have become commonplace in the makers' shop, giving craftspeople even more opportunity to be creative. In this weekend class, Chris will go over the basics of free



flight aircraft, some flight principles, and a bit of laser work. The best part is that there will be very little sanding. This weekend's class will be very kid-friendly as we take basic model aviation to the classrooms of MASW. Let your inner KID come out and play.

Key Points

- » Free flight aircraft basics
- » Flight principles/aerodynamics
- » Hands-on laser operation
- » Indoor airplane flying



WOODWORKING WITH A PERSONAL TOUCH WITH MICHAEL VAN KOEVERING

DATE: August 29-30
COST: \$550 tuition, \$50 material fee
CLASS SIZE: 16 people

Join us for a unique weekend experience focused on adding distinctive personal touches to your woodworking projects! This class is designed for both intermediate woodturners eager to unlock the full potential of their turned bowls and boxes, and non-turning students who wish to explore exciting new techniques they can add to any project. This class will be focused on enhancing students' woodworking skills as well as adding unique personal touches to their projects. Michael will also foster a collaborative environment where everyone will share ideas while learning new techniques. Bring one of your projects and unlock a new design idea or work collaboratively with other students trying new techniques. This class is designed to challenge your skills and inspire new creative directions, ensuring you leave with enhanced techniques and a project that truly reflects your unique vision.

- Key Points
- » Add new design ideas by collaborating and sharing ideas

» Use a router to add handles and bowties to projects

» Use a bandsaw to reshape a bowl or box

» Add color and texture for a personal touch



FLAMEWORKING: MAKING SOLID ANIMALS AND AQUATICS WITH TIM DRIER

DATE: August 29-30
COST: \$550 tuition, \$50 material fee
CLASS SIZE: 10 people

In this fun, hands-on weekend class, students dive into the world of flameworking while creating a lively menagerie of small animals and sea creatures. Using clear glass as a base, participants learn to shape and sculpt forms such as fish, jellyfish, turtles, mice, ducks, and birds, then bring them to life with colorful frits and glass rods. Each project introduces different techniques for shaping,

sculpting, and decorating in the flame, while also building a solid foundation in torch operation, safety, and basic glassworking skills. By the end of the weekend, students leave with a collection of charming glass critters and the confidence to continue exploring the exciting possibilities of flameworking.

- Key Points
- » Learn the fundamentals of torch operation and safety

» Explore shaping and sculpting techniques with borosilicate glass

» Create a variety of animals and sea creatures in glass

» Experiment with colorful frits and rods for surface design

» Build confidence to continue flameworking beyond class



"We always marvel at your organizational skills and efficiency in running the school. But the charity event you did for Patriot Academy was truly outstanding. It was an unforgettable week. We appreciate your generosity."

— McFie Family, IN



MAKE A SERPENTINE FRONT COIN TREASURE BOX WITH DENNIS ZONGKER

DATE: August 31-September 4
COST: \$1050 tuition, \$125 material fee payable to Dennis
CLASS SIZE: 16 people



This five-day class will involve many different woodworking techniques, beginning with a design overview of the box interior storage and exterior veneer with a marquetry top. To create the corner joinery for the box, students will set up a table router jig to cut the long dovetail splines. Afterward, the focus shifts to mastering veneering techniques, which involve using bending plywood as a caul to veneer the serpentine front of the box. Finally, students will cut the box in half using a sled on the table saw for precision. In this workshop, each participant will create their own marquetry top veneer using the "painting in wood" technique. Students will craft custom corner banding for the edges of the box, then route, glue, and flush the edges with a cabinet scraper. Next, they'll construct three-coin trays featuring dovetail spline corners and lap joint dividers. Each tray will be equipped with a brass knob for easy lifting, cleverly designed to fit into drilled holes that remain hidden. Students will also use hand chisels to create mortises for the 1 1/4" brass plate, 95-degree stop hinges. The class concludes with finishing techniques—oiling the box.

- Key Points
- » Design and Function

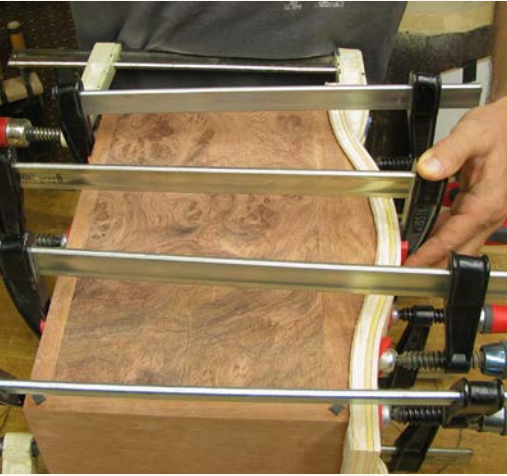
» The importance of Making Jigs

» Veneering the Do's and Don'ts

» Painting in Wood, Marquetry

» Making Your Own Corner Banding

» Sharpening a Cabinet Scraper to Shave Wood Like a Hand Plane



THE FINE ART OF CHECKERING: SURFACE EMBELLISHMENTS FOR GUNSTOCKS, TURNINGS & FURNITURE WITH DOUG CARPENTER

DATE: August 31-September 4
COST: \$1050 tuition, \$50 material fee payable to Doug
CLASS SIZE: 12 people

Checkering is more than just a decorative touch—it provides essential grip on a firearm while also offering endless design possibilities. Beyond guns, checkering can bring unique patterns and texture to turned bowls, humidors, jewelry boxes, and even fine furniture. In this class, students will be introduced to the fundamentals of checkering, from tool use to pattern design and layout. Students will practice cutting a variety of patterns, including borders, ribbons, and flourishes, and finish by applying a protective coat to their completed work. By the end, participants will have the skills to add both function and artistry to their own projects. Students wishing to buy a checkering starter kit the cost can purchase them for approximately \$400 directly from Ullman Precision tools.

- Key Points
- » Learn about each tool and how to use it

» Design considerations

» Different ways to lay out a design

» Cut different patterns, including point, infill, and fleur-de-lis

» Learn to cut borders and ribbons

» Apply finish to a completed pattern





BUILD A BEAUTIFUL DISPLAY/GUN CABINET WITH MARK SACKMAN

DATE: August 31–September 4
 COST: \$1050 tuition, students will need to bring their own wood which will be coordinated with Mark before the workshop
 CLASS SIZE: 16 people



In this intensive, hands-on course, students learn to build a sophisticated display cabinet or gun case using contemporary European “frameless” construction. Far beyond basic cabinetmaking, the workshop emphasizes precision, clean reveals, modern hardware integration, and fine finishing that elevates the piece from functional storage to heirloom-quality furniture. Working step by step, students construct a robust cabinet carcass, design and fit drawers, and build two distinct door styles. They also create and attach custom side panels for a seamless, furniture-grade exterior, and craft elegant base and crown moldings for a refined, professional finish. Along the way, participants gain practical insight into materials, layout, sequencing, and the shop-proven techniques professionals use to achieve consistent, accurate results. Whether destined as a display piece or a gun case, the finished project stands as a testament to modern craftsmanship.

Key Points

- » Master frameless cabinet construction techniques
- » Create and attach custom side panels for a seamless finish
- » Build two types of cabinet doors with precision
- » Construct durable, custom-fitted drawer boxes
- » Install and adjust modern European hardware
- » Design and craft custom base and crown moldings for a polished, professional look



MAKING A SEGMENTED WOOD TURNED BOWL WITH TOM LOHMAN

DATE: August 31–September 4
 COST: \$1050 tuition, \$200 material fee payable to Tom
 CLASS SIZE: 12 people



During this five-day class, Tom will share techniques, lessons learned, fixing mistakes, and tricks to build a successful project. He will cover design techniques that allow students to go beyond simple patterns by providing an overview of using design software to create vessels that have pleasing form and patterns. Time will be spent on cutting and gluing jigs, but the majority of the week will involve Tom supervising students in the “hands-on” building of the segmented bowl. The material cost will cover the wood needed, and the special tool cost is for the use of a gluing jig during the week. Tom will provide exotic wood for students’ projects.

Key Points

- » Design a segmented project using modern tools
- » Designs that go beyond simple patterns
- » Source of inspiration
- » Learn how to cut perfect segments every time
- » Overview of various styles of segmented woodturnings
- » Gluing techniques that provide accurate and tight joints



BOROSILICATE GLASS: SOLID & HOLLOW TECHNIQUES & FLAMEWORKING WITH TIM DRIER

DATE: August 31–September 4
 COST: \$1050 tuition, \$80 material fee
 CLASS SIZE: 10 people



In this weeklong course, students expand their skills in working with borosilicate glass through a series of engaging projects. From making small marbles and animals to shaping hollow bottles, participants build on foundational techniques for manipulating and adding hot glass in the flame. Surface design with colored rods and frit introduces vibrant artistic possibilities, enhancing the clarity of glass with striking patterns and textures. Instruction also covers torch setup and adjustment, as well as essential considerations for designing a safe and effective home studio, including regulators, ventilation, and oven selection. Open to all levels, this class offers both beginners and experienced flame workers the opportunity to broaden their skills and creative potential.



Key Points

- » Practice shaping marbles, animals, and hollow forms
- » Explore surface design with colored rods and frit
- » Gain confidence in torch setup, adjustment, and use
- » Learn key elements of safe home studio design
- » Develop skills suitable for all levels, from beginner to advanced



ELEGANT BENTWOOD BOXES WITH STEPHEN PROCTOR

DATE: September 8–12 (Tues to Sat)
 COST: \$1050 tuition, \$70 material fee
 CLASS SIZE: 16 people



This fun-filled weeklong workshop will focus on using the natural flexible properties of wood to create a simple yet complex elegant hollow form without the use of steam. Stephen will demonstrate ways to make the box, how to separate the lid from the base, and then how to relocate and align those pieces so they match perfectly. The skills and techniques Stephen will show can be valuable lessons applicable to a wide arena of furniture making. Simultaneously, there are a multitude of possibilities for decoration and adornment to personalize each box. Throughout the class, the necessary tools will be discussed, analyzed, and demonstrated to help enable the project. Some students will be able to accomplish several boxes depending on their aptitude and the complexity of the adornment. This simple idea will create options for box making that will make holidays, birthdays, and special occasions unforgettable.



Key Points

- » How to design complex boxes
- » Safe bandsaw cutting techniques
- » Understanding tool use
- » Natural curves without heat or lamination
- » Lid location for the vacuum fit
- » Decoration

CARVING FOR THE BEGINNER WITH EMIL PELECH

DATE: September 8–12 (Tues to Sat)
 COST: \$1050 tuition, \$45 material fee
 CLASS SIZE: 14 people



In this workshop, students will learn the fundamentals of wood carving. Emil will start with an explanation of the different styles of carving, from low relief to in the round, then move on to discuss the different types and shapes of carving tools. This class will cover tool selection, how to work with grain issues and defects in the wood, planning the cut, ways to carve safely, clamping the wood without damaging the carving, and proper techniques for keeping the tools sharp. Emil will also demonstrate ways to detail and highlight the carving. This class is designed as an introduction to basic carving skills and would be perfect for any furniture maker who wants to take his or her work to the next level.

Key Points

- » Sharpening gouges
- » How to properly hold gouges for safety and efficiency
- » How to lower down background for relief carving
- » How to work with wood grain issues
- » Tips and tricks on how to get the most out of your gouges





A CHARITY EVENT FOR SEND ME OUTDOORS WITH MARC ADAMS

WHO: This workshop is only open to SMO members
 DATE: September 8-12 (Tues to Sat)
 COST: \$300 tax deductible donation to SMO to sponsor an American Patriot. Donations can be mailed to MASW (5504 E 500 N, Franklin, IN 46131), the donation check must be made payable to Send Me Outdoors

(see description on page 53)



WOODTURNING FUNDAMENTALS WITH COLOR & SURFACE DETAILS WITH KIMBERLY WINKLE

DATE: September 8-12 (Tues to Sat)
 COST: \$1050 tuition, \$80 material fee
 CLASS SIZE: 14 people

Enhance your woodturning skills in a fun, welcoming, and collaborative environment. Whether you're a complete novice or seeking to refine your techniques, this workshop emphasizes the development of the essential principles of woodturning while exploring color and surface enhancements to bring individuality and charm to your creations. Kimberly will instruct students on correct tool selection, sharpening, safety practices, and turning techniques to help them discover the full range of creative possibilities. Participants will practice both spindle and faceplate turning to craft candlesticks, a small footstool, and more. Elements of design and surface embellishment, including painting and texturing, will also be covered.

Key Points

- » Lathe safety
- » Spindle turning
- » Faceplate turning
- » Tool selection
- » Sharpening
- » Form and design
- » Milk paint
- » Surface design



THE ART & SCIENCE OF CASTING & STABILIZING WITH CURTIS SEEBECK

DATE: September 8-12 (Tues to Sat)
 COST: \$1050 tuition, \$225 material fee payable to Curtis
 CLASS SIZE: 16 people

During this five-day hands-on class, students will learn how to make their own unique, one-of-a-kind blanks including pen blanks, bottle stopper blanks, small lidded box blanks, knife scales, bowls, and hollow forms, among others. Students will learn the art and science of wood and other porous material stabilizing (resin impregnating), which includes why and when to stabilize, the benefits of stabilizing, and how to add beautiful, integral color to their blanks. Students will also learn how to cast their own unique blanks with casting resins, including wood pieces, pinecones, and other unique materials to make one-of-a-kind blanks to be used in unique works of art. Students will go home with all their excess resins and dyes, plenty of blanks for their turning, knife making, or inlay projects, and the fundamentals necessary to use their new skills for unique works of art. This class is suited for all skill levels. All skill levels, including beginners, are welcome.

Key Points

- » Why and how to completely stabilize your material with vacuum
- » Equipment and tools necessary for stabilizing and casting
- » Stock selection and preparation
- » Dyeing and double dyeing material during stabilization
- » Mold making for casting blanks
- » Casting resin blanks with unique embedded materials
- » The fundamentals learned in this class are applicable to pen and small item turning, bowl turning, knife making, and flat work embellishment



CABINETMAKING: THE NEXT LEVEL WITH GEORGE VONDRISKA

DATE: September 14-18
 COST: \$1050 tuition, \$175 material fee
 CLASS SIZE: 16 people

Take your cabinetmaking skills to the next level by building a fully featured base cabinet measuring 16-1/2" x 20-3/4" x 32-1/4". This project incorporates a range of advanced techniques, giving students the chance to practice professional construction methods while creating a high-quality piece for your shop or home. The cabinet features Euro-style construction, a raised panel door with Euro hinges, inset doors and drawers, side-mount drawer slides, a half-blind dovetail drawer box, a butcher block top, and a toe kick. Built from melamine and skinned with hardwood plywood, the cabinet also includes banded exposed edges, router-cut adjustable shelf holes, and precision joinery with dadoes and rabbets. Students will learn how to complete edge-to-edge glue ups for raised panels, face-to-face glue ups for the butcher block top, and how to achieve the perfect gap for inset doors and drawers; a detail that requires patience, skill, and the right tricks of the trade. This class is designed for experienced woodworkers. Students should have completed "The Art and Craft of Cabinetmaking" with George or possess equivalent cabinetmaking experience.

Key Points

- » Build a fully functional base cabinet with Euro construction
- » Master raised panel door making and precise inset door/drawer fitting
- » Practice half-blind dovetail drawer box construction
- » Learn techniques for butcher block tops and panel glue ups
- » Gain tips and tricks for achieving professional results



SILENT WOODWORKING: USING NON-ELECTRIC TOOLS TO DEVELOP HANDSKILLS WITH GRAHAM BLACKBURN

DATE: September 14-18
 COST: \$1050 tuition, \$35 material fee
 CLASS SIZE: 16 people

Woodworking the traditional way—unplugged and totally by hand—can be more rewarding than relying on a shop full of machines and power tools. In this workshop, students will make a beautiful, yet simple table designed by Graham specifically for this class. Working by hand can offer three tremendous advantages: speed, a larger vocabulary of techniques and effects, and, perhaps most importantly, superior results in terms of design and finish. How and why is what students will discover in this weeklong class exploring the secrets of hand tool essentials. The wholesale adoption of tools such as table saws and routers, while invaluable in their own right, has unfortunately blinded many of today's woodworkers to the virtues and benefits of hand tools. Not every woodworker is interested in mass production or has the time needed to set up and tune many stationary machines. Often a single operation can be better accomplished using purpose-made hand tools that produce superior results for that one-of-a-kind project. Graham will demonstrate just how useful hand tools are, how to fettle and sharpen them, and most importantly, how to use them quickly and accurately.

Key Points

- » Greater safety than machine use
- » Quieter, cleaner environment: no earplugs, safety glasses, or dust masks
- » Less expense
- » Greater choice of joints and techniques
- » Quicker and more efficient than elaborate machine setup
- » Superior finishes
- » Greater personal sense of accomplishment





DESIGNING CHAIRS WITH MICHAEL FORTUNE

DATE: September 14–18
COST: \$1050 tuition, \$90 material fee
CLASS SIZE: 16 people



This workshop is an intensive investigation into the design and construction of dining or desk chairs. Making a unique, comfortable, strong, and attractive chair is a wonderful challenge considered by most to be the pinnacle of woodworking prowess. This course will give you both the anthropometric data (critical human dimensions) required to design comfortable chairs and a simple and effective step-by-step approach to successfully building chairs, even if they incorporate compound curved members and seemingly complex joinery. You will develop your own chair designs with Michael's guidance during the class and then fabricate a full-size mockup that can be sat in and evaluated. Demonstrations on making scale models, full-size mockups, and jigs for chairs will take place throughout the week. Straightforward methods of upholstering chair

seats and backs are also covered. Michael brings examples of several chairs he has made during his 30-year career in woodworking, discusses what inspired the designs, and explains how he employs an organized sequence of jigs to fabricate his chairs. The history of chairs is covered in a slide presentation.

Key Points

- » Anthropometric data
- » Compound joinery simplified
- » Making scale drawings, models, and prototypes
- » Special chair making jigs and fixtures
- » Simple upholstery methods
- » Details—unique features



TIMBER FRAMING WORKSHOP WITH PATRICK MOORE

DATE: September 14–18
COST: \$1050 tuition, materials provided by the school
CLASS SIZE: 16 people



Immerse yourself in a hands-on learning experience aimed at providing a solid foundation in structural timber framing. This interactive workshop has been meticulously crafted to ensure participants easily grasp, assimilate, and effectively apply their newfound knowledge within their personal spaces. Working collaboratively, students will embark on the creation of a beautifully designed outdoor timbered gazebo set amidst the school's campus. Unveil the art of timber layout and joinery through intuitive, life-sized floor sketches that eliminate the need for complex calculations. Guided by a highly experienced instructor, students will delve into the rich tradition of carpentry that spans millennia and engage in the construction of a masterpiece destined to be enshrined in history. As the week draws to a close, students will depart with newfound confidence and expertise, equipped to conquer backyard shelters and timber-framed structures with success.

Key Points

- » Quick overview of the design process
- » Traditional joinery techniques and modern alternatives for efficient construction
- » Essential tools and equipment for the craft
- » Practical hands-on experience in crafting and erecting timber frames
- » Timber selection and preparation for optimal strength and durability
- » Sustainability considerations in timber framing
- » Troubleshooting and problem-solving in construction scenarios



CARVED FORM & SURFACE EMBELLISHMENTS IN WOODTURNING WITH HEATHER MARUSIAK

DATE: September 14–18
COST: \$1050 tuition, \$150 material fee
CLASS SIZE: 16 people



This workshop is perfect for woodturners who want to add embellished flair to their functional bowls and spindle work, or for turners who want to take their work in a more sculptural direction. In this class, students will use rotary power tools to drastically alter the forms of conventionally turned items in creative ways. Students will start by turning a series of bowls and then will use a variety of carving burrs to alter the forms and create interesting textures. Students will harness the power of pyrography to burn detailed patterns into their work and will have fun playing with controlled flamework to enhance the unique grain patterns within a form. Finally, instant visual interest will be created by using color to highlight carved textures. A special emphasis will be placed on color mixing and how to make informed color choices. Morph your turnings into a three-dimensional canvas with endless possibilities!

Key Points

- » Sculptural turning and carving
- » Use of a micro-motor power carver
- » Evaluating form
- » Experimenting with a variety of carving burrs to create different textures
- » Use of pyrography to enhance texture
- » Use of flamework to enhance grain pattern
- » How to make smart color choices
- » Highlighting texture with color



STITCHED LANDSCAPE: BRING YOUR OWN LANDSCAPE TO LIFE WITH NEEDLE & THREAD WITH MELISSA GALBRAITH

DATE: September 14–18
COST: \$1050 tuition, \$55 material fee
CLASS SIZE: 10 people

Over the course of a week, students will create an embroidered landscape with a needle and thread. No matter if you're an experienced embroiderer or new to stitching, in this class you'll learn helpful foundational skills for hand embroidery, how to create a wide variety of textural stitches, and compositional techniques. Building off these skills, students will then design a unique landscape. Landscapes can be imaginary or inspired by images brought from home. Along with hands-on guidance, participants will also receive a copy of Melissa's book, *How to Embroider Texture and Pattern*, as a take-home guide for continuing their embroidery journey to creating textural embroidered landscapes.

Key Points

- » Wide variety of embroidery stitches
- » Landscape composition
- » Pattern transferring
- » How to choose stitches
- » Color and pattern use
- » Finishing



MACHINE TOOL TUNE UP & MAINTENANCE WITH DOUG DALE

DATE: September 19–20
COST: \$550 tuition
CLASS SIZE: 25 people

Have you ever tuned up your table saw, bandsaw, or chop saw? Have you tried changing the knives on your jointer or planer? What's the best way to lubricate all those metal parts and keep your tables smooth

and slick? What causes snipe, kickback, binding, and misalignments? How do you know which blades or cutters to use and why? Unfortunately, not all machines and tools we purchase today are ready to use right from the box—they need tuning up. This course provides answers to your questions with the best in the industry, Doug Dale.

Key Points

- » See how to set up your table saw in detail
- » Planer and jointer tune-ups demonstrated
- » Learn bandsaw adjustments for perfect cuts
- » Learn about blade cleaning and selection
- » Safe practices on stationary equipment





DOUBLE CURVED STEREOTOMY: BUILDING CIRCULAR WINDOWS IN A CURVE WITH PATRICK MOORE

DATE: September 19-20
 COST: \$550 tuition, \$50 material fee
 CLASS SIZE: 16 people

In this hands-on workshop, each participant will build a scaled double-curved arched window frame set into a curved wall. Drawing inspiration from George Collings' *Circular Work in Carpentry & Joinery*, the class focuses on using practical stereotomy to solve layout and geometry on paper, develop full-size drawings, and create accurate templates and frame members.

The weekend balances demonstration and practice: the instructor will model the techniques, then guide you as you lay out, template, cut, dry-fit, and assemble your own frame. The emphasis is on mastering a practical, repeatable approach to double-curved work. This course is ideal for carpenters, joiners, timber framers, architects, and makers with solid hand- and power-tool experience. Due to the short format, the project is limited to the double-curved header/arched window

frame; sashes, sills, glazing, and finishing are not included.

- Key Points**
- » Solve double-curved layouts using stereotomy and full-size development
 - » Produce accurate full-size drawings and reusable templates
 - » Transfer complex curves from drawing to stock reliably
 - » Cut, fit, and assemble curved frame members at scale
 - » Use simple jigs and templates to reproduce curves consistently
 - » Troubleshoot common lofting and fitting problems on curved work



JIGS FOR THE HAND TOOL WOODWORKER WITH GRAHAM BLACKBURN

DATE: September 19-20
 COST: \$550 tuition, \$50 material fee
 CLASS SIZE: 16 people

Having a hand tool in good condition is only half the battle. The other half is knowing how to use it. This implies being familiar with all the various jigs and fixtures that have been developed by woodworkers over a long period of time to guarantee speed and precision. The use of hand tools seldom means freehand tool use, whether sawing, planing, or boring. Although unfamiliar to most woodworkers, these jigs and fixtures are simple to make and simple to use. The list is virtually endless, but in just two days students will learn how to use and make some of the most important ones. Everyone will be amazed at how much faster and how much more exact the work becomes.

- Key Points**
- » Jigs for holding
 - » Jigs for measuring and marking
 - » Jigs for sawing
 - » Jigs for planing
 - » Jigs for joinery
 - » Jigs for boring
 - » Jigs for sharpening



TURN UP THE FLAVOR: TURNING WHIMSICAL SALT & PEPPER SHAKERS WITH RUSSELL BREMMER

DATE: September 19-20
 COST: \$550 tuition, \$35 material fee
 CLASS SIZE: 16 people

Spice up your woodturning skills by exploring two unique methods for creating salt and pepper shakers. In this hands-on class, students will craft their own set using readily available hardware while developing techniques that extend well beyond the project itself. Participants will practice drilling on the lathe, offset turning, geometric layout, and precision measuring with calipers and jigs. The class also delves into design principles such as the Golden Ratio, along with a discussion of finish options and their advantages and drawbacks for functional tableware. By the end of the workshop, each student will leave with a beautiful, functional pair of shakers and a versatile set of woodturning techniques to enrich future projects.



- Key Points**
- » Understanding the Golden Ratio in design
 - » Adapting common building hardware to your design
 - » Spindle turning to a pattern using custom calipers
 - » Correct method for end drilling on the lathe
 - » Off-center turning to create twisted results
 - » Using inserts to customize your design
 - » Understanding finishing for high-use items



BOTANICAL THREAD PAINTED EARRINGS WITH MELISSA GALBRAITH

DATE: September 19-20
 COST: \$550 tuition, \$40 material fee
 CLASS SIZE: 16 people

Have you ever wanted to color with thread? In this class, students will do just that! In this two-day weekend workshop, participants will learn the basics of thread painting, stitching on tulle fabric, and stumpwork embroidery to create a pair of botanical earrings. No matter if you're an experienced embroiderer or new to stitching, in this class, students will practice stitches needed to thread paint and create 3D earrings. Then they can either stitch a pair of ginkgo earrings or design their own botanical-themed pair. Along with hands-on guidance, participants will also receive a copy of Melissa's book, *3D Botanical Embroidery & Stumpwork*, as a take-home guide for continuing their embroidery journey to creating wearable and 3D embroidery.

- Key Points**
- » Thread painting
 - » Stumpwork embroidery
 - » Stitching on tulle fabric
 - » Pattern transferring
 - » Finishing



"Thank you for the opportunity to teach welding and fabrication at MASW. It was rewarding to help people acquire a new skill and improve their ability. Looking forward to next time."

— McFie Brothers Fab Shop, IN

INTERIOR ARCHITECTURE: UNIQUE CABINETS FOR THE HOME WITH GARY STRIEGLER

DATE: September 21-25
COST: \$1050 tuition, \$150 material fee
CLASS SIZE: 16 people



We all have a “have-to-do” list that has a few “want-to-do” things mixed in. It could be a job for a client or a project for the home or shop. Whatever the project, this class is all about the challenging jobs you look forward to starting but just need motivation. Gary will demonstrate the basic methods he uses to build cabinets and then show how the same methods can be used to build even the most complex cabinet or built-in project. Students will see how easy it is to completely transform the look of a project by adding the right moldings. Gary will demonstrate the different types of concealed hinges, their applications, and the most efficient ways to install and adjust drawer slides. He will also share a PowerPoint presentation on building a wall bed, also known as a Murphy bed. Many of the most interesting projects begin with some of these shared images. Students will learn how to turn a concept from one or even multiple pictures into

a finished product. During the week, students will work in groups to build projects like a Murphy bed, corner hutch or bookcase, window seat, or step-back storage cabinet. The goal of this class is to take you from thinking, “How did they do that?” to saying, “I know I can do that!” If you have projects at home, at work, or in the shop that you have been waiting to tackle, you won’t want to miss this class.

Key Points

- » Make a scroll top pediment with common router bits
- » Learn how to build a bookcase that pivots to reveal hidden storage
- » See how to build a custom bed with lots of storage for kids
- » Learn how to avoid common mistakes by using a story pole
- » Study methods for combining multiple cabinets into large units
- » Explore designs for impressive cabinet doors
- » Learn how to add secret hiding places to cabinets
- » Use common moldings to create extraordinary cabinets
- » Learn how to make curved moldings



CRAFTING MAGIC BOXES: HIDING THINGS IN PLAIN SIGHT WITH LUPE NIELSEN

DATE: September 21-25
COST: \$1050 tuition, \$100 material fee payable to Lupe
CLASS SIZE: 14 people



This class is an introduction to the world of magic boxes and magicians. For centuries, magicians have been using magical apparatus to create all sorts of effects: vanishes, appearances, transpositions, transformations, restorations, and much more. In this class, students will make two magic boxes using several basic principles. One of the boxes (called a Drawer Box) will involve using a double drawer that allows items to vanish, appear, or transform an object. This box dates to 1876 when its principle was first published in Hoffman’s *Modern Magic*. A second box will involve the use of a mirror to hide its contents and make it appear empty. If there is time, students will work on another box made for a specific magic trick, which Lupe will reveal in the class. These boxes are examples of fully working professional magic props. At the end of the class, everyone will have at least two finished magic trick boxes that will make excellent conversation pieces and could be used to amaze and amuse their friends.

Key Points

- » Fabrication of boxes that use tight tolerances with sliding secret compartments
- » Learning the “black art” principle to hide objects
- » Installing a mirror in a box to show it “empty”
- » Application of a spray lacquer finish on the boxes



LEARN TO WELD & BUILD YOUR OWN WELDING TABLE IN ONE WEEK WITH THE MCFIE’S

DATE: September 21-25
COST: \$1050 tuition, \$1170 material fee payable to Ben
CLASS SIZE: 14 people



will successfully complete their table. By the end of the class, participants will head home with a finished welding table ready for immediate use. More importantly, students will gain the confidence and skills to tackle metal projects such as table legs, frames, hardware, tools, jigs, gates, and more. This table won’t just be a project—it will become one of the most valuable tools in your shop. Students must plan on transporting the completed table. It will weigh several hundred pounds.

Key Points

- » Build a welding table for your workshop
- » Learn to weld, even if you have never welded before
- » Improve your welding skills
- » Customize your welding table to fit your preferences
- » Get useful skills for working with steel tubing and steel plate
- » You won’t believe how well you can weld after this class



SEGMENTED HERRINGBONE: CUT, GLUE, CUT, GLUE, CUT, GLUE, TURN WITH ELI POLITE

DATE: September 21-25
COST: \$1050 tuition, \$160 material fee payable to Eli
CLASS SIZE: 16 people



The first day of class will start with a brief description of the desired outcome, followed by a discussion about the pattern and how to achieve the best results. Eli will also go over the table saw sled and its construction, then discuss the many design options that can be implemented into cutting the herringbone pattern. Much of this class will involve the glue-up of the many pieces that make up the pattern. This takes time, patience, and attention to detail. Unlike standard segmenting, this pattern cannot be glued up in rings; it has to be assembled piece by piece. Learning this pattern will add one more layer to a segmenter’s skill set but will also help anyone in woodworking learn gluing sequencing on difficult parquetry work. The herringbone pattern is a break from the standard segmenting rings. Throughout the class, Eli will discuss design techniques as well as other embellishments and patterns that can be incorporated into the finished piece. What is so exciting about segmenting is that there are no limitations. If you can dream it, you can make it.

Key Points

- » Overview of the herringbone pattern
- » Design options
- » Sled construction
- » Glue-up techniques
- » Complete assembly
- » Final turning



FLAMEWORKING FOR BEGINNERS & BEYOND WITH BURT MURPHY

DATE: September 21-25
COST: \$1050 tuition, \$100 material fee
CLASS SIZE: 10 people



Take your first steps—or strengthen your foundation—in this immersive flameworking course. Over five days, students will develop essential skills in heat control, shaping, and creative design using borosilicate glass. Burt’s demonstrations and one-on-one guidance will help participants progress quickly, with plenty of bench time to practice. This course is perfect for new students and for those wanting to push past the basics into more confident, creative work.



- Key Points
- » Safety and glassworking fundamentals
 - » Shaping pendants, marbles, and small figures
 - » Color application and layering techniques
 - » Heat control for precision and detail
 - » Guided practice with individual coaching
 - » A strong base to prepare for sculptural classes



THE FLAME GAME: SCULPTING MASTERY WITH BURT MURPHY

DATE: September 26-27
COST: \$550 tuition, \$55 material fee
CLASS SIZE: 10 people

Unlocking the secrets of sculpting molten glass will be the focus of this weekend workshop. Students will learn how to create expressive forms, both realistic and abstract, while mastering techniques like pulling, layering, and attaching details. Burt will guide students through step-by-step demonstrations and give everyone hands-on time to explore their own sculptural ideas. Open to beginners and returning students, this class is a chance to discover the creative side of sculpting in glass.

- Key Points
- » Core sculpting techniques for borosilicate glass
 - » Pulling, stretching, and attaching detailed elements
 - » Creating lifelike sea life and imaginative forms
 - » Advanced heat control for precision and stability
 - » Adding texture, depth, and personality to pieces
 - » Confidence to approach complex sculptural projects

INLAYING BUTTERFLY KEYS & BOW TIES: FIXING CRACKS & CHECKS IN BOWLS & VESSELS WITH ELI POLITE

DATE: September 26-27
COST: \$550 tuition, \$95 material fee payable to Eli
CLASS SIZE: 16 people

In this weekend workshop, students will learn how to stabilize splits and voids using beautifully inlaid butterflies—transforming natural imperfections into striking design details. The class will cover jig making, tool selection, and layout techniques essential for clean, precise inlay work. By the end of the weekend, each participant will complete a turned project that features butterfly inlays as both an artistic statement and a practical solution for structural integrity.

- Key Points
- » How to design and inlay butterflies to stabilize cracks and voids
 - » Techniques for making reliable jigs to ensure accuracy and consistency
 - » What tools are best suited for precise inlay work
 - » How to blend butterfly inlays seamlessly into turned pieces
 - » Tips for using inlays as both decorative and functional elements
 - » Ways to enhance the natural grain and character of wood through contrast and design



MAKE A CONTEMPORARY DESIGNED WINDSOR SETTEE WITH DAVID WRIGHT

DATE: September 21-27 (7 day)
COST: \$1470 tuition, \$265 material fee payable to David
CLASS SIZE: 12 people



This class will be dedicated to evolving the classic Windsor form and stylizing it for a contemporary setting. In this class, participants will be designing certain elements and building a two-person settee. Design choices can be determined in wood selection, seat pattern design, leg shape, stretcher configuration, and finishing options. Methods of construction are the same as traditional Windsors, namely using green wood to achieve wet/dry joinery and structural integrity. Spindles are to be rived and shaped with a drawknife and spokeshave. The leg holes are bored and reamed for a tapered wedge tenon. Seats are carved with a scorp and a travisher. Harder

woods for carving, such as cherry, can initially be power ground and finished with hand tools. Lathe turning; mortise holes drilled by hand following sight lines; leg mortise to be drilled at the drill press. Upper crest rail will be cut and shaped from a single board. Assembly will be done at various increments, starting with the leg and stretcher fitted to the seat. The main emphasis is to take the time to think through the processes, to learn new skills, allowing time for exploration of finishing details.

- Key Points
- » Thinking toward elements of design
 - » Material selection: best woods for certain parts
 - » Achieving close-tolerance joinery
 - » Advantages of wet/dry joinery and how to dry parts using a kiln box
 - » Introduction to distinctive hand tools used in Windsor chair making
 - » Tool sharpening and maintaining sharpness
 - » Lathe spindle-turning techniques
 - » Calculating compound angles and drilling to sight lines
 - » Finishing: how paint can be an attractive choice; top-coating using the many available products



CRACKED ICE TABLETOP WITH TIMOTHY COLEMAN

DATE: September 26-27
COST: \$550 tuition, \$50 material fee payable to Tim, \$20 material fee payable to MASW
CLASS SIZE: 16 people

Students will work with thick veneer to create a cracked ice mosaic pattern, a motif seen widely in Chinese design. This geometric pattern utilizes the chatoyancy of figured maple. Pieces are placed with the grain running at different angles, creating a pattern that changes as you move around it. Pieces shift from light to dark as you change your viewpoint, creating a surface with movement and depth.

- Key Points
- » How to create a cracked ice pattern
 - » How to work with thick veneer
 - » How to sharpen a block plane
 - » How to use a shooting board
 - » How to read grain direction for clean shooting results
 - » How to clean up surfaces with changing grain direction
 - » How to finish a cracked ice tabletop



EXPLORING GREEN WOOD BOX MAKING WITH MARK GARDNER

DATE: September 26–27
 COST: \$550 tuition, \$35 material fee
 CLASS SIZE: 16 people

This class is an introduction to making shrink boxes, a Scandinavian-style box made from green wood. Mark has always enjoyed a turned box but doesn't much care for turning dry wood. A shrink box allows one to turn a box without being limited to the type and size of material available at the lumber yard or wood dealer, and instead take advantage of the wide variety of green wood accessible to most woodturners. The body and lid of the box are made from green wood, while the bottom is made from a separate dry disk. As the body of the box dries, it shrinks around the dry bottom, locking it in place. This is how the shrink box gets its name. Time will be spent discussing the properties of green wood and how this project takes advantage of its natural characteristics. Students will have the opportunity to explore various shapes for box bodies and lids, from round to square to multifaceted.

- Key Points**
- » Green wood as a material
 - » End grain hollowing
 - » Making the groove for the bottom of the box
 - » Carving and fitting the bottom to the box
 - » Getting a proper fit between the lid and box
 - » Shaping the turned box off the lathe

TARSIA GEOMETRICA: DECORATIVE GEOMETRIC VENEER PATTERNS WITH PATRICK EDWARDS

DATE: September 26–27
 COST: \$550 tuition, \$65 material fee
 CLASS SIZE: 14 people



Geometrical marquetry, known in English as parquetry and Tarsia geometrica in France, is one of the easiest and most exciting types of surface decoration. It uses small scraps of veneer, which are often thrown out, to cover large surfaces. The tools are basic and inexpensive. This class will teach the students how to make "frisage" and "jeux de fond," which are common patterns in antique furniture, and how to adapt these methods to modern forms. The proper method for making an assembly board will be demonstrated, and each student will be able to build different geometric designs as practice for their own use. Each student will be provided with a jig and special backsaw, which they can keep.

- Key Points**
- » Understanding essential historic patterns
 - » Building a sawing jig
 - » Keeping the elements in proper order
 - » Building and using an assembly board
 - » Working with protein glue
 - » Gluing the marquetry design to the project
 - » Cleaning up the surface



CONTEMPORARY PEDESTAL TABLE WITH TIMOTHY COLEMAN

DATE: September 28–October 2
 COST: \$1050 tuition, \$150 material fee
 CLASS SIZE: 16 people

Learn to build a contemporary side table that looks complex but is quite straightforward once you know its secrets. The base is assembled using five mortise and tenon joints, so it is as sturdy as it is attractive. Tim will show students how to use files, rasps, and scrapers to create the sculptural shape for the feet. Students who did not attend the cracked ice weekend can make the cracked ice top during this week. For those who attended the weekend class, Tim will show them how to make a tabletop using his unique approach to veneering onto solid wood. This technique allows students to use a decorative surface veneer over solid wood, allowing them to profile the edge as solid wood. If you took the cracked ice workshop over the weekend, then this table base complements the tabletop beautifully.

- Key Points**
- » Design considerations for a pedestal table
 - » How to read the grain of the wood when selecting parts
 - » How to make custom plywood
 - » How to make mortises with a hollow chisel mortiser

- » How to cut tenons using the tablesaw
- » How to make custom clamping blocks
- » How to devise strategies for tricky glueups
- » How to apply a shellac finish



ALL THE WAY ACROSS THE FINISH LINE: PROFESSIONAL FINISHING WITH TIM PURO

DATE: September 28–October 2
 COST: \$1050 tuition, \$125 material fee
 CLASS SIZE: 20 people



FinishWorks and Mohawk are offering this five-day professional finishing program for the MASW family of students. Participants will learn how to prep and sand a project to make it ready for a finish. Students create stained and painted samples of precatalyzed finishes, conversion varnishes, and waterborne finishes. Tim will also discuss color theory, application methods, repair, distressing, and problem solving. Upon completion of the class, students will have 16 samples of clear-coated, stained, and painted finishes to use as storyboards to develop finishes in their shop. If you are considering moving your finishing skills to a professional level, this class is for you.

- Key Points**
- » Three finishing systems – precat, conversion varnish, and waterborne
 - » Methods of coloring wood – paints, dyes, stains, glazes, and toners
 - » Importance of proper sanding
 - » Equipment – different spray guns and airless spray systems
 - » Spray system maintenance
 - » Color theory and color matching
 - » How to mix your own stains and dyes
 - » Decorative finishing techniques
 - » Touch-up and repair during the finishing process
 - » Problem solving: fixing blushing, finishes that won't cure, and reactions between materials



SCULPTURAL JOINERY: MAKING AN ANIMATED SIDE TABLE WITH JACK MAUCH

DATE: September 28–October 2
 COST: \$1050 tuition, a material list will be sent so you can BYOW
 CLASS SIZE: 16 people



In this hands-on workshop, students will design and build a sculptural side table inspired by organic, nature-based forms. The class begins with training the eye to see potential furniture components in the natural world, then developing those ideas through full-scale sketches. With designs in hand, students will learn how to translate complex, curved forms into fully shaped components using woodworking equipment typically intended for flat work, requiring careful planning and a precise order of operations. Joinery will be laid out with an emphasis on smooth sculptural transitions between legs and aprons. Once the structure is established, the focus shifts to carving and shaping. Students will work with traditional hand tools such as drawknives, spokeshaves, rasps, and gouges, while also learning how to sharpen and maintain them. Although power carving will be discussed, the emphasis will remain on reliable, accessible hand tool methods. As the project nears completion, students will experiment with glue-up strategies tailored to their unique designs, tackling the challenge of clamping irregularly shaped parts. The class concludes with an introduction to basic finishing techniques. Each participant can expect to complete one small side table, with or without finish depending on the complexity of their design.



- Key Points**
- » Seeking inspiration from natural forms
 - » Iterative design through sketching
 - » Full-scale drawings
 - » Sculptural joinery
 - » Managing grain direction
 - » Carving and shaping with hand tools
 - » Dealing with awkward glue-ups
 - » Fundamentals of finishing

BEYOND THE BASIC BOWL WITH MARK GARDNER

DATE: September 28–October 2
COST: \$1050 tuition, \$40 material fee
CLASS SIZE: 16 people



Nothing is more satisfying than seeing ribbons of shavings effortlessly peeling off a fresh green bowl blank and watching the bowl shape emerge from the rough blank of wood. This class will focus on mastering the bowl gouge for efficiently turning bowls from green wood. Time will be spent learning how to properly sharpen and use the side-ground bowl gouge. Discussions will center around design considerations based on the bowl's intended use, decorative or functional. Green wood as a material will be discussed in depth. Production methods for producing multiples, as well as coring and drying, will be covered. As the week progresses, more challenging forms will be attempted, such as natural edge bowls and slightly closed forms, i.e., calabash bowls. Simple surface techniques will be covered to help students create work with a more personal feel. These include carving, engraving, wire brushing, burning, milk paints, and dyes.

Key Points

- » Green wood as a material
- » Avoiding cracks in your bowls
- » Proper use of the bowl gouge
- » Sharpening
- » Shear scraping
- » Form and design
- » Visualizing the bowl in the blank
- » Methods of production, coring and drying
- » Surface design



FRENCH MARQUETRY: THE DIFFERENCE BETWEEN BOULLE, PAINTING WITH WOOD AND PIECE BY PIECE WITH PATRICK EDWARDS

DATE: September 28–October 2
COST: \$1050 tuition, \$85 material fee payable to Patrick
CLASS SIZE: 8 people



From the late 17th century to the start of the Industrial Revolution, France led the rest of Europe in the development of extremely decorative and complex marquetry decoration, which allowed them to create the finest examples of furniture ever made. The epicenter of this trade was Paris, where a special cutting tool was perfected and kept secret: the "Chevalet de Marqueterie," often translated into English as "donkey." This tool, made of wood, allowed the worker to sit in comfort, use his feet to easily clamp the work, and cut the designs out of packets of veneer with amazing accuracy. This class will introduce the student to the chevalet as well as the traditional method used to create elaborate marquetry designs, referred to in the 17th century as "painting in wood." Students will begin with a simple etude or project, which will allow them to learn how to operate the tool. In addition, the first project will demonstrate how a simple marquetry packet is assembled, what is the proper sequence for cutting Boulle designs, how to tension the blade properly in the tool, and how to keep track of the parts. Those who feel confident in their ability to cut accurately with the chevalet will be provided with an entry-level piece-by-piece project. Those who need more practice will be provided with a painting-in-wood project. The process of designing will be discussed, as well as selecting woods and assembling a veneer packet. In addition, the proper method of cutting out and keeping the pieces in correct order will be taught. Making an assembly board and using hot hide glue to put the project together is an essential part of this class. Mixing mastic and gluing the marquetry to the final project will be done by each student. The final lesson is how to remove the paper from the face of the marquetry and clean it up for proper finishing.

Key Points

- » How veneer is made, and the difference between sawn and sliced veneer
- » How to use a chevalet
- » How traditional French packets are assembled
- » How to make an assembly board
- » How to use protein glue in a glue pot
- » How to make mastic
- » How to clean up the surface
- » How to build and use a chevalet
- » Making a Boulle marquetry veneer packet
- » Making piece-by-piece marquetry veneer packets



BUILD A TIFFANY STYLE WINDOW WITH JOHN HAMM

DATE: September 28–October 2
COST: \$1050 tuition, \$200 material fee, includes the hand tools students use during the week to take home
CLASS SIZE: 14 people

This class will be an in-depth exploration of the techniques used to create leaded art glass, with an emphasis on the American School of Leaded Art Glass, whose beginnings trace back to L.C. Tiffany in NYC and John La Farge circa 1870 in Boston, Mass. In this class, John will go beyond what is typically thought of as "stained glass," using techniques that are uniquely American. Students will be introduced to proper tools and their use, glass selection, the artful use of colored-opalescent glass, glass cutting, copper foil construction, soldering a copper foil panel, and the design and production of original works. Throughout the week, there will be lots of hands-on practice that will help everyone learn the fundamental techniques that will lead to creating highly detailed and unique work and will enable anyone who attends to pursue adding leaded art glass to their homes—whether in fine woodworking, a window, or doors. Each student will make an original art glass panel designed by John specifically for this class. This is a rare and special opportunity to learn this uniquely American style from a master craftsman in the medium of fine leaded art glass.

Key Points

- » Learn how to obtain and develop an idea
- » Patterns
- » Selecting art glass for color and light
- » Cutting techniques, how to shape the glass
- » Assembling and copper foil techniques
- » Soldering techniques
- » Clean up and how to apply a patina
- » Plating



WORKING WITH PROTEIN GLUES: HAMMER VENEERING & GLUE POTS WITH PATRICK EDWARDS

DATE: October 3–4
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 16 people

For centuries, furniture makers have built ordinary and spectacular creations which all have one thing in common: they all use traditional protein glues. There is a wide range of protein glues available for specific applications, from securing marquetry elements of ivory, brass, or wood, to holding gold leaf to gesso, to laminations or solid wood construction. Fish glue, horsehide and cowhide glue, bone glue, and rabbit skin glue are

the most common forms of this adhesive. It is important to understand each type and its proper use, as well as methods used to prepare, apply, and clean up residue. All these glues are reversible, and it is essential to know how this is accomplished. Patrick will demonstrate a wide variety of clamping tricks, from clamping curves and laminations to hammer veneering and rubbed joints. Students will be provided with a pound of 192-gram-strength hide glue and a bottle of Old Brown Glue to take home for further practice. Essential tools like a toothing plane, traditional glue pot, and veneer hammer will be analyzed and explained so that the student will understand which features are important for their personal collection.

Key Points

- » What are hide glues and where to buy them
- » Finding and using a toothing plane
- » Making a traditional veneer hammer
- » Understanding vector clamping
- » Reversing glue bonds
- » Modifying protein glues



HOW TO TURN AN EXACT SPHERE WITHOUT MEASURING TOOLS WITH HANS WEISSFLOG

DATE: October 3-4
COST: \$550 tuition, \$40 material fee
CLASS SIZE: 16 people



In every woodturning apprenticeship in Germany, you have to learn how to turn an exact sphere without measuring tools. In this class, you will get a very small part of this apprenticeship. Part of the class is explaining how to make a cup chuck and how this chuck works for making spheres. The sphere will develop from a square piece step by step. Everything will be explained very exactly, from turning with a gouge to using a skew chisel and sanding the piece without spoiling the shape. Every student will recognize how easy it is to work exactly when they know the little tricks. Depending on the time, Hans plans to have students hollow out end-grain pieces with a gouge. But finding out how it really works is difficult. There are some points that create problems. Hans will help solve all of them, and, in the end, everyone will be able to use this system, which is really helpful at home in their own workshop.

- Key Points
- » Make a cup chuck
 - » Turn a sphere without measuring tools
 - » Sand a sphere

- » Hollow out end grain
- » Prevent mistakes
- » Gouge for hollowing out



CREATING INTARSIA ART: THE WISE WAY WITH KATHY WISE

DATE: October 3-4
COST: \$550 tuition, \$55 material fee payable to Kathy
CLASS SIZE: 14 people

In this unique intarsia workshop, students will learn all the basic intarsia steps from beginning to end. By the conclusion of Sunday, each person will have a completed project ready for the final finish. This is a great class for beginners to intermediate students, because topics to be covered include using the scroll, other sanding equipment, and helpful tips to make the project the best it can be. Students will work on a simple piece that will demonstrate how to pick wood and how to sand/shape each piece to have that perfect 3D effect. At the end of class, the student will be ready to tackle more complex intarsia patterns. Kathy believes that a pattern should be a starting point and that it will be a focus of your project.

- Key Points
- » Setting up your pattern
 - » Wood choice and color selections
 - » Cutting tips and fixes
 - » Sanding and shaping
 - » Fixing mistakes
 - » Using risers for depth
 - » Using CA glue



MAKING MARQUETRY COASTERS WITH JACK MAUCH

DATE: October 3-4
COST: \$550 tuition, \$45 material fee
CLASS SIZE: 16 people



Many woodworkers assume marquetry is an advanced skill, but the truth is that anyone can do it—even complete beginners. This weekend workshop offers a safe, fun, and rewarding introduction to woodworking through the decorative art of marquetry. Students will learn essential marquetry and veneering techniques by creating one or two sets of coasters. Jack will demonstrate traditional bevel-cut marquetry as well as stack-cut marquetry, an efficient method for producing multiples and repeating patterns. The class will also explore parquetry, including how to use simple jigs to design tessellating geometric motifs. In addition to hands-on technique, students will take part in a crash course in 2D design, drawing inspiration from a wide range of sources—art, literature, math, science, nature, and even pop culture. While this class is perfectly suited for beginners, experienced furniture makers will also discover new ways to incorporate the decorative possibilities of veneer into their work.

- Key Points
- » Seeking inspiration from many sources: art history, literature, math, pop culture, nature, sports, mass media, etc.
 - » Translating 2D imagery (photos, drawings) into a wood palette
 - » Using grain direction as a design element
 - » Scroll saw: stack-cut and double bevel marquetry
 - » Vacuum bag pressing
 - » Other veneer clamping techniques
 - » Basic finishing



MAKE YOUR OWN 3-AXIS CNC: LET THE FUTURE BEGIN WITH JOHN KNIGHT

DATE: October 3-9 (7 day)
COST: \$1470 tuition, Students should plan on a machine costing around \$4000.
CLASS SIZE: 6 people

A CNC can be a powerful addition to any shop, capable of performing repetitive tasks such as boring holes for 32mm cabinets, creating jigs and templates, adding carved embellishments, engraving, or even machining soft metals. In this class, students will build their own CNC router from the ground up, learning each step of the process while gaining a deep understanding of how the machine works. The machine itself is designed with professional-quality features, including linear guides on each axis, precision ball screws (not lead screws), and a gantry-style X-axis with dual ball screws and motors to eliminate racking. It offers an approximate travel capacity of 36" in X, 24" in Y, and 8" in Z, and is powered by a variable-speed, air-cooled 24,000 RPM spindle with ER16 collet. The spindle speed can be fully controlled through the part program, allowing for versatile cutting operations. Instruction begins with learning to read and understand electrical schematics. Students will mount, wire, and test electrical components, then complete and install the control panel inside an enclosure. From there, the class moves into the mechanical assembly of the machine, integration of electrical controls, configuration of CNC software, and finally, testing and operation of the completed router. By the end of the course, students will have built a fully functioning CNC router while mastering key skills. Prior to the workshop, John will contact each student to discuss their specific needs.

- Key Points
- » Learning to read electrical schematics
 - » Building electrical control panels
 - » Wiring your own CNC router
 - » Using RS-274 G-code and M-code programming
 - » Coordinating offsets to align program coordinates with machine coordinates

- » Setting up and cutting parts on a CNC router
- » CAD/CAM programming
- » Building your own machine so that you can repair and maintain your equipment

MAKING A BANJO FROM SCRATCH WITH RICHARD SCOTT NEWMAN

DATE: October 3-10 (8 day)
COST: \$1680 tuition, \$550 material fee payable to Richard
CLASS SIZE: 8 people

Richard's objective for this eight-day class is that each student build a complete 11" five-string open-back banjo from rough lumber, including cherry, walnut, maple, and ebony. This is an ambitious undertaking—building an instrument from scratch—while learning about structure, technique, and maybe a little decoration if time permits. Students will use hand and power tools, along with jigs and fixtures, which is much more efficient than doing all the work freehand and will make completion realistic. To that end, Richard will pack a van full of his jigs, fixtures, materials, and specialized tooling, plus examples of his work in progress to make the process easier. For efficiency, students will all make an instrument of the same general size and configuration and will need to work as a team to make the process faster. Peghead profiling and neck shaping will be by hand and will allow personal expression. Pearl inlay will be demonstrated, and those so inclined can use this on their instruments if time permits. Students will resaw and steam bend laminations for the 2-ply, 1/2" thick rims. Focus here will be on getting the highest-quality glue joints, which Richard believes contributes to tone. Students will glue up two-piece necks with a center stripe and reinforce them with a carbon fiber rod. Fingerboards will be prepared from ebony or ironwood blanks and slotted for frets using jigs. Necks will then be shaped with a variety of hand tools. A press will be used to install frets for expediency, but Richard will demonstrate hand-hammering frets as well. There will not be enough time to do a complete finish, but Richard will aim for a wash coat of shellac or a coat of oil. Students will go home with an in-depth understanding of banjo design, construction, and materials, new hand and machine skills, and a very special instrument of their own. It will be lots of fun, maybe exhausting, but very satisfying.

- Key Points
- » Resawing, steam bending, drying laminations
 - » Scarf joints and laminating rims
 - » Precision turning on the wood lathe with an x-y compound
 - » Slotting fingerboards
 - » Installing, leveling, crowning, and dressing frets
 - » Mother of pearl inlay & engraving
 - » Use of jigs and fixtures to make parts quickly and accurately
 - » Rolling brass tone rings
 - » Banjo setup for best tone and playability





HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: May 11-15
October 5-9
COST: \$1050 tuition, \$60 material fee
CLASS SIZE: 18 people

(see description on page 71)



BOXES & MORE WITH HANS WEISSFLOG

DATE: October 5-9
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 16 people



In this class there will be three different projects. The first box is the "Drunk-en Box," a Spherion. Hans will show samples and explain all the steps that have to be done. This box starts as an end grain thick wall ball box. When the box is done, students will make a cup chuck to change the position of the box; this will be side grain now. From the cup chuck, students will then make a squeeze chuck to hold the box on a very thin ring. In the end, you will have a nice box and will have learned how to make two different chucks which you can use for all kinds of work in your workshop. The second project will be a box with a pierced-through lid. This is a side grain box, made out of boxwood. Hans will explain how to make the parting tools and how to sharpen them. In addition, every student will make his or her own out-of-center chuck. How the chuck and the system work will be explained. Students will learn patience during this part of the workshop. Once everyone is happy with the lid, they will begin to turn the bottom of the box. In the end, all students will have a finished pierced box. The whole project is split up into small sections to make sure that everyone understands how to make this box. The third project is a standing oval box. Students will start with a sphere shape, hollow it out, turn something away, and replace the missing material with a different kind of wood. In the end, students will turn this sphere flat from both sides. The result will be a box with wonderful floating lines between lid and bottom. And again, with the small step-by-step system, everyone will be successful and will have three nice boxes at the end of the week.



Key Points

- » How to use and sharpen the small parting tool
- » How to make an out-of-center chuck
- » How to sand the small rings
- » Precise turning tricks
- » How to use a sphere shape to create more form
- » How to turn a two-cup chuck and a squeeze chuck
- » How to use a 3/8" gouge
- » How to turn a piece around different centers



PRECISION PIECING WITH CHERYL MALKOWSKI

DATE: October 5-9
COST: \$1050 tuition, a material list will be sent so students can bring their own materials
CLASS SIZE: 12 people



Have you ever wondered how people manage to get their points and pieces to line up perfectly in their quilts? Turns out, there are a lot of little things that work together to ensure everything fits as it should. In this class, students will tackle Cheryl's best-selling quilt pattern, *Stars Over Capri*, so that participants can cover most aspects of quilt piecing, including pressing, that pesky 1/4", using tools to enhance accuracy, how to work with templates, and how to match corners. Since the focus of the class is on piecing, there will be cutting homework to be done before students arrive. I will provide students with a link to a video tutorial in the supply list to help with proper cutting procedures and organizational tips so everyone can be prepared for class. This quilt looks great in many different colorways.

Key Points

- » Pressing for success
- » Perfecting your 1/4"
- » Using Bloc-Loc Rulers (provided) to get perfect results making Half-Square Triangles and Flying Geese
- » Strip piecing for efficiency
- » Working with templates
- » Lots of tips for getting things put together perfectly



APPRENTICESHIP: IT'S ALL IN THE TECHNIQUE WITH MARC ADAMS

DATE: October 5-16 (two weeks)
COST: \$2100 tuition, \$150 fee for practice materials only
CLASS SIZE: 14 people



This two-week workshop will be an intensive study of how to work with wood, through both design and physical hands-on practice. Both weeks will involve a lot of technique development with little to no focus on a specific project—in other words, two weeks of playing and learning new techniques. During both weeks Marc will demonstrate different woodworking techniques, such as veneering; carving; modeling in clay; inlay techniques; advanced joinery; working with stone; bending; shaping; sculpting wood; surface texturing; patination; marquetry; working with epoxy; edge veneering; cabinetmaking; and the process of developing the design. Each day students will practice new skills and, at times, very complex techniques. There will be special sessions on wood selection, making special jigs and fixtures, machine techniques, using modern adhesives, finishing, fuming wood, and of course, safety. Throughout the two weeks, there will be special guest speakers who will show and demonstrate processes applicable to furniture making but rarely done, which will add to the experience. Although this workshop is not project specific, students will have lots of time for hand work and exploration and even start designing a project through the modeling phase. Students should already be working toward their Masters.

Key Points

- » Learn joinery problem solving
- » How to apply veneer on complex surfaces
- » Carving made easy
- » Creating hard lines that add continuity
- » Designing with full scale drawings
- » The process of building a complicated project
- » Ways to embellish your work
- » How to work with other materials
- » Multiple ways to bend wood
- » Unique router fixtures
- » Joinery methods that will blow people away





COMBINING WOODTURNING WITH PEWTER FOR EXQUISITE RESULTS WITH JIMMY CLEWES

DATE: October 10-11
COST: \$550 tuition, \$130 material fee
CLASS SIZE: 16 people

This class will excite any individual who likes to combine/incorporate other materials into their woodturning. In this class, we will use pewter. Students will learn how to cast, turn, and decorate pewter to enhance their woodturning in an exquisite fashion, beyond what individuals may have seen or tried already. Jimmy will cover the safe ways to heat and cast pewter as well as techniques for turning this very soft, yet beautiful metal.

Key Points

- » Learn different techniques of combining pewter and woodturning
- » Hand turning and which tools to use when turning the pewter
- » Finishing the pewter
- » Safe handling and casting of the pewter
- » Combining the pewter with other decorative mediums and techniques



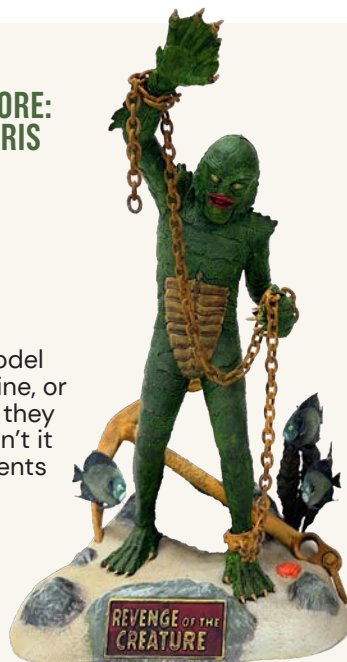
MODEL BUILDING BASICS AND MORE: BUILDING THE CEATURE WITH CHRIS GREEN

DATE: October 10-11
COST: \$550 tuition, \$90 material fee payable to Chris
CLASS SIZE: 16 people

Did you ever see an amazing model either at an exhibition, in a magazine, or at a friends? Did you wonder how they made it look so realistic? Why didn't it look like plastic? That's what students will be learning here. Students will first learn why the kit directions are not always the best way to assemble and paint the kit. Chris will start with the basics of removing, cleaning, and fitting parts, creating sub-assemblies, using glues, and hiding seams. Students will learn the necessary tools required and their use and will start priming and base coat painting the sub-assemblies. If students have and use an airbrush, Chris encourages them to bring it to use in the class. There will be a lot of brush painting as well and even ways to make pieces of plastic look like rusted cast iron. Students will learn various painting techniques, including dry brushing, using washes and panel line paints, and Speed Paints. As students progress through the build, they will have time while the glue dries to move on to more advanced techniques. Chris will discuss working with Photo Etch (PE), aftermarket parts, decals, and other techniques. Students will leave the class with their finished "Revenge of the Creature Model" with renewed enthusiasm for modeling and with the new skills to take their work to the next level.

Key Points

- » Determining build sequence and assembly techniques
- » Sub-assemblies and painting small parts
- » Alchemy...turning plastic into rusted iron
- » Use of different painting techniques
- » Use of different glues
- » Discussion of why this is the "Golden Age" of model building
- » Aftermarket detail sets, both resin and photo etch (PE)
- » Working with these sets—removing and adding details in them
- » Paints and their uses, including metal finish paints
- » The dreaded use of decals and how to make them look painted on
- » 3D printing
- » The limited availability of kits, detail sets, and the "buy it when you see it" need
- » Controlling the "STASH"



MAKING A CHILD'S ADIRONDACK CHAIR WITH JOHN SNOW

DATE: October 10-11
COST: \$550 tuition, \$60 material fee
CLASS SIZE: 16 people

Join John for a fun and engaging weekend class where students will learn to build a charming child's Adirondack chair. This project is perfect for both beginners and seasoned woodworkers alike, and by the end of the weekend students will end up with a special chair that their children and grandchildren will love. In the class, students will learn how to use templates to lay out and cut the chair parts, the best method for assembly, and ideas on how to finish the chair.

Key Points

- » Using templates to make chair parts
- » Learn the proper joinery for this chair
- » Learn how to finish and embellish the chair



INTRODUCTION TO FREEZER PAPER PIECING WITH CHERYL MALKOWSKI

DATE: October 10-11
COST: \$550 tuition, \$20 material fee
CLASS SIZE: 12 people

Have you ever wanted to achieve perfect points in your quilts without having to pull out all the little shards of paper you get using the paper piecing method? In this class, Cheryl will teach students how to use freezer paper templates to get all the accuracy without all the tedious paper picking and wasted fabric. Cheryl will demonstrate how to prepare the pattern templates from a master pattern, how to rough cut pieces, and best practices for stitching, pressing, and matching seams. Cheryl has chosen a very simple flower pattern that can be made into a table runner for this class. The pattern also includes instructions for the 52" x 69" Hollyhock quilt. Perfect piecing is at your fingertips!

Key Points

- » Perfect piecing without pulling paper shards
- » How to prepare freezer paper templates
- » How to minimize waste when rough cutting fabric
- » How to stitch and press for accuracy
- » Lots of tips for getting things put together perfectly
- » Everything you need to know to use this technique elsewhere



MAKING A CUTAWAY GUITAR WITH JOHN RESSLER

DATE: October 10-16 (7 day)
COST: \$1470 tuition, \$710 material fee payable to John
CLASS SIZE: 12 people

Take your guitar building to the next level by adding custom details to your project. This is an advanced guitar building class in which you will learn to build a Venetian (bent) cutaway guitar, using walnut or sapele back and sides with spruce tops. You will be bending your own sides in class and fitting them to the form, as well as carving your own neck. The challenges in binding the cutaway area, as well as fitting the neck, will be covered in detail. All materials to complete the guitar will be provided. This class will expand your thinking of traditional guitar designs and methods and will jump-start you to creating your own unique guitar design. Some guitar building experience, or a high level of woodworking skill would allow you to get the most out of this class.



Key Points

- » Selection of instrument-grade woods and their effect on tone
- » Making the cutaway bending form
- » Side bending, including bending a cutaway side
- » Binding a cutaway side
- » Fitting a neck to a cutaway guitar
- » Accurately cutting the neck mortise in the guitar body
- » Neck carving



GREENE & GREENE STYLE RAFTER TAIL TABLE WITH DARREL PEART AND REID ANDERSON

DATE: October 12–16
COST: \$1050 tuition, \$20 supplies, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people



The rafter tail tables are a study in adaptation, both in utility and design. The basic concept of construction allows adaptation to a variety of uses simply by changing the length of the various parts. The design features original Greene & Greene Japanese motifs, but also incorporates newly introduced Japanese elements. Students will have their choice of making two tables—either a coffee table or an end table. One will be assembled in class, and one cut out but assembled only as far as time permits. The tops rest independently on the “rafter tail” supports and can be either the same species of wood or a contrasting species. Contact Darrell in advance of class if you would like advice on contrasting woods. As an alternative, the tops can be glass. It will be a fun week of woodworking!



Key Points

- » Greene & Greene ebony pegs
- » Floating tenons
- » Basic jig/template making concepts
- » Introduction to the operation of the MultiRouter
- » Design concepts common to the Greene & Greene style



CNC BOX MAKING & DESIGN WITH RANDY JOHNSON

DATE: October 12–16
COST: \$1050 tuition, \$200 material fee
CLASS SIZE: 14 people



Take your CNC experience to the next level with a week dedicated to CNC box making. In this project-driven class, students will have the opportunity to customize and build several unique boxes using the CNC—including a spring box, book box, textured box, wedge tenon box, one-board rustic box, illuminated lantern box, and peg boxes—while learning and practicing intermediate and advanced techniques in CNC machine setup, tooling, and design. Along the way, students will discover how to combine CNC machining with traditional woodworking methods to create a variety of personalized box designs. Emphasis will be placed on machine setup, jig construction, and toolpath strategies using Vectric VCarve software. Students will also explore joinery options, decorative elements, and design personalization, gaining the confidence to create both simple and highly detailed boxes on their own CNC machines. This class is recommended for woodworkers with prior experience in CNC using Vectric VCarve or Aspire software. (Attending Randy’s “Intro to CNC Woodworking” is helpful, although not required). By the end of the week, each student will complete multiple boxes and take home a library of techniques they can apply to future projects.



Key Points

- » Build several customizable box styles during class
- » Master CNC setup, multiple bits, and advanced toolpath strategies
- » Use Vectric VCarve to create textures, mortises, and joinery
- » Design and build custom holding jigs for accuracy and repeatability
- » Combine CNC machining with tablesaw, bandsaw, and router techniques
- » Add decorative details and personalize each project with your own designs
- » Leave with several finished boxes and the confidence to design more at home

WOODTURNING WITH JIMMY CLEWES

DATE: April 20–24
October 12–16
COST: \$1050 tuition, \$65 material fee
CLASS SIZE: 16 people



(see description on page 63)



EXPLORING THE WORLD OF PYROGRAPHY WITH SHERRY KELTY

DATE: October 17–18
COST: \$550 tuition, \$35 material fee
CLASS SIZE: 16 people

Introductory to pyrography is a workshop where anyone who wants to learn the correct and safe way to decoratively burn wood has an opportunity to learn a new skill that could become a hobby or even a life-changing adventure. Students with or without prior experience are welcome and will receive group and individual instruction in surface preparation, burn-tip selection, as well as technique and problem solving. Sherry will include demonstrations on burning on different surfaces, special techniques for specialty results, creating realistic appearances, feathers, eyes, and much more. Students will learn safety skills, which tools to use to accomplish various textures, best wood selection, and sealants to complete their very own masterpiece. By the end of the weekend, students will be able to use their new-found skills to create unique art that can enhance and embellish turned and functional objects. Handouts will be provided with information on equipment, materials, suppliers, technique reminders, and more. Photos from which to work and maple wood will be provided for the class; students can expect to take home sample boards, an embellished piece, and the beginning of their first pyrography masterpiece.

Key Points

- » Safety
- » Preparing and finishing the wood surface
- » Practicing on soft and hard woods
- » Transferring designs and photos
- » Choosing the best burning tips
- » Controlling darks and lights
- » Creating smooth shading and life-like textures
- » Fixing mistakes



TOMAHAWK WITH MATTHEW PARKINSON

DATE: October 17–18
COST: \$550 tuition, \$100 material fee payable to Matthew
CLASS SIZE: 14 people

Tomahawk has a storied past in America, evolving from the trade axes of the 16th and 17th centuries that were sold during the colonization of the Americas. These axes soon evolved into tools, sidearms, and elaborate works of art that were used to cement treaties and honor allies. The various subtypes of tomahawks all have a basis in those trade axes and carry features common to all designs. Students will forge a tomahawk using the slit-and-drift method from 1050 medium carbon steel. Students will fit and finish a commercial handle; time allowing, there will be an opportunity to embellish the handles and heads. Matthew will explain the various methods of making a tomahawk or axe in the wrap-and-weld method and its variations. Blacksmithing topics covered will include forming the shape of the head, drifting the eye, fitting a handle, grinding and polishing the bit, heat treating, and sharpening.

Key Points

- » Punching deep holes in steel
- » Drifting holes to shape
- » Fitting axe and hawk handles
- » Tomahawk design and history

PERIOD EMBELLISHMENTS WITH JEFF HEADLEY AND STEVE HAMILTON

DATE: October 17–18
COST: \$550 tuition, \$55 material fee payable to Steve
CLASS SIZE: 16 people

Join Jeff and Steve for a hands-on, two-day workshop while exploring the distinctive features of furniture from various historical periods. Students will learn traditional joinery techniques and the refined details that define each era. While core joinery methods remain consistent across time, each period introduces unique embellishments that reflect evolving styles and influences. Through practical exercises, students will sharpen their construction skills and discover how to incorporate these enhancements into their own work. From turning square forms into elegant curves to dimensional shaping that transforms function into art, this class highlights how small changes can have a big impact. Jeff and Steve will discuss how each period builds upon its predecessors, revisiting and refining techniques to suit modern tastes. This is more than a history lesson—it’s an immersive journey into the evolution of furniture design.

Key Points

- » Turnings and molded intersections from the Colonial Period
- » Cabriole legs from the Queen Anne Period
- » Enhanced shaping and sculpting of wood from the Chippendale Period
- » Veneering and joinery refinements from the Federal Period, including revisited turnings





"FROSTY" WITH KEITH LACKNER

DATE: October 17-18
COST: \$550 tuition, \$70 material fee payable to Keith
CLASS SIZE: 16 people

Are you wanting to learn to make a one-of-a-kind holiday gift that will be the focal point of everyone's holiday season for years to come? If so, this is the perfect class! Keith has developed and designed these unique Frostys that are in high demand, and now Keith is ready to share his process with others. In this two-day class, everyone will receive a custom cast blank from handpicked materials. Students will have an opportunity to do spindle turning to give Frosty his shape, and Keith will show ways to do reverse mounting to give Frosty a finished look. Students will learn the process for resin casting and ways to finish both wood and resins. By the end of the day on Sunday, everyone will have created a holiday family keepsake.

Key Points

- » Basic resin casting knowledge
- » Spindle turning knowledge
- » Reverse mounting for a finished bottom
- » Design and proportions of making your own Frosty
- » Finishing techniques on both wood and resin
- » Hand painting to give your Frosty his own character

MAKING GLASS ORNAMENTS FOR THE HOLIDAYS WITH CHAD BALSTER

DATE: October 17-18
COST: \$550 tuition, \$100 material fee
CLASS SIZE: 6 people

Decorative glass techniques are essential when learning to handle glass as a medium. Often, glass items are produced for their beauty, especially around the holidays. This beginner to intermediate class will focus on these techniques to produce objects of beauty that are simple, quick, and reproducible. No glass blowing experience is necessary, but it is helpful. Chad will focus on blown hanging ornaments just in time for the holidays. The basic techniques to make ornaments are quite simple. Students will have fun making stunning ornaments using many decorative processes learned earlier in the day. Each class member can expect to make several ornament styles throughout the session, including but not limited to frit, optic, pinched, spiral, teardrop, and garden orbs.

Key Points

- » Production strategies, hot shop safety
- » Hot glass blowing techniques
- » Optic mold uses
- » Color effects with different frits/powders
- » Teamwork in the hot shop



THE BLACKER HOUSE ENTRY MIRROR WITH REID ANDERSON

DATE: October 17-18
COST: \$550 tuition, \$150 material fee payable to Reid
CLASS SIZE: 16 people

When entering the great Greene & Greene masterpiece, the Blacker House in Pasadena, people are immediately struck by the outstanding cabinet with carved panels to the right and the very elegant mirror that's just above it. Though this piece is not very well known, like the famous Blacker Chairs, it's a wonderful and subtle piece of furniture with perfect proportions and elegant details. The accompanying mirror is just as stunning. It's just the right size for any home and it blends well in any home décor. This vertical mirror is 38" x 16" and offers a few special challenges. Most notable is a very unusual angled haunched joint at the top that must fit perfectly. It's challenging and tricky to perfect, but once participants experience how to cut it, they will have a new joint to add to their skill set. This mirror makes for a perfect anniversary, wedding, or special occasion gift.

Key Points

- » Learn how to apply key details that make Greene & Greene pieces so elegant
- » Learn and apply production techniques to make the pieces fit together perfectly
- » Work with pattern shaping and CNC jigs
- » Learn how to construct a challenging angled haunched joint
- » Learn how to make perfect pillowed ebony plugs
- » Make angled haunched joints
- » Learn how to select woods for strength to emphasize the lines



BUILD A SMALL COLLECTOR'S SIZE CHIPPENDALE CHEST OF DRAWERS WITH JEFF HEADLEY AND STEVE HAMILTON

DATE: October 19-23
COST: \$1050 tuition, a cut list will be sent so students can BYOW

CLASS SIZE: 16 people

Discover the art of building an exquisite collector's-size Chippendale chest of drawers, a timeless piece destined to be treasured for generations. Under the guidance of master craftsmen Jeff Headley and Steve Hamilton, students will learn the traditional joinery techniques and refined details that define this furniture classic. Working from a provided materials and tools list, participants can select their own woods, both primary and secondary, and bring their favorite tools to the workshop. Over the course of the week, students will master essential joinery, including hand-cut dovetails (pins, tails, and sliding dovetails), and gain experience crafting ogee bracket feet. From initial design and layout through final assembly, students will sharpen their skills while creating a piece that reflects the elegance of 18th-century craftsmanship. This chest is a scaled version of a traditional Chippendale chest of drawers and represents the upper section of a miniature highboy previously offered by Jeff and Steve, now enhanced with bracket feet and molding. Pair it with their Miniature Collector's Lowboy class offered in April to complete the full miniature highboy.

Key Points

- » How to hand-cut dovetailed pins and tails
- » How to cut and fit sliding dovetails
- » Techniques and procedures to enhance future woodworking projects
- » How to cut and apply base and top molding
- » How to craft ogee bracket feet



DECORATIVE GLASS BLOWING WITH CHAD BALSTER

DATE: October 19-23
COST: \$1050 tuition, \$165 material fee
CLASS SIZE: 6 people

Decorative glass techniques are essential when learning to handle glass as a medium. Often, glass items are produced for their beauty and charm, especially around the holidays. This beginner to intermediate class will focus on these techniques to produce objects of beauty that are simple, quick, and reproducible. No glass blowing experience is necessary, but it's helpful. Students will start with marbles and paperweights, focusing on handling solid glass, tool manipulation, as well as color applications. Next, the class will move on to blown ornaments and other hanging objects, playing with different bubble types and decorations, as well as learning how to create good, sturdy loops for hanging. Chad will continue by demonstrating hot sculpting of solid flowers, bird paperweights, and penholders. This will give the students a chance to manipulate the solid glass with tweezers and crimps to achieve a desired texture. Finally, students will make blown pumpkins, building on techniques from earlier in the week to combine glass blowing with hot sculpting. Most of the objects are quick and designed as production items, which are common throughout the hot glass world. Participants will have ample time to develop skills with practice and repetition, as well as learn to work on a glass blowing team. Expect to go home not only with a variety of decorative objects, but also with skills that are fundamental to good glass blowing.

Key Points

- » Production strategies, hot shop safety
- » Solid forming techniques
- » Hot glass blowing techniques
- » Hot sculpting techniques
- » Teamwork in the hot shop

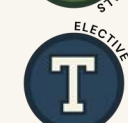
CARVING A KNIFE & FORK SET WITH MATTHEW PARKINSON

DATE: October 19-23
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 14 people

The carving knife is a tool that reminds most people of family dinners and of the generations sitting down to break bread. These iconic knives help to create meals for family and loved ones. Well-made carving sets can last lifetimes, and this class will give students the opportunity to create one of their very own. In this weeklong class, students will make their own carving set, including a knife from high-carbon steel with a hidden tang wooden handle and a matching fork. Once the basic forms are done, students will explore the traditional technique of wire inlay to add interest, personality, and to give their work that "one-of-a-kind" flair. All aspects of bladesmithing will be covered, from forging the blade and the fork to shape, filing and grinding to refine the form, then heat treating, followed by final grinding and polishing. Students will make and fit a wooden handle that has special inlay work. Lastly, students will learn the art of sharpening, with special attention given to the design and geometry of this kind of knife. This class is intended as an introductory class, but some forging experience will be helpful.

Key Points

- » Basic hammer control and forging techniques
- » Design and construction methods of knife making
- » Grinding and polishing techniques for steel
- » Basic heat treating and metallurgy of steel
- » The science and geometry of knives
- » Hand sharpening techniques
- » Wire inlay techniques





RESIN ACCENTS: INNOVATIONS IN TURNING DECORATIVE LIDDED BOXES WITH KEITH LACKNER

DATE: October 19–23
COST: \$1050 tuition, \$235 material fee payable to Keith
CLASS SIZE: 16 people



In this class, students will learn the basic skills of prepping wood for resin casting. Keith will share his three golden rules of resin casting, which will assure a solid and colorful blank to turn into a box. Rule 1 is probably the most important: properly clean, stabilize, and remove moisture. Rule 2 is how to choose the best product (resins) for your needs and how much to use. Rule 3 is pressure; most resins, especially urethanes, require pressure to get bubble-free castings. Once students have established a usable blank, they will design a lidded box, following the 1/3, 2/3 rule for a pleasing aesthetic shape. Keith will demonstrate the best way, and which tools to use, when turning hybrid blanks into boxes. He will demonstrate how to make lids for turned boxes that fit perfectly. After the box is turned and the lid fits, Keith will share his steps to creating a finish that will set your work apart from the rest.

Key Points

- » Wood prep
- » Design
- » Tool selection
- » Turning techniques
- » Hollowing
- » Creating jam chucks
- » Finishing

JAPANESE PLANES: SETUP AND USE WITH ANDREW HUNTER

DATE: October 19–23
COST: \$1050 tuition, material fee will depend on which plane students choose to purchase. Andrew will help students with their choice.
CLASS SIZE: 14 people



At first glance, a Japanese hand plane (Kanna) may appear simple—a blade set in a wooden block. In reality, it is a finely tuned instrument with subtle qualities that demand skill and understanding. Unlike Western planes, a Kanna does not come ready to use out of the box. Instead, it provides the raw materials, leaving it up to the craftsman to achieve the precise fit between blade and block. In this comprehensive five-day course, Andrew brings together everything students need to know about setting up and using a Japanese plane. Each student will receive a new Yamamoto plane: beginners will start with the 54 mm block plane, while returning students may opt for the larger, more advanced 65 mm smoothing plane. Students may also bring their own planes in need of tuning. Andrew will guide participants step by step through sharpening and shaping the blade, fitting the blade and chip breaker, profiling the sole, and achieving peak performance. Along the way, students will learn how to use the Kanna with their whole body—building technique, rhythm, and confidence at the bench. By the end of the class, students will take home a fully operational Japanese hand plane and, more importantly, the knowledge to keep it tuned and performing for years to come.

Key Points

- » History of Japanese planes
- » Flattening the back (ura dashi)
- » Fitting the blade to the block
- » Shaping the sole profile
- » Setting up the chip breaker
- » Lots of sharpening!
- » Techniques for using the plane

MAKING A GREENE & GREENE HUMIDOR/KEEPSAKE BOX WITH JOHN D'AMICO

DATE: October 19–24 (6 day)
COST: \$1260 tuition, \$100 hardware fee, a cut list will be sent so students can BYOW
CLASS SIZE: 16 people



Key Points

- » Cutting 8/4 lumber for a seamless grain match (pre-class)
- » Preparing square peg and spline accents
- » Breadboard ends for top and bottom
- » Box joinery for consistent results
- » Cutting stop grooves
- » Installing hinges
- » Basic finishing techniques

In this hands-on Greene & Greene Style Humidor/Keepsake Box class, John will guide students to craft a stunning heirloom-quality box. Participants will follow the iconic Greene & Greene aesthetic, learning to create precise box joints and the signature pillowed square peg and spline accents that define this timeless style. John will share information with students on selecting and cutting 8/4 lumber for seamless grain matching prior to class so valuable class time can be devoted to building. Students will learn a burnishing technique for the protruding joint ends for a refined finish, as well as mortising and installing the distinctive square pegs. Additionally, students will explore lining options, whether choosing Spanish cedar for a functional humidior or luxurious pig suede or cloth for a keepsake box—ensuring a professional and personalized result. By the end, students will have learned the techniques and steps needed to confidently finish their humidior/keepsake box at home.

MAKE A KISSMAS TREE WITH JERRY C. FORSHEE

DATE: October 24–25
COST: \$550 tuition, \$100 material fee payable to Jerry C.
CLASS SIZE: 16 people

If Christmas time is a season of joy and celebration in your home, then adding this unique decoration will be a delight to both young and old alike. Children of all ages enjoy decorating the Kissmas tree with its unique ornaments at the start of the season almost as much as they enjoy occasionally partaking of one or two of the ornaments—and then replacing them. This class is a great opportunity for students to make a truly unique decoration for their home or to give as a gift. Students will also construct a custom storage box to keep the Kissmas tree safe between seasons. The MASW staff will provide safety instructions as each woodworking task is initiated, enabling you to safely perform each task successfully and with confidence.

Key Points

- » Construct a memorable Christmas decoration for your home or to give as a gift
- » Build a custom storage box for keeping your Kissmas tree safe in the off season
- » Work in a safe and nurturing environment with the MASW staff
- » Leave for home with a completed project you and your family will treasure for years



MAKING SIMPLE, YET ELEGANT TABLES WITH MICHAEL FORTUNE

DATE: October 24–25
COST: \$550 tuition, a cut list will be sent so you can BYOW
CLASS SIZE: 16 people



This class is about learning to reproduce a small table form using shop-made jigs but in a manner that allows for almost unlimited opportunities to customize it. Students can choose to make identical parts with the jigs provided or change elements of the design to their own liking. No complex machines or processes are required—just a small bandsaw, a router table, a small drill press, and a biscuit joiner. Jig design and construction will be covered, which can then be applied in many variations. Making pattern jigs and holding parts in a safe and secure manner will be an important part of this class. Students will have an opportunity to refine their woodworking expertise, particularly with the bandsaw, biscuit or Domino joiner, and router skills. Students should bring their own wood that will best showcase this simple yet elegant style of table.

Key Points

- » Learn how to make router patterns and hold work safely
- » How to work with live edge wood, spalted wood, and curly wood
- » Learn the steps for ebonizing wood with household products
- » Efficient and safe use of a small router table
- » How to cut large and small circles and cones on the bandsaw
- » Learn to cut very close to the line with a bandsaw
- » How to sand and finish wood efficiently by hand and machine

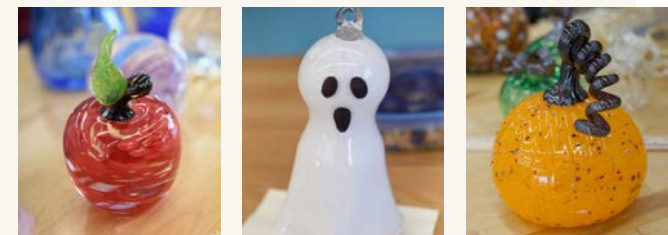
ALL FALL GLASS CLASS WITH DAVE AND BRYAN LEE

DATE: October 24–25
COST: \$550 tuition, \$60 material fee
CLASS SIZE: 6 people

Fall is the perfect time of year to create fun glass art to fill your heart. Who doesn't love a glass pumpkin or apple in a bin? Perhaps some leaves, a glass ghost, or an acorn to adorn your hearth? In this intensive weekend class, students will create all manner of fun fall-themed glass art. The class is built for beginners as well as for folks who have taken our classes in the past and want to create some seasonal art.

Key Points

- » History of glass
- » Working with hot shop tools and safety
- » Creating solid glass paperweights
- » Blowing cups/glasses, vases, and bowls
- » Adding color to clear glass
- » Creating various blown forms
- » Adding bits
- » Sculpting with molten glass





TOOL & JIG MAKING FOR WOODTURNERS WITH ALAN LACER

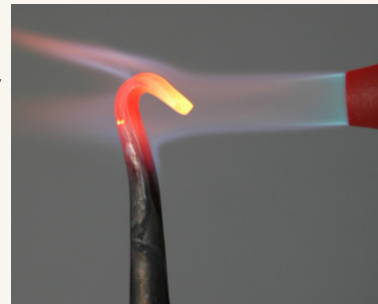
DATE: October 24-25
COST: \$550 tuition, \$50 material fee payable to Alan
CLASS SIZE: 16 people

In this hands-on class, Alan will take students through the process of making several woodturning tools/accessories and two bowl-turning jigs. Specific projects will include making at least four of the following: awls, interchangeable tool handles,

several variations of hook-type tools, a thin-kerf parting tool, and a chatter tool. Alan will demonstrate both hot and cold methods of making these items, using only the lathe and a drill press. He will also cover steel/material selection and, where applicable, heat-treating methods for high-carbon steel. In addition, Alan will demonstrate step by step two types of jigs that are extremely valuable to the bowl turner.

Key Points

- » Choosing the proper metal for specific projects
- » Choosing equipment and materials for making tools
- » Basics of heat-treating high-carbon steel
- » Making at least four different tools/accessories
- » Details for making two different types of jigs for the bowl turner



GILDING & PATINATION WITH SCOTT GROVE

DATE: October 24-25
COST: \$550 tuition, \$100 material fee payable to Scott
CLASS SIZE: 16 people

Metal gilding has been used to accent objects since the beginning of time and adding colorful patinas to the metal leaf creates an entirely new level of aesthetic enhancement. In this class, students learn conventional and unconventional oil-size metal gilding methods. A variety of chemical formulations will be introduced, along with a wide range of application techniques using resists, stencils, and applicator screens that yield beautiful patina compositions on copper, brass, and silver leaf. Real 24k gold will be used too because gold does not accept a patina. Experimentation is encouraged, and students will leave with a variety of sample boards and documented formulations.

Key Points

- » Understand gilding sizes and when and how to use them
- » Using resists, stencils, and applicators to create lines and patterns
- » Metal leaf application techniques
- » Patina chemical formulations and applications
- » Composition and design consideration
- » Loosening up and going with the patina flow



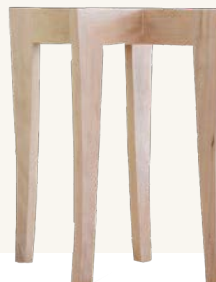
FUNDAMENTALS OF WOODWORKING WITH MICHAEL FORTUNE

DATE: October 26-30
COST: \$1050 tuition, \$90 material fee
CLASS SIZE: 16 people

This course is an introduction to furniture making with an emphasis on the use of hand tools and simple, easy-to-use machines like the 14" bandsaw and portable planer. You will learn how to sharpen and maintain chisels, planes, and card scrapers, as well as set up the bandsaw and planer. Selecting and milling lumber in preparation for cutting joints by hand and machine will be covered. You will construct a small table using air-dried wood with four different joints. You will design your own table legs and shape them in your own unique way. There will be lectures on the nature of wood, shop drawings, selecting adhesives and finishes, buying a basic set of tools, setting up a small workshop, and making key jigs.

Key Points

- » Learn the safe ways to use power tools
- » How to set up your bandsaw
- » How to incorporate graceful lines in your work
- » Learn how to sharpen common hand tools
- » Learn how to shape wood
- » Sanding and finishing techniques



HANDS-ON FINISHING WITH MITCH KOHANEK & DAVID SMITH

DATE: October 26-30
COST: \$1050 tuition, \$85 material fee
CLASS SIZE: 20 people

(see description on page 57)



JOINERY WITH MARC ADAMS

DATE: March 30-April 3
June 15-19
October 26-30
COST: \$1050 tuition, \$75 material fee
CLASS SIZE: 20 people

(see description on page 54)



WOODTURNING WITH ALAN LACER

DATE: March 30-April 3
October 26-30
COST: \$1050 tuition, \$60 material fee
CLASS SIZE: 16 people

(see description on page 55)



COMPOUND VENEERING WITH SCOTT GROVE

DATE: October 26-30
COST: \$1050 tuition, \$150 material fee payable to Scott
CLASS SIZE: 16 people

In this first-time class, students will veneer a casting of their own hand. Veneer is typically pressed flat or on a single-axis curve, but what if you want to veneer a curved bullnosed table edge, or harder yet, a radiused OG profile, a sphere, or turned object? Impossible? Not with Scott Grove as the instructor! Learn to veneer your hand and practice applying these skills to other in-class projects. Scott is a pioneer in compound veneering: he's veneered a female torso, a bowling ball, and even a working light bulb. In this class, he will share his 35 years of veneering tips and tricks with this rare, one-of-a-kind class. For beginners and advanced woodworkers who want to push their limit in veneering, students will make a mold and cast their own hand and veneer it using a variety of techniques, including hand forming, vacuum bagging, and compression molds. After this class, students will be able to veneer almost any form imaginable.

Key Points

- » Mold making and body casting
- » Conditioning veneer
- » Seaming considerations
- » Veneer forming techniques
- » Creating compression molds
- » Testing veneer compression/flexibility



GET BLOWN AWAY! EXPLORING THE ANCIENT ART OF GLASS BLOWING WITH DAVE AND BRYAN LEE

DATE: October 26-30
COST: \$1050 tuition, \$150 material fee
CLASS SIZE: 6 people.

The ancient art of glassblowing is enjoying a resurgence of interest, thanks in part to the Netflix series *Blown Away*. This class is the perfect introduction to the once-secretive art form. During this 5-day class, we will dive into 2175-degree molten glass (figuratively, of course). Glassblowing is a challenging, high-intensity, high-adrenaline art form—so if excitement is what you're after, this is the class. Students will create colorful works of art, from paperweights to vases and many things in between. We understand most of our students will have no experience working with glass, so don't be deterred—this class is designed with the beginner in mind. The week is structured so that each day builds upon the skills learned the previous day. On day one, we'll concentrate on shop safety, the history of glass, and working with molten glass to create solid paperweights. Day two focuses on the blown form, during which you'll create cups and small vessels. Days 3-5 are dedicated to blowing larger forms and getting creative with shape and color.

Key Points

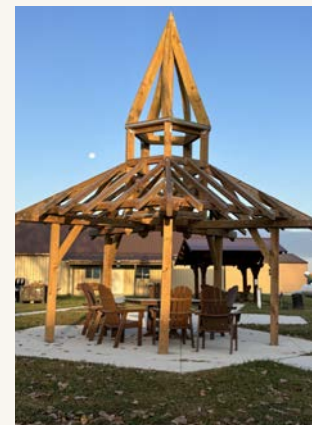
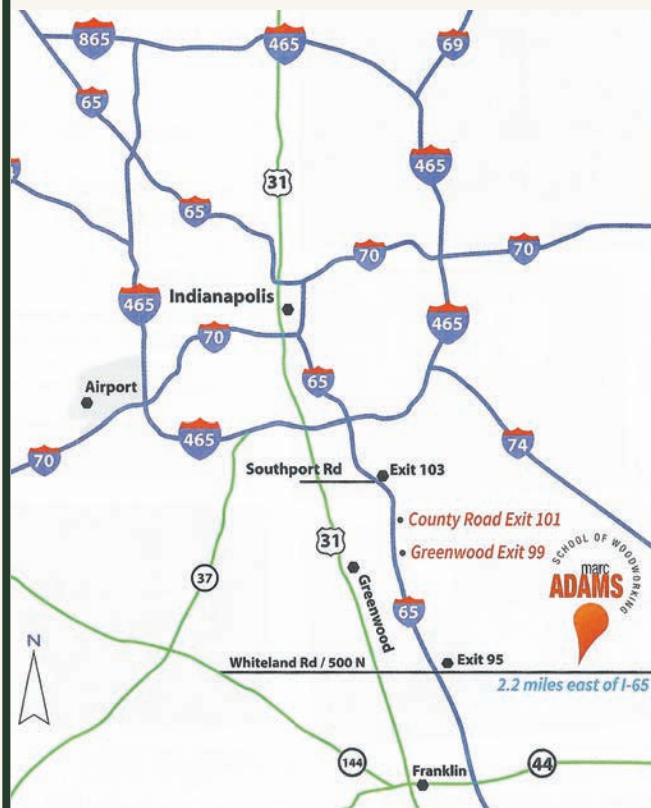
- » History of glass
- » Working with hot shop tools and safety
- » Creating solid glass paperweights
- » Blowing cups/glasses, vases, and bowls
- » Adding color to clear glass
- » Creating various blown forms
- » Adding bits
- » Sculpting with molten glass
- » Freeform experimentation and expression



FACILITY

DIRECTIONS

The shop is located just 12 miles south of Indianapolis and is only 25 miles from the Indianapolis International Airport. From Indianapolis, take I-65 south to the Whiteland exit (exit mile marker 95). Turn left (east) on Whiteland Road and drive 2.2 miles. The shop is on the left-hand (north) side of the road. Heading north from Louisville, take I-65 to the Whiteland exit (exit mile marker 95). Turn right (east) on Whiteland Road and drive two miles. The shop is on the left-hand (north) side of the road. The building is brown, and the sign says: "MARC ADAMS SCHOOL OF WOODWORKING – TIME HONORED CRAFTS...LET'S HAVE SOME FUN!"



FACILITY

The Marc Adams School of Woodworking is conveniently located just 12 miles south of Indianapolis and is one of the largest hands-on woodworking schools in the world, with well over 40,000 square feet of space. It is possible to run seven independent workshops simultaneously. The school has four large bench rooms, three huge tool rooms, a dedicated turning center, a building for glass blowing and metalworking, a cafeteria that can serve 100 people at a time, a wonderful multimedia room, and an outbuilding for special classes. The facility features wireless internet service, so bring your own laptop. There are six clean bathrooms (four of which are wheelchair accessible). The buildings are air-conditioned, but during the summer, students should plan on dressing comfortably. The school also has a FEMA-approved tornado shelter that can hold 80+ people.

At each instructor's bench, there is a state-of-the-art digital camera system that brings students closer to the action. A specially designed sound system is available for those who have a difficult time hearing during class lectures. Each student has his or her own custom-made Lie-Nielsen workbench and a padded stool on which to sit. There are cushioned mats that eliminate the stress of standing on concrete all day.

The shop has plenty of power tools and even more hand tools to aid in the learning process. Each tool room offers plenty of workspace, along with a variety of well-maintained equipment. Please note that the facility will not be open on Sunday afternoons if there is not a scheduled workshop. Students attending full-week workshops should plan on arriving the first day of class by 7:45 a.m. For weekend workshops, students should arrive by 8:45 a.m.

WHERE TO STAY

The Marc Adams School of Woodworking workshop is located just 12 miles south of Indianapolis and about 25 miles southeast of the Indianapolis International Airport. Almost every major hotel chain is located within a ten to twenty minute drive.

ACCOMMODATIONS

Save money and support MASW!

This year, consider staying at one of the MASW homes: The Maples, the Adams Duplex, or the LHND (Hotel MASW). Although these rooms are only available in blocks of seven (7) nights, the cost can still be cheaper than a five-night stay at a local hotel. The tax rate to stay at any hotel in Indianapolis is up to 17%, but the tax rate to stay at one of the MASW homes is just 12%. All MASW housing has free Wi-Fi.

MASW housing is only available in rental blocks of 7 nights.

The Adams Duplex is available in 7-night blocks, Sunday to Sunday.

The LHND and the Maples are available in 7-night blocks, Friday to Friday.

Camping is not allowed at MASW.

If you own an RV and would like to camp, be aware that there aren't many campsites close to the school. Most are 15–26 miles from the school. However, if you do want to camp, contact:

Lake Haven—RV Park
1951 West Edgewood Ave
Indianapolis, IN 46217
317-783-5267
Lakehavenretreat.com
20 miles northwest of the school

Johnson County Park
2949 East North Road
Edinburgh, IN 46124
812-526-6809
Jocoparks.com
26 miles southwest of the school

HOTEL MASW (LHND)

(317-535-4013)



This cozy house has three private rooms with two shared baths, a full-size kitchen, a comfortable family room, washer and dryer, and a backyard that is less than a rock's throw from the school. Students can save money while taking full advantage of their stay. Sign-ups are based on a first-come, first-served basis and rooms are assigned at random. Rooms are only available in a block of 7 nights, FRIDAY TO FRIDAY. Guests are not required to stay all 7 nights.

RATES: Check-in will be Friday after 4:00 p.m. with a 9:00 a.m. check-out on the following Friday. Each room is just \$575 for the week (7 nights) plus 7% Indiana sales tax and a 5% innkeepers' tax.

THE MAPLES

(317-535-4013)



This house is just a cornfield away from the school. There are three private bedrooms, each with its own private bathroom. This house has a family room with a complete kitchen, and a washer and dryer for those who might need to do laundry during the week. Sign-ups are based on a first-come, first-served basis, and rooms are assigned at random. Rooms are only available in a block of 7 nights, FRIDAY TO FRIDAY. Guests are not required to stay all 7 nights.

RATES: Check-in will be Friday after 4:00 p.m. with a 9:00 a.m. check-out on the following Friday. The rate is \$575 for the week. All rooms are for 7 nights and will include a 12% tax on top of the room rate. Guests are not required to stay all 7 nights. This furnished house is just the ticket for those staying for multiple workshops or those on a tight budget. Sign-ups are based on a first-come, first-served basis.

THE ADAMS DUPLEX

(317-535-4013)



These apartments were built by Marc's dad and are next door to the house where he grew up. The Adams Duplex is located less than five miles west of the school and features two private bedrooms, each with its own bathroom. There's a shared kitchen, living room and a washer and dryer for those who might need to do laundry during the week. Sign-ups will be based on a first-come, first-served basis and rooms are assigned at random. Rooms are only available in a block of 7 nights, SUNDAY TO SUNDAY. Guests are not required to stay all 7 nights.

RATES: Check-in will be Sunday after 4:00 p.m. with a 9:00 a.m. check-out on the following Sunday. Rooms are priced at \$575 for the week (7 nights) plus 12% tax. Guests are not required to stay all 7 nights.

TUITION

TUITION

Most weekend classes are priced between \$275 and \$550, depending on the length of the class and the number of participants. Some weekend classes also require an additional materials fee. **All Saturday and Sunday classes start at 9 a.m.** and include a simple lunch. There is a \$75 deposit for each one-day class and a \$200 deposit on a full weekend class upon registration.

Full-week classes are either 5-days, 6-days or 7-days in duration. A 5-day class costs just \$1050, a 6-day class costs \$1260 and a 7 day class costs \$1470. All workshops include lunch every day. **Each-full week class starts at 8 a.m.** and requires a deposit of \$400, which confirms your spot in the class.

The two-week Apprenticeship classes cost \$2100. During the two-week Apprenticeship class, the shop is **not** open on Saturday or Sunday because of interference with weekend classes. All class(es) longer than 7-days require a deposit of \$500, which confirms your spot in the class. Please note that some classes have additional fees to cover any class materials, which will be included in your final billing. You will receive an email with your final bill approximately 20-25 days before the start of the class. After signing up for a class, tool lists and cut lists will be emailed to you. Keep in mind that all classes are on a first-come, first-served basis.



Please note With the current demands on supplies and the unpredictability and unreliability of the tariffs, MASW reserves the right to substitute materials and supplies for any workshop without notice. The material fees listed with each class are also subject to change. It is impossible to know what the supply market will be like in 2026. Price changes of the material fees will adjust to these increases if necessary. Students will be emailed any changes within 30 days of their workshop.



TAG-A-LONG

Here's a novel idea: how about bringing your son, daughter or grandchild to a class. If we don't start now, they will never get involved with the craft we love.

Requirements:

1. The tag-a-long MUST be between the ages of 13-17; no exceptions.
2. The additional charge will be \$550 for the week, \$225 for the weekend and \$90 for a one-day class.
3. Parent/Child combinations MUST work at the same bench or lathe.
4. Parent/Child combinations MUST work on the same project.
5. Tag-a-longs will not be allowed to run equipment without the assistance of their adult counterpart or a shop assistant.
6. Tag-a-longs will not be allowed in every workshop, so when you sign up, please verify that your workshop is one of the approved tag-a-long classes.
7. Tag-a-longs MUST be present at every class demonstration.
8. The guardian will always be responsible for the tag-a-long.
9. The guardian or responsible person must sign a liability waiver form on behalf of their tag-a-long and assume total responsibility.

NOTE: Spouses are not eligible as tag-a-longs—Only teens!

PAYMENTS

1. Payment of the appropriate deposit and registration fee must accompany your registration and application when enrolling.
2. Full payment for the tuition and material fee, if applicable, must be received prior to the beginning of your workshop. You will be emailed an invoice to remind you. Due to potentially long waiting lists, we ask that you notify us in writing as soon as possible if you have a change of plans.
3. There will be no discounts allowed for extra class sign-ups.
4. We accept personal checks, money orders, company checks, and Visa, MasterCard, Discover and American Express.
5. There will be a \$50 fee to transfer from one class to another. Class payments will not be transferred to future classes outside the current year's class schedule.
6. The Marc Adams School of Woodworking reserves the right to withdraw any student from a class if he or she has not paid in full before the first day of class.
7. Tag-a-longs will be allowed for certain classes and are limited explicitly to children between the ages of 13-17. Only one child per one adult will be allowed. For a listing of pricing and other requirements, please contact Markee at markee@marcadams.com.
8. Please note that with the everchanging supply lines, some class material fees could change before the first day of class. You will be notified by email if there are any changes.

EASY PAY PLAN

Students who need a little extra time to pay for classes can be put on a payment schedule that meets their needs. Call 317-535-4013 to set up a program that works for you within your budget. Please note classes are to be paid in full before the first day of class.





REGISTRATION

REGISTRATION PROCEDURES

1. Sign up online at www.marcadams.com or call at 317-535-4013. The initial deposit and registration fee will be due upon registration and can be done by mailing a check or calling in your credit card number. If you sign up online, your credit card will automatically be charged the deposit and registration fee. MASW accepts Visa, MasterCard, Discover and American Express.

Marc Adams School of Woodworking
5504 East 500 North
Franklin, IN 46131-7993

2. You may register by phone beginning Monday December 1, 2025, with a Visa/MasterCard/Discover/American Express card, Monday through Friday, 8 a.m. to 4 p.m. Eastern Time at 317-535-4013. You may register online anytime at www.marcadams.com.
3. Any class with fewer than eight students may be canceled.
4. The Marc Adams School of Woodworking reserves the right to overbook or cancel any class and to change or substitute any instructor at any time. Overbooking remains the discretion of MASW.
5. MASW regular office hours are from 9:00 a.m. to 4:00 p.m. Eastern time. Calls outside of this time or weekend calls will be returned the next business day.



REFUND AND CANCELLATION/WITHDRAW POLICY

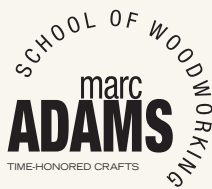
1. To be eligible for any returned money, you can either email your request or send a dated USPS letter requesting refunds. ALL REFUNDS WILL BE BASED ON THE ENVELOPE'S POSTMARK DATE.
2. There will be an automatic \$50 cancellation fee per class for any canceled registration, regardless of the withdrawal date. If you cancel one class and transfer to another, this \$50 fee still applies.
3. If you withdraw from a workshop more than 60 days in advance, the school will refund the deposit on the class, less the \$50 cancellation fee.
4. If you withdraw 30 to 59 days before the class, the school will refund only 50% of the deposit on the class, less the \$50 cancellation fee.
5. If you withdraw within 29 days of the class, there will be NO REFUND OR TRANSFERRING OF THE MONEY TO ANOTHER CLASS ON ALL PAID MONEY FOR ANY REASON.
6. If you cancel any class and are eligible for a refund, the available refundable money can be applied to another class in the same year (less the \$50 cancellation fee).
7. Refundable money will be sent back before the end of the school year.
8. If for any reason MASW must cancel a workshop, all money will be refunded, including the annual registration fee.
9. By registering, you agree that you have read and understood the payment and cancellation policies.

NONREFUNDABLE REGISTRATION FEE

There is an annual, nonrefundable registration fee of \$45. THIS REGISTRATION FEE IS NOT A PART OF THE CLASS FEE AND IS NOT DEDUCTED FROM THE FINAL BALANCE DUE. This is the financial binding that locks you into the class and starts the registration process.

PLEASE NOTE THE FOLLOWING

There is no smoking permitted in any of the school buildings at any time, nor will alcohol be allowed at any time. If you are on medications that could impair your judgment, you will not be allowed to operate power equipment. Please notify MASW if you are taking any drugs that could impair your judgment. There is no camping allowed on any of the MASW properties. Young children will not be allowed in the school during work hours. ONLY SERVICE PETS ARE ALLOWED. Videotaping of any instructional workshops is strictly prohibited. Unsafe acts will not be permitted! Woodworking is inherently dangerous. Using hand tools or power tools improperly can lead to serious injury or death. By taking these workshops, you agree to do so solely at your own risk and release the sponsors, owners, guest lecturers, assistants, staff, other students, manufacturers, directors, board members and managers from any claims or liabilities from injury, loss, damage, or death. Each student must sign a liability waiver stating that they have read, understand and agree to the contents of the liability waiver. Students will not be allowed to work with spalted woods, exotic woods or any materials that could be hazardous to other students. Each student will be responsible for reading and fully understand and accepting the registration process, including the annual nonrefundable registration fee and the cancellation policy before signing up. Tag-a-longs are restricted to ages 13-17 and to specific workshops only, spouses do not qualify as tag-a-longs, for more information please contact Markee at markee@marcadams.com. All full-week workshops will wrap up between 2:30-3:30 p.m. on the last day of class and weekends wrap between 4:00-4:30 p.m. on the last day of class. UPS services are available at the school. Students who intentionally violate any rules or put others at risk will be asked to leave, and there will be no refund.



5504 EAST, 500 NORTH
FRANKLIN, IN 46131-7993



*"What can I do today
with the skills I have, to
make a difference in
someone's life?"
Marc Adams*

