
SCHOOL OF WOODWORKING
marc
ADAMS
TIME-HONORED CRAFTS
2027













FINDING THE ROSES

This past year, I took a step sideways to let my staff handle more of the day-to-day functions of the school. Fortunately for me the MASW team are remarkable people whose goal isn't to enrich their own lives but to enrich the lives of others. Our staff works hard each day to "plus" the experience of both instructors and students. They are amazing and I thank God they are in my life!

As we headed into our 2026 season, my plan was kick back, relax, let the crew handle everything and for me to get a part time job as a greeter at Walmart. But when I found out my skill set didn't qualify me for that job, I came back to my staff and asked if they could find something simple for me to do at the school. They all agreed that I should concentrate on teaching, develop the curriculum, mill material for workshops, organize our storage areas, prospect for new instructors, build the schedule for the summer of 2027, write the entire brochure, and, in my spare time, enjoy an early retirement. Because this slow-paced workload left me with so much free time, I was able to pause and view the school through a different lens.

On a nonspecific night, as Susie and I walked through the shop, I thought about something Mom used to tell me when I was a kid: "Look at the rose in the vase and not the dust on the table." For some reason, I heard her say it again during our walk that evening. I stopped, took Susie by the hand, and said, "Look at the incredible blessing we have been given." In that instant, my ears were opened to the thousands of people who have told me over the years what an incredible place this is and how it has changed *their* lives. I've heard it over and over again, but I never understood until that moment. Although the school was quiet, their words rang loud and clear. My mother was right; I had never taken time to "look at the rose." I had always concentrated on the dust.

































I did try to carve out some time this past summer to see what it is like to spend a day as an MASW student and even took a class or two, but all those jobs my staff found for me to do kept getting in the way of more class time. It seemed the work I *did* get done became a distraction from the work that *needed* to be done. But for a brief moment, on one very special night, I finally felt what others feel while they are here. I was able to see the extraordinary fruits of our hard work. This ***is*** an amazing place. I also realized that it didn't happen because of Susie's and my efforts alone. It happened because of the efforts of remarkable instructors, extraordinary students, and our brilliant staff, who together create an environment unlike any other.

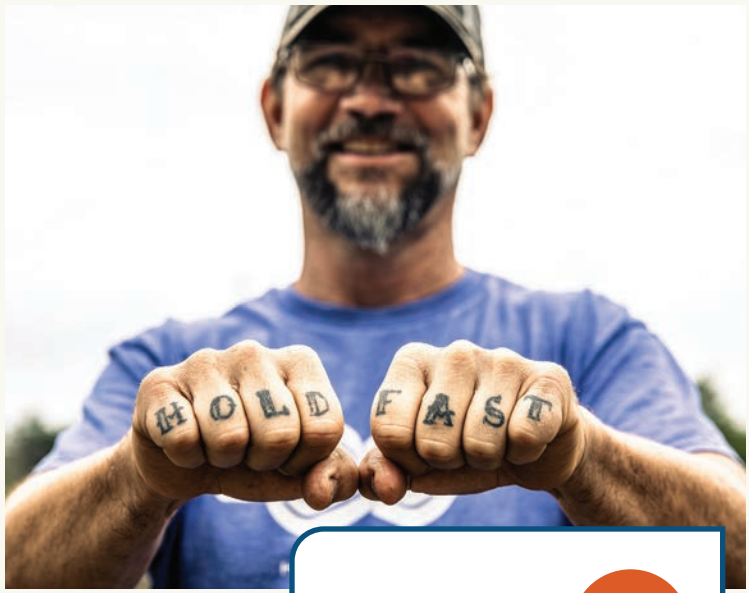
MASW isn't just a craft school; it's a place where spirits are lifted, friendships are made, opportunities become reality, and lives are changed forever. There is always more to learn, more to create, and more to come. MASW is a craft program full of momentum, and it's fun to finally take a step back and watch it happen without being involved in every decision. I can't say that I no longer live in hyperdrive, but I can say that God has blessed our program in the past, blesses it today, and will continue to bless it in the future. And for one moment, He gave me ears to understand the incredibly kind words from our students and faculty and eyes to see the rose.

Marc Adams



A SPECIAL CHARITY EVENT | 2027

KNOTT ALONE– HOLD FAST



Each year, I try to include charity events in our curriculum. Why? Because those who create with their hands may be the greatest givers of all. They give more than a finished piece. They share their time, skills, imagination, heart, and even some of their means when the cause is honest and just. I have a saying: "The greatest gift of making is giving."

We choose our charity events by listening closely to our alumni. We hear about missionary trips, bike rides for a cause, fundraisers, and personal crises that directly affect members of our MASW family. Those conversations help us find where we can make a difference.



We often focus on small nonprofit organizations with worthwhile missions but limited access to funding. That's where the MASW family can step in.

This past year, Daniel Knott shared his testimony at one of our charity dinners. I already knew about Knott Alone – Hold Fast, but hearing Daniel tell his story in person hit home. It moved me enough to set aside our other charity events in 2027 and focus on raising money for his program.

My goal is to raise $50,000 in 2027 to help Daniel reach as many veterans as possible. Knott Alone – Hold Fast helps veterans find connection and support when they need it most. According to the U.S. Department of Veterans Affairs' 2025 National Veteran Suicide Prevention Annual Report, an average of 17.5 veterans died by suicide each day in 2023. For people like Daniel, even one is too many.

THE WHY

6,407
Number of veteran suicides in 2024

1 IN 10
Veterans who have been diagnosed with a substance abuse disorder

UP TO 31%
Veterans who develop PTSD following combat (depending on branch)

140,000+
Veterans who have died by suicide since 2001

HERE IS HOW YOU CAN HELP

Alumni can donate any amount throughout the year to help MASW reach its $50,000 goal. You can drop off a check at the school office during your stay. To learn more about Knott Alone – Hold Fast, visit www.holdfast.vet.

Our "Make a Bowie Knife" workshop with Matthew Parkinson, June 21–25, offers another way to help. We hope to support four participants from Knott Alone – Hold Fast in attending the class. A $400 donation will help sponsor their participation. During the workshop, Matthew, a *Forged in Fire* champion, will make a Bowie knife that will be auctioned at the end of the week. Every gift brings us closer to our goal and helps us stand beside veterans who need support.

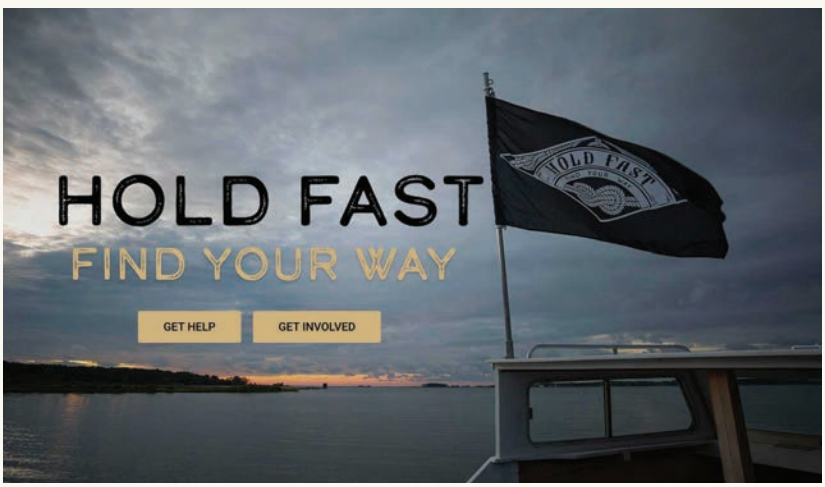
DIVERSITY: MORE THAN JUST WOODWORKING

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 2027 lineup spans the full range of woodworking workshops plus an extraordinary variety of featured offerings, including metalsmithing, glassblowing, felt work, quilting, painting, stereotomy, CNC technology, instrument making, blacksmithing, leatherwork, upholstery, leaded glass, enameling, sculpture, post & beam construction, and much more.

FROM COMBAT TO CRISIS

THE STORY OF DANIEL KNOTT



Daniel Knott has lived a life of extraordinary service. After joining the Corps of Cadets at Virginia Tech, he commissioned into the Army, where he pursued his dream of flying helicopters. Over the next two decades, Knott would serve at the highest levels of Army aviation, completing multiple deployments between Iraq and Afghanistan. He flew nearly every aircraft in the inventory, working alongside some of the most elite special operations units in the world. It was a career marked by intensity, sacrifice and leadership. But it came at a cost. "For years, I gave 110%—because the mission demanded it," he recalls. "But eventually, that level of intensity wears you down. I didn't know how much it was costing me until it was too late."

When he retired as a Lieutenant Colonel, Daniel faced the same question many veterans do: *What now?* He had lucrative job offers waiting—government agencies, contractors, private aviation firms. But none of it felt right. "I thought back to when I was happiest," he says. "It wasn't the money. It was being a shop teacher. Or being on a boat with my grandfather." So, Daniel turned back to the water. Crabbing, oystering, hauling lines—manual, physical, honest work. It was there, not even realizing it, knee-deep in the Bay, that he began to quiet the anger and grief he carried home from war. Still, healing didn't come easy.

Daniel remembers a breaking point: "I looked in the mirror one day and hated who I saw. Angry. Bitter. I had lost faith in humanity." "My brokenness meant that my marriage was trashed, my wife and kids were having issues of their own and my friends and family had been pushed away. I was drinking heavily and taking many unnecessary risks. It came to head when I felt like a burden to the world and nearly allowed my suppressed anger and rage to unleash on a person and then end it all."

It was only through open conversations—first with a local preacher who became a trusted friend, later with fellow veterans—that Daniel began to find peace. "It wasn't therapy in an office," he says. "It was sitting on a boat, working the water and talking to someone who truly understood." That's when the idea took hold: combine the healing power of purposeful work, the restorative force of nature and the trust of peer-to-peer connection.

In 2021, Daniel purchased 130 acres on a quiet peninsula near the Bay to create a place where veterans could come together—away from the noise, away from the pressures of daily life—and find their footing again. That place became **Knott Alone – Hold Fast.** The name says it all. Knots are both literal and symbolic ties that hold, bonds that connect, strength-built strand by strand. "When veterans are out on the water, tying knots, pulling lines, sharing conversation, they're reminded they are not alone," Daniel explains. "They can hold fast. And they can begin to heal."

What started as an idea on a crabbing boat has become a lifeline. Hold Fast now offers day trips, weeklong immersions, even extended stays, blending hands-on labor, nature-based therapy and peer support. Weekly community dinners anchor the program, bringing together veterans, families, and neighbors around one table. The impact is profound. Daniel has heard it from families: *"You gave me my husband back." "You gave me my dad back."* For Daniel, those words reaffirm the mission. "We've been where they've been. We know the weight they carry. But we also know there's a way forward—through work, through connection, through faith and through water." And so, Knott Alone – Hold Fast keeps casting its nets wider, bringing veterans out on the Chesapeake Bay from around the country, one trip at a time. For Dan Knott, it's more than a program. It's the mission of his life.



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 HIGHER EDUCATION

THE Masters PROGRAM

CURRICULUM REQUIREMENTS (FULL WEEK CLASSES ONLY)

- M JOINERY
- M FINISHING
- M VENEERING OR MARQUETRY
- M DESIGN
- M CARVING
- M CHAIR MAKING
- M TURNING
- M ELECTIVE
- M HANDSKILLS
- M THE TWO-WEEK APPRENTICESHIP

THE MASTERS PROGRAM

The MASW Masters 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.)*



THE FOLLOWING ARE THE 2026 MASTERS AWARD RECIPIENTS:

Martha Alderson-Lewellen, NM
Mark Baldwin, MI
Paul Dreier, MI
Mark Hall, GA
Dan Hillegass, GA
Jeff Himler, OH
Steve Hubbard, TN
Mark Hunt, IN
Bruce Kilmer, TN
Jeffrey Kramer, IL
William Mathesius, IL
Mark Mooney, PA
Mitch Mullinax, GA
David Ness, FL
Joseph Phillips, MD
John Pryjomski, PA
Dick Reeves, IL
John Sikorski, OH
Joe Smolik, OK
Deana Spencer, GA
Brad Stroetz, IN
Andrew Tanner, OH
Samuel Thompson, IN
Gregory Toussaint, OH
Nathan Tucker, IN
Rendela Wenzel, IN
David Windus, MO



Look for These Markers Throughout the Catalog

M Masters Program requirement

F Michael Fortune Fellowship requirement

T Alan Lacer Woodturning Fellowship requirement

Michael Fortune FELLOWSHIP

FELLOWSHIP REQUIREMENTS (FULL WEEK CLASSES ONLY)

- (F) STYLE OR PERIOD FURNITURE
- (F) DETAILS OR INLAY
- (F) WORKING WITH OR APPLYING OTHER MATERIALS
- (F) TWO-WEEK ADVANCED FURNITURE MAKING
- (F) FINE CABINETMAKING
- (F) JOINERY II
- (F) ADVANCED STUDIES IN ONE AREA OF CONCENTRATION: (A) VENEERING (B) CARVING (C) TURNING (D) FINISHING
- (F) ASSISTANTSHIP
- (F) ARTIST-IN-RESIDENCY (TWO TO FIVE WEEKS AT MASW)

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 Masters 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: **Marc@marcadams.com**.





Look for These Markers Throughout the Catalog

(M) Masters Program requirement

(F) Michael Fortune Fellowship requirement

(T) Alan Lacer Woodturning Fellowship requirement

WOODTURNING FELLOWSHIP REQUIREMENTS (FULL WEEK CLASSES ONLY)

- T SPINDLE TURNING
- T DESIGN
- T TURNED LIDDED BOXES
- T BOWLS
- T HOLLOW TURNING/VESSELS
- T CARVED TURNED SURFACES OR LAMINATED/SEGMENTED CONSTRUCTION
- T FINISHING
- T ELECTIVE (ANY TURNING CLASS)
- T ASSISTANTSHIP

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**.

This year we had one recipient to be awarded the Alan Lacer Turning Fellowship. **Jack Leather** has excelled to the point where he is now a master turner.





Look for These Markers Throughout the Catalog

M Masters Program requirement

F Michael Fortune Fellowship requirement

T Alan Lacer Woodturning Fellowship requirement







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:

1. The David Worrell "The Young Apprentice Program"
2. The Don Metcalf "American Military Assistance Program"
3. The Zane Powell "Special Needs Program"
4. The MASW "Intern Program"
5. The Alumni "Financial Aid Program"
6. 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: Brittany Still
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.

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T Alan Lacer Woodturning Fellowship requirement

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 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.





Look for These Markers Throughout the Catalog

M — Masters Program requirement

F — Michael Fortune Fellowship requirement

T — Alan Lacer Woodturning Fellowship requirement



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.









Marc, wanted to tell you how much we enjoyed the weekend class. This was the first class at MASW for me, and I am looking forward to more. The tag-a-long program is awesome.
–David Dunlap, (IN)



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M Masters Program requirement

F Michael Fortune Fellowship requirement

T Alan Lacer Woodturning Fellowship requirement

2027 INDEX OF WORKSHOPS



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June 7-11
Joinery with Adams **42**

September 7-11 (Tues to Sat)
Joinery II with Adams **124**

October 25-29
Joinery with Adams **42**



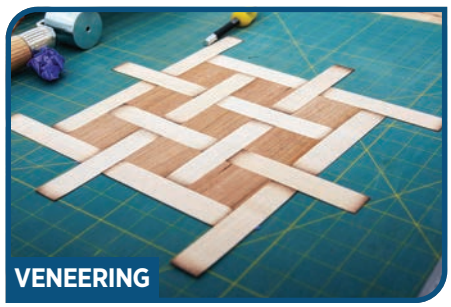
April 5-9
Hands-On Finishing with Kohanek & Puro **44**

June 14-18
Decorative Finishing Techniques with Shellac & Waterborne Coatings with D Smith **87**

September 7-11 (Tues to Sat)
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September 13-18 (6 day)
Instrument Finishing: The Process of "Sound" Finishing Techniques with O'Brien & Jewett **127**

October 25-29
Hands-On Finishing with Kohanek & D Smith **151**



April 26-30
French Marquetry 101: Cutting on the Chevalet with Lejeune **58**

May 3-7
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May 3-7
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May 10-14
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June 21-25
Burl Marquetry: A Traditional Approach with J Newell **90**

July 19-24 (6 day)
Veneering: A Course of Action for Furniture Making with Adams **101**

October 18-22
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March 30-April 3 (Tues to Sat)
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April 5-9
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April 12-16
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April 19-23
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May 10-14
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May 17-21
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May 24-28
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June 7-11
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June 28-July 2
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July 12-16
Mastering the "Terrible" Skew Chisel with Lacer **96**

July 19-23
Pen Making: Creating a Fine Writing Instrument with Gross **99**

July 26-30
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August 2-6
It's Your Turn: Woodturning Fundamentals & More with Winkle **108**

August 9-13
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August 16-20
Turning Mementos: Small-Scale Boxes, Dishes & Hollow Forms with J Shirley **115**

August 23-27
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August 30-September 3
Turning Embellished Wooden Boxes with Foster & Gardner **121**

September 7-11 (Tues to Sat)
Forms that Flow: Developing Your Eye at the Lathe with Jesequel **124**

September 13-17
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September 20-24
Thin Wall Turning & Piercing Techniques with Bailey **132**

October 4-8
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October 11-15
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October 18-22
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October 25-29
Woodturning with Lacer **43**



March 30-April 3 (Tues to Sat)
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August 16-20
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October 11-15
Finding & Designing Your Passion with Grove **141**



April 17-23 (7 day)
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July 26-30
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April 12-16
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April 26-30
Need Some Relief: Add Interest & Life to Your Work with Power Carving with Biggs **56**

May 3-7
Relief Carving for Absolutely Everyone with Kinman **62**

July 12-16
Carving with a Classical Flair with Grabovetskiy **96**

August 9-13
Creative Leaf Carving: Adding Beauty to Your Turned Work with Long **112**

August 16-20
Foolproof Motion, Applying the Principles of Movement with White **113**

August 30-September 3
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September 27-October 1
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July 26-August 6 (two weeks)
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September 13-24 (two weeks)
Apprenticeship: A Creative Bend on Furniture Making with Fortune **128**



April 26-30
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May 17-21
Handskills Every Woodworker Should Know with Proctor **68**

May 24-28
Making Indispensable Handtools: Cutting Gauge, Joiners Mallet, & Fret Saw with Strazza **70**

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June 7-11
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August 23-27
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September 7-11 (Tues to Sat)
Handskills Every Woodworker Should Know with Proctor **68**



April 12-23 (two weeks)
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June 14-18
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August 7-13 (7 day)
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August 23-29 (7 day)
Make a Comfortable Counter Height Chair with Fortune **119**

September 27-October 2 (6 day)
Make a Windsor Side Chair with Wright **135**

October 4-8
Sculptural Rocking Chair II with Cain **137**

October 18-22
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October 25-29
Making a Folding Chair with Fortune **151**



April 12-16
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April 19-23
Building a Reciprocal (Mandala) Roof Using Stereotomy with Moore **54**

July 12-16
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July 12-16
Understanding the Geometry of Complex Roofing: Hips & Valleys with R Smith **97**

September 13-17
Cabinetmaking: The Next Level with Vondriska **126**

September 20-24
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September 27-October 1
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October 11-15
Understanding the Geometry of Complex Roofing: Hips & Valleys with R Smith **97**



April 26-30
Make a Greene & Greene Document Box with Dale **57**

May 17-22 (6 day)
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June 1-5 (Tues to Sat)
Elegant Bentwood Boxes with Proctor **73**

July 19-23
Fine Detailed Boxes with Resawn Veneers with Ferrazzutti **99**

August 16-22 (7 day)
Museum Quality Veneered Boxes: Production Mode with Parker **115**

August 23-27
Fundamentals of Making Small Decorative Boxes with Forshee **118**

October 18-24 (7 day)
Make an Art Deco Music/Keepsake Box with Zongker **147**



March 30-April 3 (Tues to Sat)
Decorative Details with Latta **42**

April 26-30
Mastering the Art of Kumiko: 45°/90° with Kwon **58**

May 10-15 (6 day)
Mastering the Art of Kumiko: Making a 30°/60° Wall Panel with Kwon **65**

May 24-28
Demystifying Curves: The Tapered Bent Lamination with Curtis **71**

June 21-25
Creating Exceptional Furniture: Learning to Connect the Dots with Proctor **90**

June 28-July 2
Hooray for Inlay! with Grove **94**

July 26-30
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September 27-October 1
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October 18-22
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SPECIFIC PROJECTS

March 30-April 3 (Tues to Sat)
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April 5-9
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April 5-11 (7 day)
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May 3-7
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May 24-28
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June 14-18
On a Mission: Making a Mission Style Sideboard with Boyle **79**

June 14-20 (7 day)
Drop Leaf Table with Decorative Legs & an Inlay in the Top with Fortune **88**

June 21-26 (6 day)
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June 26-July 2 (7 day)
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July 19-23
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August 30-September 3
Great Shop Fixtures & Accessories for Today's Woodworker with Allen **122**

September 13-17
The Miter Jack: A Precision Trim Vice for Perfect Cuts with Schwank **127**

September 27-October 3 (7 day)
Making a Gamble Game Table with Peart & Cerchiara **136**

October 4-8
Create an Arts & Crafts Bookcase with Inlay with Boyle **137**

October 4-9 (6 day)
Make Your Own Custom Workbench with Dale **138**



BASIC & FUNDAMENTAL WORKSHOPS

April 19-23
Basic Woodworking with Adams **53**

May 10-14
Basic Cabinetmaking with Murrin **63**

August 2-6
The Intelligent Workshop: Planning, Sequencing & Building Furniture Efficiently with Jones **108**

October 11-15
Basic Woodworking with Adams **53**



DIGITAL WOODWORKING - TECHNOLOGY

May 17-21
Next Level Joinery with the Shaper Origin with Curtis **67**

June 1-5 (Tues to Sat)
Light & Wood: Laser Marquetry from Screen to Machine with Rizzie **74**

July 12-18 (7 day)
Make a Fully Functional CO2 Laser with Osgood **97**

July 19-23
Introduction to CNC Woodworking with Xandersmith **100**

August 23-27
Using Your CNC to Make Perfect Inlays with Poling **119**

September 7-11 (Tues to Sat)
Lasers: A Modern Tool for a Modern Shop with Laschinger **125**



BLACKSMITHING & WORKING WITH FERROUS AND NON-FERROUS METALS

April 5-9
Learn to Weld & Build a Rocket Stove in Just One Week with the McFies **44**

April 12-16
Viking Age Chest Lock with Latané **49**

May 24-28
Forging Fundamentals with Geertsen **71**

June 14-18
Engraving Your Own Heirloom Tools with Dubber **86**

June 21-25
Make a Bowie Knife with Parkinson: A Charity Event for Hold Fast **91**

August 16-20
Forging Your Own Mythic Iron-Age Sword with DelaGardelle **114**

August 30-September 3
Welding Outside the Box with Glenn **122**

September 20-24
Making a Damascus Chef Knife with Parkinson **131**

September 27-October 1
Blacksmithing: Damascus Objects with Morrissey **135**

October 25-29
Design & Build a Custom Welding/ Workshop Table with the McFies **151**



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April 12-16
Build a Tiffany Style Landscape Window with Hamm **50**

April 26-May 2 (7 day)
Murrini Madness: Colorful Glass Designs with the Lees **59**

May 3-7
Introduction to Glass Blowing with Balster **61**

May 10-14
Flameworking Fundamentals with Drier **64**

June 7-11
The Heat is On: Boro, Dichro, Color & Sculpture Mastery with Murphy **77**

June 14-18
Pâte-de-Verre: Casting Glass into Elegant Bowls Fused from Glass Crystals with Klem **86**

June 21-25
Building a Mosaic Landscape with Color & Texture with Rendlen **89**

July 26-30
Flameworking: Learn to Sculpt Glass Like an Animator with Bourgholtzer **103**

August 2-6
Beginning Stained Glass: From Suncatchers to 3D Designs with King **107**

August 30-September 3
Mandala Madness: Creating Illusions in Glass from the Inside Out with Nietz **123**

September 7-11 (Tues to Sat)
Introduction to Leaded Glass with M Smith **123**

September 13-17
Flameworking Bottles & Cups Using Roller & Hip-Slide Techniques with Drier **126**

September 20-24
The Heat is On: Burned, Blown & Meltdown - The Next Level in Flamework with Murphy **130**

October 11-15
Introduction to Glass Blowing with Balster **141**

October 18-22
The Blown Away Experience: The Wonderful World of Color with Rodrigue **145**



LEATHER, FELTING, FABRICS & UPHOLSTERY

May 24-28
Navajo Style Weaving with Schultz **72**

June 7-11
Mass Maples: Exploring Color & Design in Quilting with Tarr **75**

June 7-11
Needle Felting: Sculpting with Wool for Beginners with Perleberg **76**

June 28-July 2
Foundations of Upholstery: From Frame to Finish with K Newell **94**

June 28-July 2
Quick Quilts from Precuts with Zinni **95**

July 19-23
BAS Relief, Shaping, Molding & Sculpting with Leather with Chapman **100**

August 2-6
Seat Weaving All Techniques: Rush, Cane & Danish Paper Cord with South **109**

August 23-27
Make a Custom Leather Backpack with Douglass **118**



UNIQUE WORKSHOPS, PAINTING/ DRAWING & OTHER MEDIUMS

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Joie Debris: An Introduction to Found-Objects Assemblage Art with Gould **64**

June 1-5 (Tues to Sat)
Silver Clay Essentials: Tools, Techniques & Tips with Hackman **75**

June 1-5 (Tues to Sat)
So, You Want to Learn to Airbrush with Keeling & Vettori **74**

July 12-16
Building Skills: Creative Expression with Epoxy with Carbone **95**

August 2-6
Airbrushing: Elements of Photorealistic Painting with Blair **108**

August 9-13
Introduction to Drawing: Learn How to Draw Anything with Blair **113**

August 9-13
Introduction to Watercolors with Belviso **112**

August 9-13
Introduction to Wood Model Shipbuilding with Rosenblatt **112**

October 4-8
The Poetry of Paper: Putting Paper in Motion with Nishinaka **138**

October 11-15
Knife-Carving Marionettes: Wooden Puppets from Blanks with Burchill **140**

For me, it has been a very fruitful and amazing journey advancing through each and every course on the way to Master Woodworker at MASW. Along the way, I have been blessed with many things. I have met and made many valued friendships. My family noticed that with the completion of each course, I gained new skills that I incorporate into every project. As a woodworker, I truly benefited from being challenged with every new course!!! –Bob Steimel, (IL)



June 21-25
Make a Bowie Knife with Matthew Parkinson. All proceeds go to the Hold Fast organization to help veterans in crisis. Donations will be accepted all year in honor of America's BEST..... **91**



April 10 (Sat)
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April 10-11
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April 10-11
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April 17 (Sat)
Making the Templates for the Blacker House Chair with Kwon..... **50**

April 17 (Sat)
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April 17-18
Gothic-Style Key with Latané **51**

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Build Your Own Beehive: From Lumber to Langstroth with W Shirley **54**

April 24-25
Hardened Oil Hand Rubbed Finishes for Musical Instruments with Ressler **54**

April 24-25
Combining Woodturning with Pewter for Exquisite Results with Clewes..... **55**

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April 24-25
Build a Portable Shop Cart with Forshee **55**

April 24-25
Silver Clay & Dichroic Glass Pendants with Hackman..... **56**

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Making a Vacuum Box Jig for Planing the Kumiko Strips with Kwon..... **59**

May 1-2
Learn to Weld & Build a Side Table Base for Your Home with the McFies..... **59**

May 1-2
Making a Child's Adirondack Chair with Snow **60**

May 1-2
Raw to Radiant with Kinman **60**

May 1-2
Power Carved Wearable Art: Botanical Pendants & Pins with Biggs..... **60**

May 1-2
Traditional Historical Finishes: Stains, Shellac & French Polish with Lejeune..... **61**

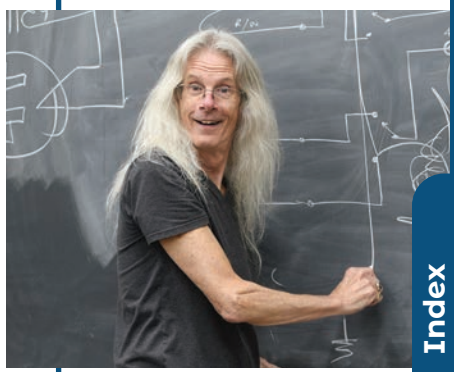
May 15 (Sat)
Three Ways to French Polish with Puro..... **66**

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Flameworking Glass: Making Decorative Marbles & Exotic Fish with Drier..... **66**

May 15-16
Make Your Own Vacuum Pump & Torsion Box Pressing Table with Osgood **66**

May 15-16
Getting the Most from Your Scroll Saw with Berner..... **67**











May 15-16
Spoon Carving: Exploring Design, Texture & Color with Weber **67**

May 22-23
Hand Threaded Chasing: Screw Threaded Boxes with Breach **69**

May 22-23
Blacksmithing Basics with Geertsen **69**

May 22-23
Sharpening Essentials for Edge Tools with Strazza **70**

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Ocean's Fire: A Beginner's Guide to Flameworking Sea Life with Murphy **77**

June 12-13
Landscapes as Building Blocks: Easy Improv Techniques with Tarr **78**

June 12-13
Shaker Oval Boxes with Laschinger **78**

June 12-13
Woodturning For Kids (And Parents Too) with J Shirley **78**

June 12-13
The Craft of Roycroft: Making a Tower Bookcase with Boyle **79**

June 12-13
An Introduction to Metal Engraving with Dubber **79**

June 19-20
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June 19-20
Introduction to Parchment with J Newell **88**

June 19-20
BBQ Ribs 101: Beef Plate, St. Louis Cut & Baby Back with Regal **89**

June 26-27
Silver Filigree: Techniques for Inlaying Silver with Grove **92**

June 26-27
Build a Keepsake Box with Miller **92**

June 26-27
Micromosaic Landscape Pendants with Rendlen **93**

June 26-27
The Science of Woodturning with Robinson **93**

July 17-18
Marbleizing Wood with Lacer **97**

July 17-18
Getting Started with Epoxy: Core Techniques & Applications with Carbone **98**

July 17-18
Parent/Child: Learn about Physics & Propulsion by Making Dragsters & Air Rockets with Dillion **98**

July 17-18
Spot Repair & Furniture Touch-Up with Puro **98**

July 17-18
Fun-Damentals of Leather with Chapman **99**

July 24-25
Turned Ornamental Birdhouses with Gross **101**

July 24-25
Making a Kumiko Box: Perfect for Keepsakes with Pekovich **101**

July 24-25
Make Your Own Guitar Parts: Fingerboards & Bridges with Ressler **102**

July 24-25
Clean Armor: Revolutionizing the World of Coating Finishes with Springer **102**

July 24-25
A Family Building Experience: CNC a Japanese Toolbox with Xandersmith **102**

July 31-August 1
Learn to Airbrush the Right Way with Blair **105**

July 31-August 1
Introduction to Flameworking: Making Glass Animal Figurines with Bourgholtzer **105**

July 31-August 1
Turned Culinary Accessories with Foster **106**

July 31-August 1
Chopsticks & Sushi Boards: Made to Display, Built to Use with Parker **106**

July 31-August 1
Beyond Flat: An Introduction to Creating Curved Sculptures with Fish **106**

July 31-August 1
Make Your Own Guitar Parts: Making Guitar Necks with Ressler **106**

August 7-8
Make an 18th Century Roubo Book Stand with Rosenblatt **109**

August 7-8
From Branches to Blooms: Create a Beautiful Arrangement of Turned Flowers with Barbour **109**

August 7-8
Building the Lowfat Roubo Moxon & Rethinking Traditional Work Holding with Jones **110**

August 7-8
Introduction to Glass-on-Glass Mosaics with King **110**

August 7-8
Brush Up: An Art Lab for Kids with the Blairs **111**

August 21-22
Make a Leather Dopp Travel Kit with Douglass **115**

August 21-22
The Art of Cold Spray Metals: Surface, Texture & Patina with Fish **116**

August 21-22
Carving & Gold Leafing Incised Lettering with Greene **116**

August 21-22
Lifespirals: Using a Mini-Chainsaw to Create Carving & Texture with Weidman **116**

August 21-22
From CAD to Crafted: 3D Printed Jigs, Fixtures, Templates & Tools with Osborn **117**

August 28-29
Turning Sensational Shrink Boxes with Gardner **120**

August 28-29
Dyes, Stains, Glazes & Toners with Puro **120**

August 28-29
Layers of Lava: A Crash Course in Flameworking with Nietz **120**

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Design by Hand & Eye: Mastering Proportions with Walker **121**

September 18-19
Flameworking: Making Solid Animals & Flowers with Drier **128**

September 18-19
Stereotomy: The Net, Intersecting Shapes & Forms with Moore **129**

September 18-19
Basic Wave Bowls with J Beaver **129**

September 18-19
Knitting Foundations: From Cast-On to Cables with L Beaver **129**

September 18-19
Master the Art of Cake Decorating with R Beaver **130**

September 18-19
Making a Useful Wall Cabinet with Vondriska **130**

September 25-26
Discover the Art of Elegance Through Precision & Creative Surface Designs with Bailey **132**

September 25-26
Creative Foundation in Flameworking Glass with Murphy **133**

September 25-26
Carving Coins: The Art of Hobo Nickels with Parkinson **133**

September 25-26
Making a Mountain Dulcimer with Ressler **133**

October 2-3
Making a Floating Top Hall Table with Boyle **136**

October 2-3
Paper Possibilities: Cut, Fold, Create with Nishinaka **136**

October 2-3
Creating Intarsia Art: The Wise Way with Wise **137**

October 9-10
Turn an Elegant Side Table with Kehs **139**

October 9-10
Learn to Play Guitar with Chicago's Finest with Lambert **139**

October 9-10
Making Glass Ornaments for the Holidays with Balster **139**

October 9-10
Inventing Characters: Designing Art-Dolls & Puppets with Burchill **140**

October 9-10
Cold Metal Bronze Casting & Mold Making with Grove **140**

October 16-17
Little Wooden Actors: Making Puppets Come to Life with Burchill **142**

October 16-17
Turning Wet Wood with Clewes **142**

October 16-17
Creature Crafting in Motion with Bensinger **143**

October 16-17
Have Your Mind Blown: Introduction to Glassblowing with Rodrigue **144**

October 16-17
Forging Your Own Epic Integral Knife & Sheath with DelaGardelle **143**

October 16-17
Design by Hand & Eye: Mastering Curves with Walker **144**

October 23 (Sat)
Getting the Most from Your Bandsaw with Fortune **147**

October 23 (Sat)
Feast for the Holidays: Smoked Turkey, Prime Rib & Pork Tenderloin with Regal **149**

October 23-24
Natural Edge Bowls with Lacer **148**

October 23-24
Welding Made Simple: Learn to Weld & Fabricate with Metal with the McFies **148**

October 23-24
Dovetails: Through, Half-Blind & Tapered Sliding Dovetails with Strazza **149**

October 23-24
Get Your Flow On: Isometric Drawing for Sculptural Design with Fireman **150**

October 24 (Sun)
True Grit: Efficient Sanding on Flat & Shaped Elements with Fortune **150**









2027 INSTRUCTORS



MARC ADAMS has been woodworking professionally for more than 44 years. His work has appeared in numerous national publications, including *Fine Woodworking* and *Woodshop News*, and he has authored books, articles, and award-winning instructional videos. His many honors include three Indiana Artist/Craftsman of the Year awards, an Honorary Doctor of Humane Letters from the University of Indianapolis, and the Sagamore of the Wabash, Indiana's highest civilian honor. Marc has represented the United States internationally in furniture making and continues to share his knowledge and passion for craftsmanship with woodworkers worldwide.



Workshops on page 42, 46, 53, 62, 65, 75, 101, 111, 124, 142, 151

TYLER ALLEN is a full-time staff member at MASW. Raised in Dayton, Ohio, he earned a bachelor's degree in business management from Northern Arizona University. Tyler discovered his passion for woodworking in 2019 while taking an electric guitar-building course. He joined the MASW Internship Program in 2022 and was later invited to join the staff. That same year, he was named Student of the Year, and in 2025, he earned his MASW Masters.



Workshops on page 72, 122



ELI AVISERA is an internationally renowned woodworking artist and expert in woodturning, carving, sculpture, chair making, and violin making. A graduate of Kiryat Noar's artistic woodcraft program, he founded Israel's first professional woodworking school in 1988. Eli has taught and demonstrated around the world and in more than 25 U.S. states, including at MASW and for the American Association of Woodturners. His work is displayed in museums and private collections worldwide. He has also developed signature woodturning tools manufactured by Ashley Iles Ltd. and Glaser HiTec.

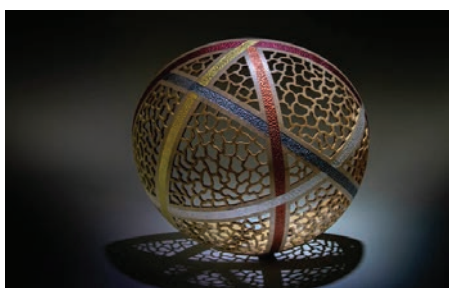


Workshops on page 45, 47



HELEN BAILEY hails from Newcastle in England, demonstrates and teaches throughout the UK and internationally, with appearances in Spain, Germany, Norway, Ireland, Iceland, Australia, South Africa, and numerous states across America. Those who meet her often note that her sense of humor is as sharp as her tools, bringing warmth, approachability, and a touch of fun to every demonstration and class she leads.

Workshops on page 132





CHAD BALSTER began working with glass in Minneapolis in 1996. He later helped construct White Pine Studio in Battle Lake, Minnesota, before becoming a resident artist at Louisville Glassworks in Kentucky. There, he created innovative glasswork, taught classes, and built mobile glassblowing equipment. In 2023, Chad opened his own studio near Louisville's Jefferson Memorial Forest, where he continues exploring new techniques, designs, and color possibilities. His work is exhibited throughout the Midwest, including his signature "Pods" series, inspired by medieval glass and known for its dynamic, sculptural forms.

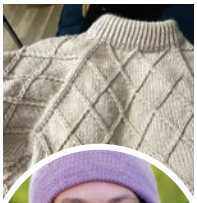


Workshops on page 61, 139, 141

DANIELLE BARBOUR is a woodturning artist and creator of DB Woodturning. She discovered woodturning in 2016 during a date-night activity with her husband and quickly fell in love with the craft. Since then, she has studied with accomplished woodturners developing her skills. Her work reflects a balance of strong, graceful forms, tactile surfaces, and delicate embellishment. She combines her scientific mind with her artistic curiosity to transform natural wood into refined, expressive pieces.



Workshops on page 109





LAUREN BEAVER has over 20 years of knitting experience. She is an active member of the Denver knitting community, where she has been teaching Knitting 101 at The Tangled Ball for over 3 years. In 2023, she designed The Tangled Ball's annual Yarn Crawl pattern which was shared with hundreds of knitters that summer. Lauren has enjoyed knitting a variety of projects over the years including stuffed animals, sweaters, hats, socks, shawls and more.
Workshops on page 129



JOHN BEAVER began experimenting with the lathe in 2009. His pursuit of motion and rhythm led to his signature "wave" design and inspired him to leave his career as a motion picture cameraman to become a full-time woodturner. John has since invented several woodturning techniques. His work has appeared in magazines in the U.S. and abroad and has earned numerous awards. Two of his pieces were recently acquired for the permanent collection of the Renwick Gallery of the Smithsonian American Art Museum. He also teaches and demonstrates internationally.



Workshops on page 126, 129



RACHEL BEAVER is a trained pastry chef having completed the Baking and Pastry Arts program at the Institute of Culinary Education in Pasadena, CA. She then practiced professionally as the head cake decorator at Magnolia Bakery in Los Angeles. While no longer a professional baker, Rachel still enjoys and practices baking in her free time for friends and family.



Workshops on page 130



SILVIA BELVISO is an award-winning Italian-born artist and educator known for her highly realistic paintings. Classically trained in Italy, with additional studies in Florence, Rome, and the United States, her work has been exhibited in museums and galleries throughout the United States and internationally. Silvia has also served as a judge and juror for international art exhibitions. She teaches art classes and workshops throughout the United States and leads watercolor art retreats in Italy for American artists and art enthusiasts. Silvia is co-owner of Blair Center for the Arts in Charleston, South Carolina.
Workshops on page 111, 112



CHLOE BENSINGER is a stop-motion animator and creature builder. She is the artist behind "Treehouse Creatures," featuring her original characters in wholesome animated shorts loved by people of all ages around the world. Her work focuses on reviving the childlike wonder in all of us.
Workshops on page 143



Thank you for creating such an incredible school - one with world class instructors who not only teach but inspire their students to grow and refine their skills. I especially look forward to Tuesday night and the presentations. The enthusiasm and passion the instructors bring to those evening remind me why The Marc Adams School of Woodworking is such a special place. My only regret is not finding the school earlier in my life! –Peter Ewend (MI)

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.



Workshops on page 67



DIXIE BIGGS has been a full-time studio woodturner and artist since 1989. Inspired by her background in biology and love of gardening, her work often incorporates botanical themes. She is best known for her meticulously carved "leaf-wrapped" vessels. Dixie has exhibited at prestigious venues, including the Smithsonian Craft Show, the Philadelphia Museum of Art Craft Show, and the American Craft Expo. Her work is held in public and private collections worldwide. She also shares her techniques by teaching and demonstrating at woodturning clubs, symposiums, and craft schools throughout the U.S. and abroad.



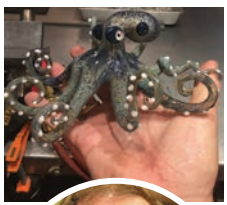
Workshops on page 56, 60





DRU BLAIR earned a BA in fine arts from Furman University and an MFA from the University of South Carolina before beginning a career in commercial illustration. He received the National Airbrush Excellence Award in 1998. His aviation painting, *Power*, became the first of three *Air Force Magazine* covers and remains the best-selling aviation print in history. Dru founded the Blair School of Art in 1997, now the Blair School of Realism. He has created artwork for *Star Trek* and major companies including Coca-Cola, Nabisco, and Procter & Gamble.

Workshops on page 105, 108, 111, 113





JASON BOURGHOLTZER has been a full-time glass artist since 1999 after being introduced to the art of lampworked glass while visiting the local Renaissance Fair. A brief conversation with the artist that day led to a year-long apprenticeship, where Jason fell in love with the art. After working for himself and refining his craft for 13 years, he was hired by The Arribas Brothers at Walt Disney World, where he continues to amaze guests with his handmade glass creations that range from personalized creations to beloved Disney characters. Jason shares the journeys of fellow glass artists through his podcast, *A Glass Blowers Companion*.

Workshops on page 103, 105





KEVIN BOYLE has more than 30 years of woodworking experience. His passion began in a 4-H woodworking class with his father, and he later built furniture for clients while attending college. After working in the home-building industry, Kevin transitioned into publishing. As Senior Design Editor at *WOOD* magazine, he helps select, design, and build projects that are timely, stylish, and focused on strengthening readers' woodworking skills. Outside of the magazine, Kevin continues to design and build furniture for his own home and for private clients.

Workshops on page 79, 136, 137



JASON BREACH is a woodturner, furniture maker, instructor, and demonstrator based in Devon, UK. Introduced to the lathe at age 12, he later studied Furniture Design and Management, earning a BA with honors. Jason teaches and demonstrates throughout the UK, Australia, and the United States. He is especially known for his creative turned wooden boxes, which have earned several awards in the UK. In 2010, he received First Prize in the Plain Box category of the Worshipful Company of Turners competition. His current design focus is the "Orbital Arc Box" series.



Workshops on page 68, 69

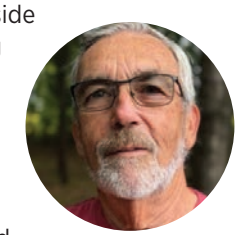
GEAHK BURCHILL discovered marionette storytelling in 1998 when he joined a puppet troupe in Berkeley, California. With few building resources available at the time, he began with seven photocopied pages from a rare, 70-year-old reference book. Over the next 25 years, Geahk developed his own methods for creating expressive, reliable, and beginner-friendly marionettes. Committed to making the art form more accessible, he has produced templates, posters, and instructional videos that guide others step by step through the marionette-building process.

Workshops on page 140, 142





RICK CAIN began woodworking in the mid 1990s and took his first MASW class in 1999. He completed his MASW Masters in 2006, the same year he retired and began assisting with workshops at the school. Rick has focused primarily on chairmaking and has worked alongside Kerry Pierce, Doug Dale, Marc Adams, and David Wright in a variety of chairmaking classes. These experiences helped him refine his skills and deepen his understanding of the craft. His primary interest is sculptural rocking chairs, and he has become an invaluable assistant in Marc's rocking chair workshops.



Workshops on page 137

I wanted to say how much fun I had this year in my classes. I love my MASW family, the staff and my family of students that make your place so great!!! –Billy McClain (NC)



BRITTNEY CARBONE is a Massachusetts-based mixed-media artist and educator with a master's degree in art education and more than a decade of teaching experience. Her work combines modern experimentation with traditional techniques in painting, drawing, and textured surfaces. Brittney is especially drawn to epoxy as a versatile medium for creating layered, multidimensional artwork. Through both her studio practice and teaching, she continues to explore new materials and methods while helping others develop their artistic skills and confidence.
Workshops on page 95, 98



DOUG CARPENTER is a custom gunstock maker based in northeast Ohio. After operating a successful remodeling business for 23 years, he founded Carpenter's Custom Gunstocks in 2011. Doug specializes in custom-fit shotgun stocks and occasional rifle stocks, carefully tailoring each piece to the shooter and firearm. He completes his work with hand-cut checkering patterns designed to each customer's preferences. Doug has been featured twice in *Clay Shooting USA* magazine and is an active contributor to the Shotgun World Forums, where he shares his gunstock-making knowledge and experience with fellow enthusiasts.
Workshops on page 132









JACK CERCHIARA is the founder, owner, and craftsman behind Salish Sea Woodworks, an internationally award-winning fine furniture studio in Seattle. He holds a PhD in biology and previously taught collegiate biology and studied penguins in Patagonia before becoming a full-time furniture maker in 2020. His work has appeared in *Fine Woodworking*, *Furniture & Cabinetmaking*, and *Wood Review*, which named it Highly Commended in the 2024 Maker of the Year Awards. Salish Sea Woodworks earned Best in the PNW honors in 2024 and 2025. His designs blend American Arts and Crafts, Japanese, and Swedish influences with a deep respect for nature.
Workshops on page 136





CHRIS CHAPMAN has been a leather craftsman since 1969, specializing in historical research, museum-quality reproductions, and custom architectural leatherwork. Since 1974, she has recreated European, Early American, and Native American garments and artifacts using traditional beadwork and quillwork techniques. Chris later pioneered leather-bonded furniture, creating commissioned pieces for homes, ranches, and lodges worldwide. Her work has appeared in *Architectural Digest*, *Mountain Living*, *American Cowboy*, and numerous books. She received Best of Show at the 1998 Western Design Conference and has earned multiple Best Leather Artist honors, along with awards for excellence and historical craftsmanship.
Workshops on page 99, 100



JIMMY CLEWES has more than 35 years of experience in woodturning and woodworking. He is listed on the United Kingdom's Register of Professional Woodturners and is a member of the American Association of Woodturners. A highly sought-after freelance instructor and demonstrator, Jimmy has taught throughout the United Kingdom, Europe, Canada, Scandinavia, New Zealand, Australia, and the United States. He is a contributing editor for *Woodsmith* magazine and *Practical Woodworking* magazine. He also produced a critically acclaimed instructional DVD series. Originally from England, Jimmy is now an American citizen living in Las Vegas.
Workshops on page 53, 55, 140, 142



THEO COOK has made furniture for 30 years. During his five-year apprenticeship at the Edward Barnsley Workshop in England, he studied for a year under James Krenov at California's College of the Redwoods. He later worked as a senior craftsman with Senior and Carmichael for nine years. Theo has received two Guild Mark certificates from the Worshipful Company of Furniture Makers: one for a side table and another for a mechanical cylinder desk commissioned by the Marchioness of Bath. For the past 15 years, he has been senior tutor at Robinson House Studio Furniture School in the U.K.
Workshops on page 91







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 67, 71



DOUG DALE worked at MASW for more than 22 years before he retired in 2025. After completing his MASW Masters, he began teaching at the school in 2005. Doug tests tools for *Fine Woodworking* magazine and has lectured nationally for the Consumer Woodworking Expo. He has also appeared in five instructional videos with *Popular Woodworking*, covering the table saw, bandsaw, router, drill press and mortiser, and jointer and planer. An experienced furniture and cabinetmaker, Doug has motivated and inspired thousands of MASW students through his knowledge, wit, and enthusiasm.
Workshops on page 57, 73, 138



DAVID DELAGARDELLE has been studying the art of European swordsmithing for over 20 years and has been working as a full-time bladesmith and artist since 2009. He focuses his work on crafting "mythopoetic" Northern European-style swords, knives, axes, and other edged weapons and is inspired by sources of both historical and fantasy context. He has crafted swords for films such as Marvel Comics' *Thor* and has sold his work to customers



around the world. He is passionate about sharing the craft of bladesmithing with others and hopes to help each of his students find their unique voice through the medium of fine blade crafting.
Workshops on page 114, 143



SCOTT DILLION a middle school technology teacher for 28 years, believes in the philosophy "Hands On = Minds On" when teaching his students. Scott has taught several parent-child classes over the years, with his longboard and hovercraft classes among his favorites. Throughout his teaching career, Scott has inspired students to explore their creativity through hands-on projects.
Workshops on page 98

GRADY DOUGLASS has been a leather craftsman since 2009, when he began carving and building with leather while attending Texas A&M University. His passion grew into a full-time business serving clients in all 50 states and numerous countries. A fifth-generation rancher from the Texas Hill Country, Grady creates everything from intricately carved western belts and portfolios to purses, duffel bags, and gun cases. His craftsmanship gained national recognition when he was featured on INSP Network's *Handcrafted America*. Grady creates each heirloom-quality piece individually at his family ranch near Rocksprings, Texas.
Workshops on page 115, 118





TIM DRIER is a research scientific glassblower with more than 40 years of experience. Introduced to flameworking by his father at a young age, he later attended Salem Community College's Scientific Glass program. Tim is skilled in a wide range of artistic and scientific glass flameworking and glassblowing techniques. Since retiring, he has combined his scientific background with his interest in creating imaginative drinkware and barware. He has taught intensive flameworking classes at the Corning Museum of Glass and Pittsburgh Glass Center, instructing both beginning and advanced students.
Workshops on page 64, 66, 126, 128



MICHAEL DUBBER has been a hand engraver since the late 1960s and specializes in vintage Colt firearms. A founding member of the Firearms Engravers Guild of America, he served as its president from 1998 to 2004 and is recognized as both a FEGA Master Engraver and Colt Master Engraver. Michael has received four Colt Collectors Association "Show Gun" commissions and won its Howard Dove Award five times. In 2016, he received the NRA Silver Medallion Award and Indiana's Sagamore of the Wabash. His work has appeared in *American Engravers III* and *The Difference Makers*.
Workshops on page 79, 86



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.



Workshops on page 99, 103



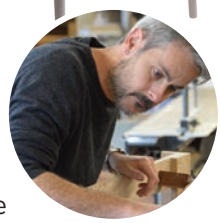
BRIAN FIREMAN is a furniture designer specializing in handcrafted contemporary furniture. He earned a BS in Geology from Colorado College and an MA in Architecture from Virginia Tech. His experience building traditional hand-cut timber-frame structures introduced him to woodworking and joinery. In 2003, he founded Brian Fireman Design to pursue a more hands-on approach to designing and building. Working from his studio in western North Carolina, Brian creates furniture that balances function, structure, and the natural beauty of wood. His work has been exhibited nationally and featured in numerous magazines.

Workshops on page 146, 150





MARC FISH is a British designer and maker known for pushing the boundaries between fine furniture, sculpture, and design art. Trained in cabinetmaking, design, and furniture making, he combines traditional craftsmanship with experimental techniques using wood, metal, and resin. Marc founded Robinson House Studio, a UK workshop and school dedicated to training future furniture makers. His work has been exhibited internationally at prestigious events, including PAD London, Design Miami, and TEFAF, and is held in prominent public and private collections worldwide. His designs are recognized for their layered construction, organic forms, and material innovation.



Workshops on page 104, 107, 114, 116



JERRY C. FORSHEE began his serious woodworking journey with a MASW course in 1997 and completed his MASW Masters in 2011. His craftsmanship was featured in Indiana University's *Psychological and Brain Sciences* magazine, and he has written for both *Popular Woodworking* and *Fine Woodworking*. Jerry shares his knowledge by teaching and assisting instructors at MASW and frequently volunteers during the off-season to prepare materials and equipment. In 2014, he received the John C. Coolidge Memorial Award for outstanding service to MASW. He retired in 2012 after a 44-year career at Indiana University.



Workshops on page 55, 118





MICHAEL FORTUNE designs one-of-a-kind furniture from his studio near Peterborough, Ontario. He was the first woodworker to receive the Prix Bronfman Award, Canada's highest honor in the crafts, and has been inducted into the Royal Canadian Academy of the Arts. His work is held in several permanent museum collections, and he received the Furniture Society's Award of Distinction in 2007. A contributing editor to *Fine Woodworking* since 2010, Michael is also featured in *The Difference Makers*. He has taught at several major colleges and universities, and 2027 will be his 27th year teaching at MASW.

Workshops on page 43, 88, 119, 128, 147, 150, 151





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.

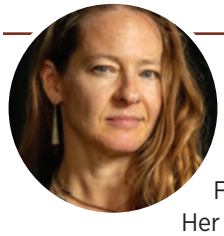
Workshops on page 106, 121



MARK GARDNER has worked with wood since his teenage years and studied with noted woodturners John Jordan and Stoney Lamar. He teaches and demonstrates woodturning throughout North America and has published several articles in *Fine Woodworking*. His work has also appeared in *Woodwork* magazine and the book *New Masters of Woodturning*. Mark's pieces are held in prominent public collections, including the Museum of Arts and Design, Yale University Art Gallery, and Minneapolis Institute of Art. From his North Carolina studio, he creates functional bowls and one-of-a-kind decorative works from green wood.



Workshops on page 120, 121



LISA GEERTSEN is an artist blacksmith in Seattle, WA owning Firelight Forge since 2007. Her work ranges from furniture, architectural work, sculpture, jewelry and site-specific installation. She has taught workshops nationally including Penland, Pratt Fine Arts Center, Touchstone, University of Washington and Haystack. Lisa is also a founding member of the Society of Inclusive Blacksmiths. She has exhibited in Colorado, Tennessee, Maryland, Florida, Oregon, Washington, Texas, Arizona, Hawaii, England, Italy and New Zealand as well as published articles in the *ABANA* and *BABA* member magazines.

Workshops on page 69, 71





SOPHIE GLENN is a Pennsylvania-based metalworker and furniture maker who recreates classic furniture designs in steel. Her work expands traditional ideas about materials used in fine furniture while giving greater visibility to women in woodworking and metalworking. Sophie earned an MFA in Furniture Design and Woodworking from San Diego State University and a BFA in Sculpture and Drawing from SUNY Purchase College. Her work has been exhibited nationwide, including at the Center for Art in Wood and the Metal Museum. She received the John D. Mineck Fellowship in 2022 and currently teaches at Kutztown University and leading craft schools across the country.



Workshops on page 122



NEMO GOULD is a master accumulator of both materials and building techniques alike. His work pushes the limits of found-object art and challenges the viewer to experience art through interaction and experience. Nemo received his BFA from the Kansas City Art Institute in 1998 and his MFA in sculpture from U.C. Berkeley in 2000. His work is featured in museums and collections throughout the U.S and abroad.



Workshops on page 64



ALEXANDER A. GRABOVETSKIY began learning ornamental woodcarving from his grandfather at age six in the Soviet Union. At 16, he continued his training under master carver Vladimir Tokarev. Despite being imprisoned for his Christian faith and refusal to enter the Red Army, Alexander established a successful architectural and ornamental carving business while incarcerated. He moved to the United States with his family in 1996 and became one of the country's premier woodcarvers. Named International Carver of the Year in 2012, he received the Woodworking Excellence Award in 2015. His intricate carvings and ornaments can be found in royal palaces.



Workshops on page 96



HAROLD GREENE is a designer and craftsman known for expert craftsmanship and contemporary solutions to challenging projects. His work includes custom-carved doors, bespoke furniture made from urban timber, and careful restorations of valuable objects for individuals, institutions, and public art agencies. His pieces can be found throughout Greater Los Angeles and have been exhibited in galleries and museums, including the Los Angeles Municipal Art Gallery. In 2015, Harold received a City of Los Angeles Individual Artist Fellowship, and his work has appeared in the *Los Angeles Times*. He is also a skilled luthier and multi-instrumentalist who performs with his handmade instruments.

Workshops on page 116, 117



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 99, 101



SCOTT GROVE is an international award-winning master craftsman; he's a woodworker, artist, sculptor, teacher, author, tool designer, and YouTuber. An expert in veneer and inlay, he has an unconventional approach to all he does, and constantly pushes boundaries to develop new and unique methods of creating functional art. His work can be found in prominent museums, galleries, and private collections. He has presented a TEDx talk, authored books on veneering and inlay, and the business of craft. He's a retired clown and imparts information in an entertaining and creative way which makes learning easier and more fun.
Workshops on page 92, 94, 140, 141



LORETTA HACKMAN is an art clay master instructor who designs and creates hand-crafted art jewelry, keepsakes, and small sculptures from silver clay and mixed media. Over the past twenty-five years, she has authored numerous articles, tutorials, and technical guides that have become metal clay industry standards. She teaches art clay certification, student-directed lessons, and small-group skill-based classes from her studio in Cincinnati, Ohio and a variety of travel venues.
Workshops on page 56, 75

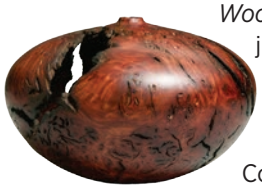


JOHN HAMM designs and builds commissioned leaded-glass windows and lighting at Hamm Glass Studios in Whittier, California. He began working with glass in 1979 after joining a museum-quality Tiffany reproduction studio at age 21. John has worked full time as a glass artist since 1984 and has operated his own studio since 1989. Recognized as a leading authority on Arts and Crafts-style leaded glass, he has completed commissions for clients throughout the United States. John has also trained numerous apprentices, sharing the specialized techniques and craftsmanship he has developed throughout his career.
Workshops on page 50



KEVIN JESEQUEL is a woodturning artist based in Portland, Oregon. He became interested in hollow forms after his mother's passing in 2020, when he set out to create an urn in her memory. Kevin carefully selects timber that highlights each tree's natural character, creating flowing vessels hollowed through remarkably small openings. Recognized as a leading hollow-form artist, his work has appeared several times in *American Woodturner* and in numerous juried and invitational exhibitions. In 2024, the American Association of Woodturners' POP Committee selected Kevin for its Artist Showcase. He also teaches and demonstrates nationwide.
Workshops on page 124





JEFF JEWITT has more than 37 years of experience in the musical instrument industry as a builder and colorant supplier. With a background in science and studio arts, he began building guitars in the late 1980's. As a guitarist for more than 40 years, Jeff understands the sound, feel, and design qualities musicians seek in an instrument. He is also widely recognized as a finishing expert and has authored six books, produced five videos, and developed six online courses. Jeff regularly consults with guitar companies of all sizes.
Workshops on page 127



DEREK JONES is a British furniture maker, educator and author whose work explores the intersection of traditional craftsmanship, historical design and efficient workshop practice. He is the author of *Cricket Tables* (Lost Art Press), Subject Lead for T Level Furniture at London Design & Engineering UTC, and founder of Lowfat Roubo. Derek teaches internationally, combining period-inspired furniture making with practical methods that help modern makers work more accurately and efficiently.
Workshops on page 108, 110





As always, my year twelve at MASW was great. So, thank you, your family, all the staff, volunteers, and the kitchen crew, for the way you all work together to make the school a great experience for us.
–Mario Nunez (NY)





MIKE JURY is an award-winning furniture maker, designer, and co-founder of M. Jury Woodworks in Springfield, Virginia, where he works alongside his wife, Amanda, creating handcrafted furniture influenced by Shaker, Japanese, and Danish traditions. Their work has received multiple awards for craftsmanship and design and can be found in juried exhibitions and private collections worldwide. Michael and Amanda are also featured in the *Homo Faber Guide*, an initiative of the Michelangelo Foundation celebrating excellence in contemporary craftsmanship. Michael is a U.S. Army veteran and classically trained musician.
Workshops on page 87



MICHAEL KEHS has been carving and turning wood for over 45 years. He has written over 20 articles for *Woodcraft Magazine*, *American Woodturner*, and *Woodturning Magazine*. Michael has demonstrated many times for the American Association of Woodturners at their national symposiums, as well as internationally (Australia, Canada, and Great Britain), regionally, and locally. He teaches classes in his studio and in locations around the country and abroad. When Michael is not creating art, he enjoys mountain biking, backpacking, and spending time with his family and friends. **Workshops on page 138, 139**





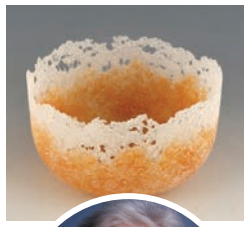


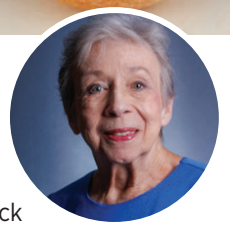
BOB KEELING & MARYELLEN VETTORI are airbrush artists, educators, and co-authors of the textbooks *Airbrushing 101* and *Airbrushing 102*. Together, they founded the Airbrush Institute to help students develop airbrushing skills through practical exercises and projects. Maryellen is a self-taught artist who progressed from student to instructor through *Airbrush Action* magazine's Airbrush Getaway program. Bob specializes in airbrushing, pinstriping, and sign painting. For more than 25 years, he has served as the Advertising and Graphic Design Program Coordinator and an instructor at Southwestern Community College, where his airbrushing course is the program's most sought-after class.
Workshops on page 74



SARA KING is a stained-glass artist, educator, and owner of Red Thread Upcycles, creating one-of-a-kind pieces from vintage and reclaimed materials. She has worked with stained glass for more than 20 years and enjoys blending traditional techniques with unexpected materials. A former art educator and current executive director of Creston Arts in Iowa, Sara is passionate about making stained glass approachable, creative, and fun for artists of all skill levels.
Workshops on page 107, 110







ANN KLEM is a glass artist based in Fisherville, Kentucky. After a career in computers, she began creating lampworked beads, jewelry, and glass sculptures inspired by bold colors, nature, science fiction, and black holes. Ann is a member of the International Society of Glass Beadmakers and a juried member of the Louisville Artisans Guild and Kentucky Craft Marketing Program. Her work has been exhibited at the Kentucky Museum of Art and Craft Gallery and Glassworks Gallery. Using techniques including kiln forming, casting, folding, cold working, grinding, polishing, and sandblasting, Ann explores the fluid qualities of glass and the interaction of color.
Workshops on page 86





RAYMOND KINMAN is a full-time, self-taught woodcarver, legacy Disney artist, and author. His iconic hand-carved signs have welcomed generations of guests to Disney theme parks and become part of cherished memories for millions of visitors worldwide. Raymond worked alongside leading artists and creative professionals at Walt Disney Imagineering, creating pieces displayed at the entrances to popular attractions. As an instructor, he shares his "failing forward" philosophy, encouraging students to release perfection, learn from mistakes, and rediscover the joy of creating. His classes combine traditional carving instruction with practical coaching and creative encouragement.
Workshops on page 60, 62



MITCH KOHANEK taught at the National Institute of Wood Finishing at Dakota County Technical College for 35 years and completed an internship at the Smithsonian Conservation and Analytical Laboratory. His program was the only certified wood-finishing program in the United States and produced many leading professional finishers, restorers, and repair specialists. Mitch has been featured in *Better Homes and Gardens*, *WOOD*, and *Fine Woodworking* and has written for *American Woodworker* and *Fine Woodworking*. He now operates a finishing and repair consulting company and works with Fresh Air Finishers, specializing in waterborne and custom finishes, restoration, and on-site repairs.
Workshops on page 44, 125, 151



TAEHO KWON studied commercial arts and interior design at East Carolina University and traditional Eastern joinery at the School of Korean Traditional Architecture in Korea. He has worked as a furniture designer for 27 years and a woodworker for 24 years. Taeho spent nearly 15 years researching traditional joinery methods designed to last for centuries, drawing inspiration from Buddhist temples and historic Korean homes. For the past ten years, he has taught workshops throughout the United States, sharing complex joinery techniques through original furniture projects that blend traditional Korean craftsmanship with modern design and function.



Workshops on page 43, 46, 48, 50, 58, 59, 61, 65





ALAN LACER has more than 50 years of experience as a woodturner, teacher, writer, demonstrator, exhibition coordinator, and past president of the American Association of Woodturners. He has taught in all 50 states and six foreign countries, and his work has appeared in regional and national exhibitions. Alan has published more than 160 articles, tips, and columns covering woodturning, finishing, projects, history, and international turning traditions as well as a popular book. He has produced five instructional videos, three of which earned five national awards. In 1999, the AAW named him a Lifetime Honorary Member for his contributions to woodturning.
Workshops on page 43, 72, 96, 97, 148, 151



ERIC LAMBERT is a three-time Chicago Music Award winner, Strings and Sol Festival Guitar Champion, and Rocky Grass new band winner with the Henhouse Prowlers. During a career spanning more than 50 years, he has performed, recorded, taught, and toured internationally. His album *Beating the Odds* reached No. 8 on the 2021 Folk Alliance International DJ Chart and earned regional and national recognition. Two of Eric's recorded performances are preserved in the American Folklife collection at the Library of Congress.
Workshops on page 139



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 78, 125



STEVE LATTA creates contemporary and traditional furniture and teaches woodworking at Thaddeus Stevens College in Lancaster, Pennsylvania. A contributing editor to *Fine Woodworking*, he has produced several instructional videos on inlay and furniture construction. Steve has lectured at Colonial Williamsburg, the Museum of Early Southern Decorative Arts, Winterthur Museum, and numerous woodworking schools and guilds. In collaboration with Lie-Nielsen Toolworks, he helped develop a line of contemporary inlay tools. His work is also featured in *The Difference Makers*, published by Lost Art Press, and he is active in several national furniture and craft organizations.
Workshops on page 42, 105





TOM LATANÉ has been forging steel and working wood using hand tools since 1973. He has been especially interested in locks of various periods and traditions. His work repairing antique locks and hardware has helped develop a feel for historic practices. Whether restoring an antique or creating new work, Tom's goal is generally to produce something that appears to be from an earlier age. Tom has been more impressed by the work blacksmiths of the past were able to produce with skill and simple hand tools than by the potential of modern technology.

Workshops on page 49, 51









DAVE & BRYAN LEE are a father-and-son glassblowing team and owners of Hot Shop Valpo in Valparaiso, Indiana. Together, they create everything from vessels, paperweights, cremation memorial art to large architectural installations. Their work is held in private collections throughout the United States, while their permanent installations can be found in hospitals, municipal buildings, and universities across the country. Dave and Bryan have won numerous awards and have been juried into the prestigious Indiana Artisan program. As patient and engaging instructors, they enjoy sharing the excitement and challenges of working with molten glass.

Workshops on page 59



TOM LOHMAN began as a furniture maker before transitioning to laminated woodwork and, for the past 16 years, segmented woodturning. A retired engineer, he applies his technical expertise to creating intricate bowls and vases inspired by Hopi and Navajo art and African baskets. Tom has demonstrated at multiple Segmented Woodturning Symposiums, the 2018 American Association of Woodturners Symposium, and as a lead demonstrator at the 2023 Southwest Association of Turners Symposium. His work has been featured by the AAW Segmented Woodturning Chapter, and he enjoys sharing his techniques through teaching and demonstrations.

Workshops on page 74



CRAIG LAVIN is a prominent American master inlay artist specializing in intricate, custom hand-cut designs for premium musical instruments, fine woodwork, and luxury objects. Widely recognized in the luthier community, he creates every commission entirely by hand, rejecting CNC machinery and computer-aided design. His materials include mother of pearl, exotic shells, colored stones, and rare wood veneers. A degreed marine biologist and scuba diver, Craig draws inspiration from the underwater world, frequently depicting detailed marine landscapes, coral reefs, and wildlife.

Workshops on page 135









PATRICE LEJEUNE trained at École Boulle in Paris and has cut marquetry on the chevalet since 1997. He spent fifteen years working alongside Patrick Edwards and teaching at the American School of French Marquetry before opening his own studio in Los Angeles. He co-wrote the foreword to the Lost Art Press translation of *Roubo*, and has won multiple Best of Show awards, including at the Veneer Tech Craftsman's Challenge. His work runs from traditional pictorial marquetry to contemporary work in new techniques and materials.

Workshops on page 58, 61, 63



SAMMY LONG is a Mississippi woodturner whose career began as a machinist working with a metal lathe. After discovering woodturning, he developed his skills through clubs, workshops, and classes at the Appalachian Center for Craft. Sammy was selected for the Kentucky Craft Marketing Program and later accepted into the Mississippi Craftsmen's Guild. His work has been exhibited at the Mississippi Craft Center, where he has also demonstrated and taught. Specializing in bowls, hollow forms, piercing, and carving, Sammy frequently teaches fellow turners and woodworking groups.

Workshops on page 112





HEATHER MARUSIAK grew up exploring fine craft as the daughter of a cabinetmaker and a weaver. She holds undergraduate and graduate degrees in art education and has taught art across several states and abroad. Her woodturning combines lathe work with other techniques, drawing inspiration from the forms, textures, and colors of the natural landscape. Heather has exhibited and demonstrated at numerous symposia, and her work has appeared in several magazines. Her honors include the American Association of Woodturners' POP Award for Excellence in 2023, POP Artist Showcase in 2024, and AAW People's Choice Award in 2025.

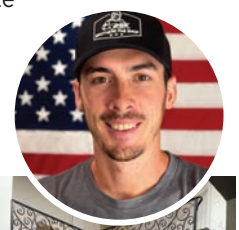
Workshops on page 146



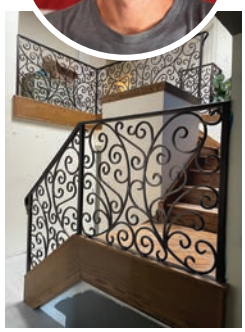
MARY MAY has been a professional woodcarver for more than 30 years, specializing in traditional European carving, decorative furniture, and architectural details. She trained with several master carvers and now teaches throughout the United States, Europe, and Australia. For 13 years, Mary has operated an online woodcarving school featuring more than 300 instructional videos. She is the author of *Carving the Acanthus Leaf*, published by Lost Art Press, and has appeared four times on Roy Underhill's *The Woodwright's Shop*. Through her work and teaching, Mary is dedicated to preserving traditional woodcarving techniques.

Workshops on page 48





BEN McFIE began welding at age 13 and co-founded Brothers Fab Shop with his brother, Jesse. Together they have done welding and fabrication for individuals, private companies and companies you would know the names of. The McFie brothers now teach welding and fabrication at MASW. Students who have never welded before or haven't welded in years are taking the classes and learning to weld and fabricate things that never seemed possible for them before. Students aren't learning to simply stick metal together; they are making welds that are strong and pretty, welds they're proud of and happy to show off.



Workshops on page 44, 59, 148, 151



JEFF MILLER has designed and built award-winning furniture in his Chicago studio for more than 40 years. A former classical musician, he brings a musician's sense of rhythm and composition to his furniture designs. Jeff has exhibited in juried gallery and museum shows across the country and authored four books: *Chairmaking and Design*, *Beds*, *Children's Furniture*, and *The Foundations of Better Woodworking*. His book *Chairmaking and Design* and companion DVD received Golden Hammer Awards for best how-to book and video in 1997. He also writes for *Fine Woodworking* and *Popular Woodworking* and teaches nationwide.



Workshops on page 92

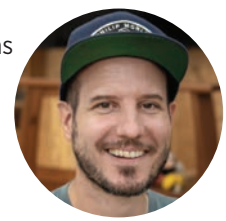


GEORGY METICHIAN is a master woodcarver, a member of the Art Workers' Guild, and a Liveryman of the Furniture Makers' Company. His career spans decades of traditional and bespoke carving, combining a deep understanding of historic techniques with an instinctive approach to form, movement, and the character of the timber. His work can be seen at the Tower of London and the Imperial War Museum, and he has contributed to prestigious projects associated with the National Gallery, Leighton House, and Buckingham Palace. Georgy is equally passionate about passing traditional carving skills on to a new generation of makers.



Workshops on page 134

PHILIP MORLEY is an award-winning custom furniture maker based in St. George, Maine. He began training in carpentry and joinery at age 16 through the City & Guilds of London and later apprenticed under master craftsman Michael Colca. In 2017, Philip established his own business, creating one-of-a-kind furniture known for clean, simple designs and complex woodworking details. His work has earned national and international recognition, including Best in Show at the Texas Furniture Makers Show. Philip teaches throughout the United States, contributes to *Fine Woodworking*, and has been featured in several other publications.



Workshops on page 92







PATRICK MOORE is an internationally acclaimed stereotomy expert and the first native English speaker inducted as a "Compagnon Passant Charpentier" within France's elite, UNESCO-recognized 13th-century guild system. With extraordinary ability in the spatial arts, he is the first North American to hold the UK's Master Craft Certificate for Joinery. His monumental work spans UNESCO World Heritage Sites, the nation's most complex multibillion-dollar heritage restorations, and international museum exhibitions. As founder of the Professional School of Practical Stereotomy, Patrick offers a transformative opportunity to master this ancient intellectual discipline of spatial and cognitive thinking, and the tactile problem-solving skills that built the world's most enduring historic structures.
Workshops on page 51, 54, 129, 131



JASON MORRISSEY is a Portland, Maine-based metalsmith and glass artist specializing in pattern-welded and Damascus steel. He earned a BFA in Metalsmithing and Jewelry from Maine College of Art in 1998 and later taught metalsmithing and glass there and in his own studio for more than a decade. His work has appeared in more than 20 international books. Jason has studied at Haystack Mountain School of Crafts and New England School of Metalwork and is an American Bladesmith Society apprentice. His practice combines blacksmithing, mokume gane, enameling, casting, glass flameworking, and sculpture to create distinctive functional and decorative objects.
Workshops on page 135







BURT MURPHY has been shaping molten glass since age 12, when he began learning lampworking from his father, master glassblower Ron Murphy. With more than 38 years of experience, Burt combines traditional techniques with modern creativity to produce ocean-inspired jewelry and sculptures known for their movement and color. He previously worked professionally at Disney's Arribas Brothers in Walt Disney World and now operates his own studio, Glassnfire Ventures. An approachable and enthusiastic instructor, Burt teaches beginning and advanced students to build technical skills, develop confidence, and bring their own creative style to the flame.
Workshops on page 77, 130, 133





TROY MURRAH is a Los Angeles-based artist who combines family traditions of quilting and carpentry to create elaborate wood mosaics from reclaimed materials. He earned a BFA in Studio Art from the University of Texas at Austin and has more than 20 years of experience in production and set design. Inspired by his mother, he launched the solo exhibition *BUILT QUILT: Wood Quilts & Engravings by Troy Murrah*. Troy authored *Wood Mosaic Projects*, published by Fox Chapel Publishing in 2021. His work has appeared in *Surface Design Journal*, *Make Modern*, *American Quilter*, *Selvedge*, and other national and international media.
Workshops on page 146

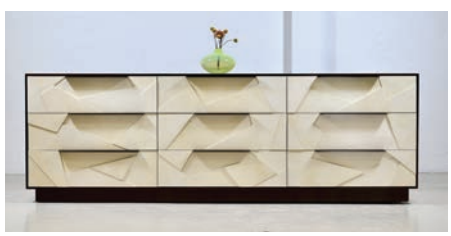




PATRICK MURRIN has worked full time as an artisan woodworker in the Indianapolis area for more than 15 years. His studio produces custom furniture, architectural installations, built-in cabinetry, and fine art pieces. Pat discovered woodworking in high school while helping restore vintage mahogany Chris-Craft boats. That experience led to additional woodworking and remodeling work and inspired him to study construction management, design, and architecture. Pat later attended MASW, completed its internship program, and earned his MASW Masters in 2010. He continues to combine craftsmanship, design, and construction expertise in his commissioned work.
Workshops on page 63



JEFF NEWELL is the co-founder of Newell Design Studio, an artisan, designer, and writer raised in the Midwest and educated in Santa Fe, New Mexico. He actively directs his design workshop, where he has developed three collections of modern work featured in residences and hospitality projects worldwide. A former adjunct professor at Otis College of Art and Design, Jeff is currently working on launching a media project for his studio, coming this fall on Patreon, YouTube, and Substack. He lives in Southern California with his family.
Workshops on page 88, 90





KIM NEWELL has owned Kim's Upholstery Shop in the Lafayette, Indiana, area since 1999. After learning to sew and make custom slipcovers from her grandmother, Kim developed her skills through extensive study, online courses, one-on-one instruction with master upholsterers, and decades of hands-on experience. She served on the founding board of the National Upholstery Association in 2019 and as its vice president through 2025. Kim is dedicated to advancing upholstery education in the United States and preserving traditional techniques, particularly methods that incorporate sustainable, organic materials.
Workshops on page 47, 94



LEAH NIETZ has worked with glass for more than 20 years, specializing in soft-glass beads, pendants, perfume bottles, mandalas, goblets, and flower bowls. She was the commemorative artist for the 2020 International Society of Glass Beadmakers Gathering and one of ten artists selected for Susan Richards' 2022 Presidential Collection at the Corning Museum of Glass. Leah's work has appeared in *Bead & Button*, *Glass Art*, *The Soda Lime Times*, and *Jewelry Affaire* and is held in private collections worldwide. Along with MASW, she has also taught at Toledo Museum of Art, Snow Farm, and other glass schools.



Workshops on page 120, 123





JEFF NISHINAKA is a Los Angeles-based paper sculptor with more than 40 years of experience. He earned a Bachelor of Fine Arts in Illustration from ArtCenter College of Design after attending UCLA. Jeff's handcrafted monochromatic sculptures have been commissioned worldwide and featured in galleries, public installations, retail displays, and advertising campaigns. His clients include the Museum of Modern Art, Microsoft, Starbucks, Cartier, Ralph Lauren, MGM Studios, Lexus, HBO, and many other prominent organizations. He has also created more than 40 custom sculptures for martial artist and actor Jackie Chan.
Workshops on page 136, 138





ROBERT (ROBBIE) O'BRIEN luthier and instructor Robbie O'Brien has been building guitars and teaching lutherie for over 30 years. He has taught in Europe, Taiwan, and North and South America. His online lutherie courses at the Lutherie Academy have helped people all over the world learn the art of lutherie. He also teaches one-on-one private classes at his shop in Parker, Colorado.
Workshops on page 127



SEUNGTAEK (TAEK) OH is a self-taught woodworker and the founder of ReDraw Inc., a custom design and fabrication studio and contracting company launched in 2013. He specializes in high-precision Eastern joinery, mastering intricate traditional techniques including Hakone, Kumiko, and historic Korean joinery under the mentorship of artisan Taeho Kwon. Based in the Los Angeles area, Taek operates a unique collaborative workshop where his entire business thrives strictly on word-of-mouth commissions and a shared passion for hands-on craft education.
Workshops on page 69





NATE OSBORN is an electrical engineer, woodworker, and maker who combines technical problem-solving with creative design. Raised in an engineering family, he developed an early appreciation for building and continues to explore the possibilities of wood as his primary medium. Nate's engineering background inspires him to blend traditional craftsmanship with modern technologies, including FDM and SLA 3D printing, laser equipment, and CNC machines. He is also an active mentor at his local makerspace, where he shares his knowledge, encourages new makers, and helps others turn their ideas into lasting, functional creations.
Workshops on page 117





MARK OSGOOD is a lifelong woodworker who built his first major project, a sailing dinghy, at age 13. After gaining extensive boat repair experience in Florida, Ohio, and Chicago, he pursued a career in the Chicago futures markets while continuing woodworking. His family's interest in cycling eventually inspired him to combine the two passions. Mark has built wooden bicycles since 2013 and has worked at it full time for the past three years. His award-winning bicycles have appeared in art shows and presentations nationwide. He received the 2016 Veneer Tech Craftsman's Challenge Award and MASW's Excellence in Woodworking Award.
Workshops on page 66, 97





STEVEN PARKER is a master craftsman and experienced educator known for furniture and boxes that merge artistry with functionality. Through SA Parker Fine Furniture, he has built high-figure, museum-quality hardwood cases since 2019 for the "Bugatti of gun makers," Cabot Guns. He has also built presentation cases for the Firearms Engravers Guild of America and the Colt Collectors Association annual auction guns. His reproduction of a 300-year-old dueling case and single-shot bullet trays appeared in *John Wick 4*.
Workshops on page 106, 115





MATTHEW PARKINSON has been a professional bladesmith since 1998. In 2005, he co-founded Falling Hammer Productions, creating high-end custom ironwork, and Dragons Breath Forge, producing swords, knives, axes, and armor for clients worldwide. Matthew has taught throughout the United States, published numerous articles, and writes the "Turning the World to Dust" column for *Knife Magazine*. He won the premiere episode of History Channel's *Forged in Fire* in 2015 with a katana that split a bullet and placed second in the 2016 championship. That same year, he became one of fewer than 200 American Bladesmith Society journeyman smiths.
Workshops on page 88, 91, 131, 133



DARRELL PEART has been woodworking for nearly 50 years and is widely recognized for his interpretations of Greene & Greene furniture and innovative woodworking jigs. In 2005, *Robb Report* named him "The Guru of Greene & Greene." Darrell has written for numerous woodworking magazines and authored three books: *Greene & Greene: Design Elements for the Workshop*, *In the Style of Greene and Greene*, and *The Artisan Furnituremaker*. He has taught and lectured nationwide and is featured in *The Difference Makers*, published by Lost Art Press. Now retired from commission work, he continues exploring new designs.
Workshops on page 136



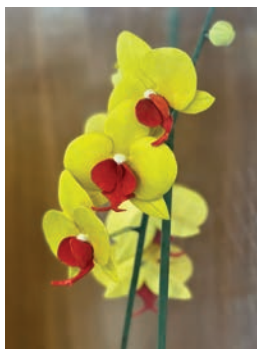


MICHAEL PEKOVICH has spent most of his career building furniture and teaching others the craft of woodworking. During his 25-year tenure at *Fine Woodworking* magazine, he focused on making woodworking techniques more understandable and approachable for readers of all skill levels. Mike is the author of *The Why and How of Woodworking* and *Foundations of Woodworking*. Although his books and magazine work have reached a wide audience, his greatest passion is hands-on instruction, where he can work directly with students, place tools in their hands, and help them develop practical skills and confidence.
Workshops on page 44, 46, 100, 101





EMIL PELECH developed an interest in woodworking in his father's workshop and began carving in high school, continuing through college and medical school. He later expanded his skills to become a master furniture maker specializing in 18th-century designs that incorporate carving, veneering, and inlay. Emil began attending workshops at MASW in the late 1990's and earned his MASW Masters in 2003. Since then, he and his wife, Nancy, have attended dozens of workshops and remained dedicated supporters of the school. Several examples of Emil's craftsmanship are displayed in the MASW gallery collection.
Workshops on page 122



TERESA PERLEBERG is a needle felting sculpture artist and founder of Bear Creek Felting. She began raising sheep and needle felting in 2006, turning her passion for sculpting with wool into a thriving business in 2008. Teresa creates sculptures, kits, and supplies using wool from her family's North Dakota flock. Through her website, online Needle Felting Academy, and retailers nationwide, she has introduced thousands of people to the craft. Her work and farm have been featured in *Better Homes and Gardens*, *Mary Jane's Farm*, *Sheep*, *Homespun*, John Deere's *The Furrow*, and *The Wall Street Journal*.
Workshops on page 76









BROCK POLING is a lifelong woodworker who has built guitars and ukuleles for nearly thirty years. He learned the foundations of the craft from renowned makers Frank Finocchio, Ervin Somogyi, and Dan Erlewine. Brock has built more than 125 instruments and exhibited at many of North America's leading boutique guitar shows. He currently serves in a leadership role at StewMac, where he works alongside others who share his passion for woodworking and instrument making. He enjoys combining CNC technology, lasers, and 3D printing with traditional building methods and remains a lifelong student of the craft.
Workshops on page 119



ELI POLITE has been a woodworker since childhood, first using a Skil saw at age eight. He earned a degree in carpentry through his high school's vocational program and advanced from construction and cabinetmaking to plant manager of a 50-person cabinet shop. After the 2008 market crash, he co-founded a countertop and cabinetry business, earning national recognition for his granite work. After receiving a lathe in 2015, he developed a passion for segmented turning. His work won first place at the 2017 Segmented Symposium in St. Louis and three first-place ribbons at the Delaware State Fair.
Workshops on page 49





STEPHEN PROCTOR is an internationally recognized furniture designer, maker, educator, and lecturer. He earned an MA in furniture design from the Royal College of Art in London. From 1975 to 1988, Stephen worked with the Wendell Castle School, becoming dean in 1981. He later taught at Rochester Institute of Technology and has lectured throughout North America. His furniture has been exhibited in London, Tokyo, Basel, New York, Chicago, and Washington and featured in *Fine Woodworking*, *Vogue*, *The Times*, and *American Craft*. His work also appears in *The Difference Makers*, published by Lost Art Press.



Workshops on page 68, 73, 90, 123



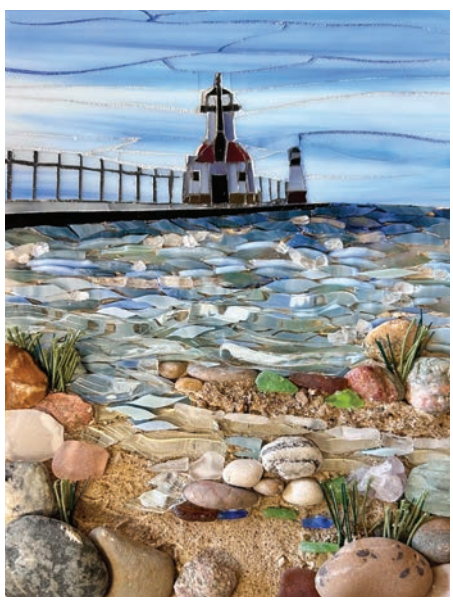
TIM PURO began restoring and refinishing furniture in Bloomington, Indiana, in 2002. He studied finishing, repair, and restoration at the National Wood Finishing Institute and completed furniture conservation courses through the Smithsonian Institution's Museum Conservation Institute. Tim has assisted with or taught finishing and furniture restoration classes at MASW since 2004. After selling his restoration shop in 2019, Tim became a sales representative for Mohawk Finishing Products. A self-described "shellac-a-holic," he encourages woodworkers to explore different finishes.
Workshops on page 44, 66, 98, 120, 125



SCOTT REGAL is the head pitmaster of BBQ Maestros, a seasoned competition team guided by the motto, "Technique first, flavor always." What began as backyard family cooking developed into a competitive system combining time-tested, low-and-slow smoking with modern, data-driven precision. BBQ Maestros competes across major circuit divisions, including chicken, ribs, pork, brisket, and other proteins and cooking styles. The team consistently earns high marks for mahogany bark, defined smoke rings, understated rubs, careful preparation, steady fire management, and precise execution.
Workshops on page 89, 149



LAURA RENDLEN is a mosaic artist whose representational work creates environments that capture the essence of place. Through vivid color and subtle expression, she conveys natural elements such as wind, light, and movement. Laura earned a BFA in Sculpture from the Kansas City Art Institute and worked as a scenic painter for 25 years. She teaches contemporary mosaic workshops nationally and internationally. Her work has appeared in several books, blogs, and magazines, including *Mosaic Fine Art Portraits* and *Mosaic Art NOW*. She has been selected six times for the Mosaic Arts International exhibitions and received the MAI Jurors' Choice Award in 2012.
Workshops on page 89, 93





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 52, 54, 102, 104, 106, 133



DON RIZZIE has been creating marquetry pieces for over 20 years. His exceptional skill earned him Honorable Mentions in two categories at the 2013 Veneer Tech Craftsman Challenge. He has also been awarded the title Master Artisan in the art of marquetry by the Pennsylvania Guild of Craftsmen. Notably, two of his pieces are featured in the *One Love Mural*, an international collaboration of 84 artists creating a quilt-like mural made of individual marquetry panels housed at the Dell Children's Medical Center in Austin, Texas.



Workshops on page 74

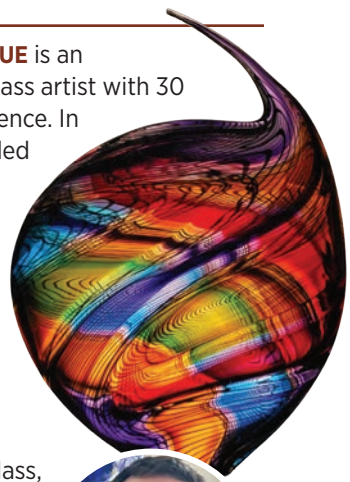
SERI ROBINSON creates art through spalting—the coloration of wood caused by fungi. They are a professor of wood anatomy at Oregon State University and the lead researcher in the development of wood spalting. Blurring the lines between science and art, they are also an avid woodturner and sculptor. They 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.

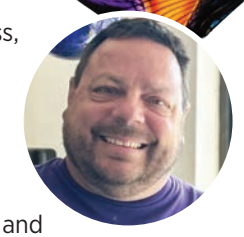




Workshops on page 93

PAULL RODRIGUE is an international glass artist with 30 years of experience. In 2005, he founded Rodrigue Glass, where he continues to create work known for dazzling color, movement, and light. Inspired by the endless possibilities of glass, Paull uses Italian-style techniques to overlap primary colors, forming cross-sections of eclipsing windows and refracted light. He refers to these unexpected visual effects as "elements of surprise." Paull also designs and builds glass working equipment and enjoys sharing the craft with his family, including his young daughter, who is already learning glassblowing in the studio.





Workshops on page 144, 145

DARYL ROSENBLATT is an architect with 60 years of model-building experience, including work featured in several films. He began building models at age eight and later completed more than 15 architectural

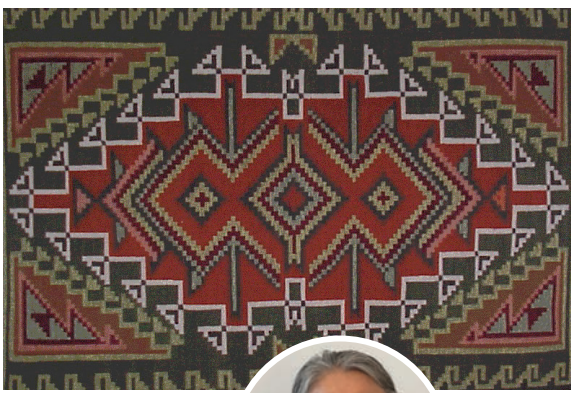


Just received the latest version of the "Fun at Marc's place" catalog. Each year they get better. I started taking classes at MASW in 2011 because of you. Your comment about the family of woodworkers and teachers pointed out how much we enjoy being around one another and how much we hurt at the losses from the group. Thanks again for pulling together such good teachers to teach interesting and challenging woodworking. –Craig Miller (NC)



models for clients before retiring. A MASW student for over 15 years, Daryl has had several projects featured in *Fine Woodworking*. His increasingly complex ship models include the *Bluenose II*, *USS Constellation*, *USS Enterprise*, and *Cutty Sark*, which required 800 hours. His 45-inch, 1:87-scale model of *HMS Victory* took 1,200 hours to complete. He is also an enthusiastic designer of specialized woodworking jigs.

Workshops on page 109, 112





MARILOU SCHULTZ, of the Tábaahá clan and born of the Tsi'naajinii clan, is a Navajo textile artist specializing in wedge weaves and digital computer chip designs. Using handspun Navajo-Churro wool, indigo, and specialized dyeing techniques, she creates variegated yarns and contemporary designs rooted in her traditional upbringing. Marilou's work has been exhibited throughout the United States and internationally, including the *Woven Histories* exhibition and an exhibition in Munich, Germany. She used to participate in the Heard Museum Indian Market and Santa Fe Indian Market. Marilou recently retired from teaching which allows her to devote more time to weaving.

Workshops on page 72





JENNIFER SHIRLEY has worked with wood for more than 30 years and has been woodturning for 26 years. Her work has appeared in national exhibitions and in local, national, and international publications and is held in numerous private collections. Jennifer frequently demonstrates at regional and national woodturning guilds and symposiums and teaches at craft schools throughout the country. Her turned pieces often incorporate materials such as copper, silver, and paper. Through teaching, Jennifer enjoys sharing her knowledge and encouraging others to discover their own creative energy through making.

Workshops on page 52, 78, 103, 115



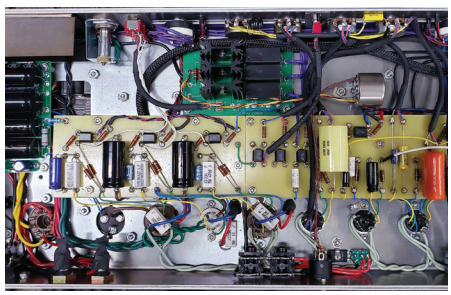
WESTON SHIRLEY is a woodworker, maker, and beekeeper from Northeast Indiana. He enjoys building things in his shop, from woodworking projects to CNC work and, of course, equipment for his own beehives. After getting into beekeeping, he quickly discovered that building hive equipment is almost as satisfying as keeping the bees themselves. Weston enjoys figuring out how things work and sharing what he's learned with other people.

Workshops on page 54



KEVIN SILVA comes from a family of electronics pioneers and learned to solder at age seven. After repairing vacuum-tube televisions as a teenager, he established his own business in 1990, specializing in vacuum-tube musical equipment. Kevin has built more than 300 tube amplifiers and repaired over 28,000, working with musicians including Aerosmith, Pink Floyd, John Mellencamp, and Alan Jackson. He holds patents for a wireless water-detection system and a table guitar amplifier. Also an accomplished musician, Kevin has played for more than 48 years, toured for nearly 15 years, and recorded four albums of original music.

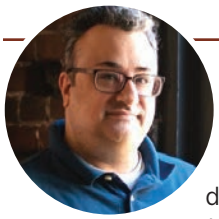
Workshops on page 72



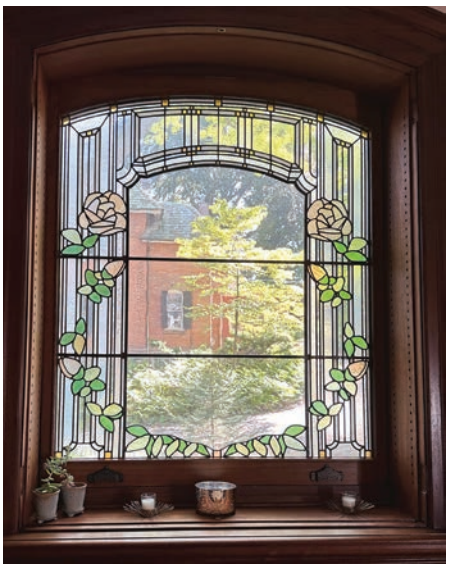
DAVID SMITH, president of Fresh Air Finishers, has finished wood professionally for 30 years. His specialties include on-site executive office touch-ups and refinishing, historic interior woodwork restoration, and custom finishes for artists, designers, architects, and fixture manufacturers. David has traveled nationwide to resolve complex wood-finishing problems and has taught color theory, spot repair, distressed finishes, water-based coatings, and other techniques to industry professionals. He has served as a visiting instructor for the National Institute of Wood Finishing, the Association of Woodworking & Furnishings Suppliers, and the International Woodworking Fair.



Workshops on page 87, 151



MATTHEW SMITH founded Unified Vision Studios in 2013, reflecting his deep reverence for early 20th-century craftsmanship while continually evolving through an expanding range of influences. A Professional Member of the SGAA since 2023, Matthew balances a commitment to historical authenticity with a clear, contemporary voice.
Workshops on page 123



RYAN SMITH is a veteran framing carpenter with more than 25 years of experience and hundreds of custom homes to his credit. Specializing in roof cutting and stacking, he developed a system for precutting complete roof systems before the walls are built. Ryan's techniques have been featured in *Fine Homebuilding*, at JLC Live, and in courses produced with M.T. Copeland.





He teaches framers worldwide through classes, trade shows, and social media. Through Roof Cutters Inc. in western New York, Ryan produces and ships hand-cut roof packages to framing crews across the country.
Workshops on page 97, 141

JOHN SNOW is a native Virginian and U.S. Navy veteran who devoted his career to serving others as a physician assistant for the federal government and later as a deputy sheriff. After retiring, he pursued his lifelong passion for woodworking, completing more than thirty classes at MASW and earning his Master Woodworker designation in 2022. He now enjoys building furniture in his home shop, volunteering at MASW, and supporting veterans' and first responder organizations. Most of all, he treasures time with his four grandchildren and creating pieces especially for them.



Workshops on page 60

RACHAEL SOUTH studied Textiles: Design and Application at London Guildhall University and built an extensive career as a freelance textile product designer and bespoke passementerie designer. She now operates an established upholstery and seat-weaving business, following in the footsteps of her father, Terry South. Her work draws on experience with weavers in Japan, India, Central America, and Europe, combining traditional techniques with contemporary design and sustainable practices. Rachael teaches upholstery qualifications for adults and students ages 16 to 18 at the East London Furniture Institute and serves as the Chair Seating tutor at West Dean College.



Workshops on page 109

MATTHEW SPRINGER has more than 35 years of experience in the hard-surface repair and refinishing industry. After working extensively with traditional coatings containing high levels of volatile organic compounds and hazardous air pollutants, he began searching for a cleaner, stronger, and faster alternative. His research and industry experience led him to establish Clean Armor, a company focused on reducing hazardous substances in the coatings industry. Clean Armor's products can be used on a broad range of surfaces in commercial, architectural, and specialized applications, providing a safer alternative to many traditional finishing products.



Workshops on page 102

FRANK STRAZZA has built furniture professionally for nearly 30 years, specializing in carving, inlay, marquetry, Windsor chairs, and violin making. He began his apprenticeship at age 17 with craftspeople in Austin, Texas, followed by an extended journeymanship with master craftsman Paul Sellers. Frank's work





has appeared in *Woodworker West*, *Woodwork*, and *Fine Woodworking*. He has earned numerous honors, including Best of Show, People's Choice, and Best Traditional Furniture at the Texas Furniture Makers Show and International Design in Wood exhibition. Frank also helped create furniture for the White House permanent collection and a former president.

Workshops on page 70, 145, 149

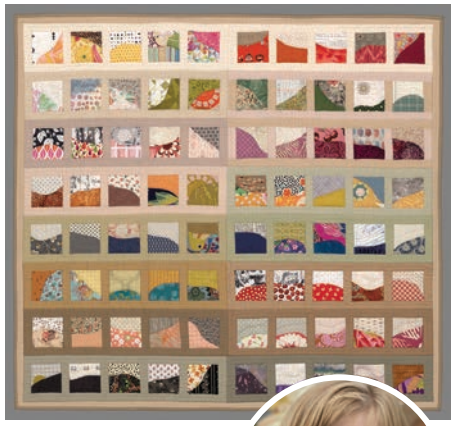




GARY STRIEGLER is president of Striegler and Associates, Inc., specializing in high-end millwork and custom cabinetry. He has published more than 40 articles in both *Fine Homebuilding* and *Journal of Light Construction*, where he serves as a contributing editor. Gary has taught at MASW for more than 20 years. He has also lectured at the International Builders' Show, IWF, AWFS, Remodeling Show, and Kitchen and Bath Show. His expertise is featured in instructional videos for DeWalt, Kreg Tools, Woodmaster Tools, and *Fine Homebuilding*.

Workshops on page 95, 134

I just want you both to know that I had a WONDERFUL time this weekend. Your school is amazing. You both created something special. We are going to make this a tradition and do a yearly sister trip to your school.
–Christina Ortega (CA)





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 75, 78

TIM TIBBETTS is a physicist by training who started working in his dad's workshop as soon as he could lift a hammer. He likens his artistic journey to that of a squirrel, constantly exploring new areas that catch his attention. His earring making started by accident, an offshoot of his interest in dyeing, stabilizing, and embellishing materials for woodturning. All those small, interesting leftover pieces from the lathe cried out to be used. Since then, he has been using a wider variety of materials, casting interesting objects, and using laser and CNC technology to create his earrings.



Workshops on page 47





GEORGE VONDRISKA is a woodworking educator and author. He opened his own woodworking school in 1998, and has written for *American Woodworker, Woodworker's Journal*, *Fine Woodworking*, *The Family Handyman*, and *WOOD* magazines, He co-authored the book *CNC Essentials* and wrote two additional books about working with live edge slabs and epoxy. He has taught woodworking in Africa through the U.S. Peace Corps and provided training for Andersen Windows and the Pentagon. Working with the Woodworkers Guild of America, George has produced more than 120 instructional DVDs and countless educational videos.

Workshops on page 48, 50, 126, 130





GEORGE R WALKER is an avid woodworker and writer focusing on design. He's written over seventy magazine articles on furniture design and co-written a series of books with Lost Art Press that explore our design tradition for a new generation of woodworkers. His book *By Hand & Eye* is a classic and a go-to design guide for makers across a wide range of crafts: furniture makers, carpenters, quilters, potters, and even knife makers.

Workshops on page 121, 144



ELIZABETH WEBER is a woodturning instructor who lives in Seattle, Washington. Her skills range from natural finishes and simple forms to highly carved and painted forms that emulate natural motifs. She was awarded the American Association of Woodturners' 2023 Professional Outreach Program Artist Showcase and was featured on the cover and in a profile article in the February 2024 issue of their magazine, *American Woodturner*. She travels internationally, teaching woodturning at craft schools, symposiums, and woodturning clubs.

Workshops on page 65, 67



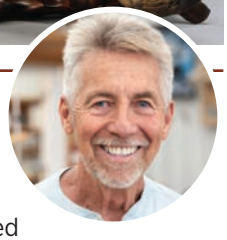


DEREK WEIDMAN is a Pennsylvania artist and woodturner known for pushing the boundaries of multi-axis turning. Inspired by his father, a bird carver, Derek chose to pursue art after initially studying philosophy in college. He approaches the lathe as a sculptor, combining multi-axis techniques with elements of traditional German ring turning. Through arcing and circular cuts, Derek has developed a distinctive visual language for creating expressive wildlife sculptures. He views the lathe as an unusual camera, transforming each subject that passes through its "lens" into part of his imaginative circular zoo.



Workshops on page 116, 118





CHRISTOPHER WHITE is a Colorado woodcarver who transforms weathered West Texas juniper and mesquite into expressive sculptures inspired by scripture and his Christian faith. His background includes wildlife biology studies at Texas Tech University and five years studying human anatomy at the National Institute of Fine Arts. Chris's signature blend of realism and stylized form has earned top national and international honors, including Best of Show at the 1994 International Woodcarvers Congress and Best in World at the Ward World Championship in 2006 and 2009. He authored *Expressions in Wood* and *Parables: Wood Sculptures* and is featured in *The Difference Makers*.

Workshops on page 113



KIMBERLY WINKLE is a furniture maker and professor whose work explores the balance of form, color, and surface pattern. She has exhibited nationally and internationally at events including SOFA Chicago, Wanted Design NYC, and the Architectural Digest Home Show. Her work has appeared in *Fine Woodworking*, *American Woodturner*, and several other publications and books. Kimberly has received numerous artist residencies, the 2011 Tennessee Individual Artist Award, and the 2014 John D. Mineck Furniture Fellowship. A three-time USA Artist Award nominee, she serves as professor and director of the School of Art, Craft & Design at Tennessee Technological University.



Workshops on page 108



KATHY WISE is an accomplished animal sculptor and intarsia artist whose designs have been sold worldwide. She has created more than 1,000 animal sculptures for major giftware companies and offers over 950 intarsia patterns. Since 2004, Kathy's work has appeared in more than 60 issues of *Scroll Saw Woodworking & Crafts* and over 10 woodworking pattern books. She earned five first-place Intarsia awards and a People's Choice Award at the Design in Wood show. Kathy has authored four intarsia books and is a featured artist in *The Difference Makers*, published by Lost Art Press.



Workshops on page 137



ANDI WOLFE is an evolutionary biologist and artist whose work reflects a lifelong fascination with plant diversity and the natural world. Following her retirement in 2022, she began focusing on sculptural forms that combine wood and glass. Drawing from her background in botany, Andi incorporates biological motifs and organic shapes into her work. Her glass experience includes glassblowing, kiln-formed glass, casting, and flameworking. Through experimentation with these materials and techniques, she creates pieces that unite scientific observation with artistic expression, highlighting the intricate patterns and structures found in nature.

Workshops on page 77







DAVID WRIGHT has been a professional furniture maker since 1986, specializing in high-end traditional Windsor chairs. He worked for more than 20 years in Berea, Kentucky, before relocating to Maine, where he also provides woodturning services for a restoration company. David's work has been featured in *Fine Woodworking*, *Home Furniture*, *Woodwork*, and *American Woodturner*. His chairs are held in private collections and have appeared in gallery exhibitions nationwide. For more than 35 years, he has taught Windsor chair making, provided private instruction, and led a college furniture design program.
Workshops on page 113, 135



CHRISTIAN XANDERSMITH is a St. Louis woodworker and educator who serves as an instructional shop technician at Washington University's Sam Fox School of Design and Visual Arts. He teaches a broad range of woodworking skills and helps undergraduate and graduate students fabricate their original designs, including master's thesis projects. Christian has also taught through MADE Makerspace and other craft organizations. Outside his full-time position, he instructs more than 200 students annually, ranging from kindergarteners to senior adults. His experience allows him to help students turn even their most ambitious ideas into finished projects.
Workshops on page 100, 102





ALEX YERKS is a woodcarver and international craft instructor based in Stillwater, Minnesota. For nearly 15 years, he has specialized in creating functional wooden cups and utensils using locally sourced materials and traditional hand techniques, a practice he calls American Sloyd. Since 2016, Alex has traveled throughout the United States, United Kingdom, Australia, and New Zealand to teach, document traditional crafts, study tools and techniques, and connect with other makers. His work promotes sustainable craftsmanship and challenges throwaway culture. Alex also helps organize the Milan Spoon Gathering in Minnesota, recognized as the world's oldest spoon-carving festival.
Workshops on page 55, 57



NANCY ZINNI has been quilting for more than thirty years. She has explored many different styles and types of quilting, piecing, and appliqué. For many years, she was the chief pattern designer and kit maker for her local children's charity group, Quilters United. She specializes in easy-to-understand patterns that are fast and fun to make. Nancy also enjoys embroidery, papermaking, and glass working. She lives with her husband and Chihuahua in Greenwood, Indiana.
Workshops on page 95





DENNIS ZONGKER has dedicated his career to woodworking since 1984 and is co-owner of Zongkers Custom Woods, Inc., in Omaha, Nebraska. He specializes in custom furniture, intricate carving, marquetry, and box making. Dennis has written step-by-step articles for *Woodcarving*, *Furniture & Cabinetmaking*, and *Woodcarving Illustrated*. His first book, *Wooden Boxes*, was published by Taunton Press in 2013 and features his original designs and techniques. His craftsmanship has earned numerous national awards, and he teaches carving, marquetry, box making, and other woodworking skills to both beginning and experienced craftspeople.
Workshops on page 147



2027 WORKSHOPS

JOINERY WITH MARC ADAMS

March 30–April 3 (Tues to Sat)
June 7–11
October 25–29
$1150 tuition, $75 material fee

Class Size: 20 people

Qualifies for: M Joinery





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 miters, scarf and hip joints, decorative joints, and the joinery system used for carcass construction in cabinetmaking. You will be given a daily challenge—and Marc knows that you will succeed. This is the most popular class offered at the school, so make sure to sign up early.

KEY POINTS:

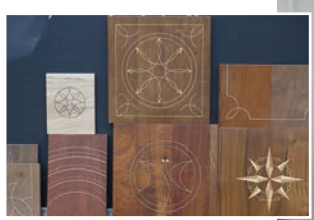
- **Understand wood as a material**
- **Sharpening**
- **The layout processes**
- **Joint selection**
- **Correct cutting techniques for precise fitting joints**
- **Adhesive selection**
- **Five levels of repair**

DECORATIVE DETAILS WITH STEVE LATTA

March 30–April 3 (Tues to Sat)
$1150 tuition, $90 material fee

Class Size: 16 people

Qualifies for: M Elective F Details or Inlay T Elective





Veneer work, marquetry, inlay, and related techniques reached an early high point during the Federal period of American furniture. Furniture makers adorned their work with bright veneers, geometric forms, classical motifs, and pictorial elements, many of which continue to influence contemporary furniture design. During this workshop, Steve will demonstrate a wide variety of techniques that students can incorporate into their furniture to enhance and complement the overall design. Students will learn single, double, and triple line stringing for both traditional and contemporary work. Students will also explore ornamental bandings, fans, bellflowers, line and berry patterns, shells, and paterae. Techniques from both urban and rural schools of inlay will be examined, allowing students to draw from the best of both traditions. Each student will have plenty of time to practice and develop these time-tested techniques.

KEY POINTS:

- **Table legs, boxes, aprons, tabletops – and how to embellish each**
- **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

March 30–April 3 (Tues to Sat)
$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective
F Style or Period

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

March 30–April 3 (Tues to Sat)
October 25–29
$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: M Turning T Elective



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

March 30–April 3 (Tues to Sat)
$1150 tuition, $140 material fee (includes tours)

Class Size: 18 people

Qualifies for: M Design T Design



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**



MAKING A PEKOVICH STYLE TOOL CABINET WITH MICHAEL PEKOVICH

April 5–9

$1150 tuition, $240 material fee payable to Michael which covers hinges, a lock set, and Baltic birch for the case interior and back; cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective
F Fine Cabinetmaking

At just 17 inches wide, this tool cabinet packs in a lot of storage without taking up a lot of wall space. The secret is its deep case combined with a box-style door, which offers a variety of storage options. Dovetails and mortise-and-tenon joinery provide a sturdy foundation and a good lesson in efficient case construction. An angled plane till makes the most of the interior space and puts your hand tools on display. Storage space below the fixed shelf can be outfitted with partitions, drawers, or a combination of both. The class will focus on building the case, installing the plane till, making and hanging the door, and securing it with a half-mortise lock. Further customization of the interior will be left to students to complete in their own shops, though tips for organizing the space will be covered in class.



KEY POINTS:

- **Learn how to cut fast, accurate dovetails**
- **Unlock the secrets to stress-free mortise-and-tenon layout**
- **Combine frame-and-panel construction with a dovetailed box to maximize door storage**
- **Take the fear out of installing a half-mortise lock**
- **Develop working strategies that lead to better work and more fun in the shop**

LEARN TO WELD & BUILD A ROCKET STOVE IN JUST ONE WEEK WITH THE MCFIES

April 5–9

$1150 tuition, $440 material fee payable to Ben

Class Size: 12 people

Qualifies for: M Elective
F Applying Other Materials



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**

HANDS-ON FINISHING WITH MITCH KOHANEK & TIM PURO

April 5–9

October 25–29 with Mitch Kohanek & David Smith

$1150 tuition, $90 material fee

Class Size: 20 people

Qualifies for: M Finishing T Finishing





WOODTURNING SKILLS & CREATIVITY WITH ELI AVISERA

April 5–9

$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Elective

MASW is proud to once again host Eli from Israel for his seventh-year teaching workshops at MASW. This weeklong workshop will be full of learning methods and techniques in turning wood, from the foundation to the highest level. Eli promises that anyone at any level will learn new and better techniques. The week will start with sharpening tools, such as the skew, convex bevel, and all kinds of gouges, including a double bevel. Then, learn how to use these sharp tools in the right, effective and safe way. Eli will demonstrate turning between the centers, turning bowls, platters, boxes, and hollow forms. Additionally, there will be discussions on how to turn in many different grain directions. Eli will discuss design, decoration, texturing, carving, and coloring. There will be lots of hands-on practice with Eli at your side. He encourages students who have taken his class before to sign up again, as he will teach those individuals new and different techniques. This is a true opportunity to spend time with one of the best turners in the world.

KEY POINTS:

- **Learn the correct way to sharpen all kinds of lathe tools**
- **Turning between centers**
- **Faceplate turning, boxes and hollow forms**
- **Inlay and coloring**
- **Hollow forms**
- **Design and finishing**





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, 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**







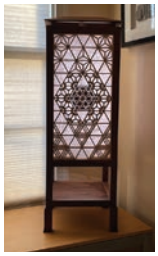
BEDSIDE LAMP WITH TAEHO KWON

April 5–11 (7 day)
$1725 tuition, $375 material fee payable to Taeho

Class Size: 16 people

Qualifies for: M Elective
F Advanced Studies

This workshop introduces students to the use of complex joinery in furniture making. Taeho has long wanted to teach a furniture project that incorporates intricate joinery, and this bedside lamp provides the perfect opportunity. The lamp contains more than 100 parts and nearly 400 joints, including the Kumiko pieces. While those numbers may sound intimidating, Taeho will share tips and techniques for creating and using jigs that allow most of the joints to be cut with power tools. Students will learn how to create contoured shapes, cut compound angles, and construct a variety of complex joints, including three-way miter lap joints, bird's beak joints, miter tenon joints, and more. Taeho has also redesigned the panels in this updated version of the lamp to feature a Kumiko design rather than traditional shoji panels. For students interested in incorporating complex joinery into furniture, this workshop offers an exciting and approachable introduction.



KEY POINTS:

- **Making a waterfall design**
- **Making your own proper glue for paper backing on the grid panel**
- **Applying Hanji (Korean traditional paper) to a grid panel**
- **Making a lot of unique complex joints**
- **LED Lighting**

LASER MARQUETRY WITH MARC ADAMS

April 10 (Sat)
$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 22 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 or Light Burn 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**

THE ELEGANT MITERED BOX: STORAGE FOR ITEMS WE TREASURE WITH MICHAEL PEKOVICH

April 10–11
$575 tuition, $125 material fee payable to Michael

Class Size: 16 people



While we often think of a box as a quick project or a way to use up scraps, a nice box can make a perfect gift and leave a lasting impression. Despite its typically small size, making a box can present a challenge. It is something we handle and come in close contact with, so getting the details right is important. In this class, Michael will cover box-making methods using the table saw, hand planes, or a combination of both, with an emphasis on safe, accurate ways to work. Armed with these techniques, a world of box-making is at your disposal. Over the weekend, students will make a variety of boxes, exploring different building strategies and ways to keep the lid secured without hinges.

KEY POINTS:

- **Use a miter sled at the table saw for fast, accurate work**
- **Put a miter shooting board to use for box-making at the bench**
- **Explore different ways to keep a lid in place and add to the beauty of the box**
- **Learn how to fit a box to its contents**
- **Make the most of wood selection and scale box parts to avoid a clunky look**





MAKE YOUR OWN CREATIVE DANGLY EARRINGS WITH TIM TIBBETTS

April 10–11

$575 tuition, $50 material fee

Class Size: 16 people



Have you seen displays of cool-looking earrings in shops and wondered what goes into making them? Wondered what sort of attractive and unique gifts you can make quickly and inexpensively? Looked at scraps of interesting materials and wanted to make something? Then this is the class for you! Students will learn the basics of earring design, construction, and finishing. Participants will get to experiment with a variety of materials and choose which ones they want to work with. Everyone will complete several sets of "dangly" earrings in multiple designs with multiple types of findings. Students can choose to start from ready-to-go blanks or from pieces that require more prep work, whatever suits their level of interest and ability.

KEY POINTS:

- **Incorporating wood, resin, glass, and various natural materials into earrings**
- **Laying out earring designs to showcase interesting material features**
- **Creating various shapes and features through cutting and sanding**
- **Finishing and polishing your earrings**
- **Adding elegant findings such as ear wires, bails, and jump rings**
- **Sourcing materials and jewelry components**



BUILD & UPHOLSTER A FRENCH MATTRESS OTTOMAN WITH KIM NEWELL

April 10–11

$575 tuition, $40 material fee payable to Kim

Class Size: 10 people

Learn the fundamentals of upholstery through a hands-on project from start to finish. Assemble the frame, upholster your ottoman, sew the cushion, and master the French knotting technique that brings the finishing details together. There is a significant amount of hand stitching, giving students the opportunity to slow down and really learn the craft. Participants will leave with a one-of-a-kind French mattress-style ottoman, handmade by you from the frame up.

KEY POINTS:

- **Basic frame construction and upholstery techniques**
- **Gain hands-on experience with upholstery tools and materials**
- **How to measure and plan your upholstery project**
- **Cutting and sewing a boxed cushion cover, including proper measurements and construction**
- **Using a button machine to create professional fabric-covered buttons**
- **French knotting technique to create the distinctive tailored finish**



TURNING & CARVING IDENTICAL MULTI-AXIS SPOONS WITH ELI AVISERA

April 11 (Sun)

$275 tuition,
$20 material fee

Class Size: 16 people

This class will be a great opportunity to spend a Sunday learning the craft of woodturning with one of the best woodturners in the world. Eli will introduce students to multi-axis turning, and will cover off center turning, accurate duplication, the importance of form and spindle work. Students will create identical wooden spoons which will also include a little surface decoration with simple wood carving techniques.

KEY POINTS:

- **Learn the correct way to use woodturning tools for multi-axis**
- **Sharpening tools**
- **Make a pair of wood carving spoons**
- **Design and finishing**
- **Learn the importance of form**



THE ART & CRAFT OF CABINETMAKING WITH GEORGE VONDRISKA



DATE: April 12–16

$1150 tuition, $345 material fee

Class Size: 16 people

Qualifies for: M Elective F Fine Cabinetmaking

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**
- **Planning your work and working your plan**
- **Squaring and dimensioning solid lumber**
- **Drawer box construction**
- **Installing drawer slides**
- **Face frame-style hinges**
- **Flat panel door**

CARVING FOR FURNITURE MAKERS WITH MARY MAY



April 12–16

$1150 tuition, $60 material fee

Class Size: 16 people

Qualifies for: M Carving F Details or Inlay T Carved or Laminated

Join professional woodcarver Mary May to learn all about carving details seen ornamenting antique furniture. This beginner carving class will start with the basics of tool sharpening, safe clamping techniques, how to use traditional long-handled carving gouges, and how to work in the correct grain direction. Mary will then walk students through several projects, such as carving a flower in relief, carving a traditional acanthus leaf, carving a Queen Anne fan, and carving a classic scallop shell.



KEY POINTS:

- **Tool sharpening**
- **Tool safety**
- **Basic carving techniques**
- **Floral and acanthus leaf carving**
- **Queen Anne fan**
- **Scallop shell**

MAKE A GREENE & GREENE BLACKER HOUSE CHAIR WITH TAEHO KWON

April 12–23 (two weeks)

$2300 tuition, a cut list will be emailed so you can BYOW

Class Size: 14 people

Qualifies for: M Chair Making F Style or Period



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 chairmaking, making it an ideal choice for anyone looking to enhance their skills in this craft while adding a remarkable piece to their collection. Students will have the option to take the one-day weekend workshop on making the fixtures for this chair, which will allow you to make many more in the future.



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 chairmaking**
- **Oil finishing with potassium dichromate**



SEGMENTED HERRINGBONE: CUT, GLUE, CUT, GLUE, CUT, GLUE, TURN WITH ELI POLITE

April 12–16

$1150 tuition, $160 material fee payable to Eli

Class Size: 16 people

Qualifies for: M Turning F Details or Inlay T Carved or Laminated

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**

VIKING AGE CHEST LOCK WITH TOM LATANÉ

April 12–16

$1150 tuition, $35 material fee

Class Size: 8 people

Qualifies for: M Elective F Applying Other Materials

Students will forge a two-hasp chest lock inspired by the Mästermyr tool chest, unearthed in a farm field in Gotland, Sweden. In this type of lock, the key passes over the defensive wards and raises both parts of a split spring to release the bolt from the staples on the lid's hasps. Students will discuss interpretations of the original lock's remnants and variations found in other locks of the period. Students may modify the design within the limits of the materials provided, with an emphasis on period-appropriate technology. By forging steel as though it were wrought iron, students will work closer to original practices and produce convincing replicas. Anyone who wishes to try salvaged wrought iron is encouraged to bring some.



Students will lay out the lock parts on a hammered steel plate, leaving the center thicker for mortises and the edges thinner for punched holes. Punching holes and mortises will be demonstrated, though students may use modern drills to save time. They will form the bow of the key by doubling the material back on itself and forge-welding the ends. Working in pairs, students will learn to double-strike with a sledgehammer to draw out the spring steel and the lock's long bolt, which has a wide, flat center section.

Only the most experienced students are likely to finish the lock in five days. Those who want more time may sign up for the Gothic Key class the following weekend and continue working on it.

KEY POINTS:

- **Understanding the principle of the Viking Age hasp lock with double spring retainer for the bolt**
- **Understanding the approach to working wrought iron**
- **Making a piece of hammered steel lie flat**
- **Creating wards and fitting a key to them**
- **Forming mortise-and-tenon joints in steel**
- **Working spring steel**





BUILD A TIFFANY STYLE LANDSCAPE WINDOW WITH JOHN HAMM

April 12–16

$1150 tuition, $200 material fee, students will get to keep the hand tools used during the week

Class Size: 14 people

Qualifies for: M Elective
F Advanced Studies

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, windows, 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**

MAKING THE TEMPLATES FOR THE BLACKER HOUSE CHAIR WITH TAEHO KWON



April 17 (Sat)

$275 tuition, $250 material fee payable to Taeho

Class Size: 16 people

This one-day workshop on crafting templates for the Blacker House Chair is designed for those looking to reproduce the chair or build an entire dining set. Taeho introduced this course in response to requests from former students who wanted to learn the jig-making process to facilitate future builds. Because creating the full suite of jigs typically takes a week, Taeho has developed a one-day template-making class that allows students to create their own set of jigs efficiently.



KEY POINTS:

- **Making a complete set of templates**
- **Making two finished jigs that are difficult to make even with templates**

BUILD AN ADIRONDACK CHAIR IN ONE DAY & GO HOME WITH TEMPLATES TO MAKE MANY MORE WITH GEORGE VONDRISKA



April 17 (Sat)

$275 tuition, $140 material fee

Class Size: 16 people

Adirondack chairs are the most ubiquitous pieces of backyard furniture. But the very curves that make them comfortable also make them challenging to build. Templates help a lot, simplifying the process of creating the shapes and assembling this chair. In addition to building your own Adirondack chair, students will learn to do pattern cutting on a bandsaw and flush trimming with a router to create repeatable shapes. And participants leave with an assembled chair.

KEY POINTS:

- **Use and leave with a full set of chair templates**
- **Working with templates for repeatable results**
- **Tricks for making long-lasting outdoor projects**
- **Outdoor-friendly adhesives and fasteners**
- **Build an extremely comfortable chair**



GOTHIC-STYLE KEY WITH TOM LATANÉ

April 17–18
$575 tuition, $15 material fee

Class Size: 8 people



Students will forge and file a Gothic-style key based on one of several styles that will be introduced. The forging of the key from a single piece of steel will leave no section of the bar in its original shape. The bit (that part which contacts the bolt inside the lock) will be made thinner and wider than the parent stock. The stem will be pinched down and rounded. The bow (the part a person grasps to insert and turn the key) will be flattened, spread thinner, and pierced. The scale will be cleaned from the key and the piece filed to finish. The option of making the key serve as a bottle opener will be discussed.



KEY POINTS:

- **Shouldering over the edge of the anvil**
- **Using a set hammer for more precise work**
- **Piercing with a punch and with a drill**
- **Creating a design with a jeweler's saw and files**
- **Imparting the look of age**
- **Developing a finish that feels good in the hand**

INTRODUCTION TO STAIR BUILDING: CRAFTING STEPS THAT ELEVATE WITH PATRICK MOORE

April 17–18
$575 tuition, $50 material fee

Class Size: 16 people





This immersive two-day workshop offers beginners and seasoned carpenters alike a journey into the art and science of stair building. Whether participants envision a new set of exterior stairs for a home, a garden pathway, or a striking focal point in a commercial project, the course will equip them with the essential knowledge and hands-on experience to bring their vision to life. Stair building is a skill that blends precision, creativity, and technical know-how. In this workshop, participants will learn the fundamentals of designing and constructing stairs that are safe and functional. Over the course of two days, they will gain confidence in their ability to create stairs that meet building codes, enhance spaces, and withstand the test of time. Participants will construct a scaled model of a basic exterior straight staircase with open stringers and a balustrade that is fully compliant with the International Residential Code (IRC). This hands-on project will solidify their understanding of stair-building principles while allowing them to apply what they have learned in a practical and meaningful way.

KEY POINTS:

- **Understand the essential components of stair design and construction**
- **Learn how to calculate unit rise, unit run, and stair angles with accuracy**
- **Hands-on experience in cutting and assembling stair stringers and treads**
- **Construct a scaled model of an exterior straight staircase with open stringers and a balustrade**
- **Step-by-step guidance on meeting building codes and safety standards**
- **Tips and tricks for installing handrails, newels, and balusters**
- **Gain confidence in material selection and tool use**
- **Perfect for DIY enthusiasts and professionals looking to expand their skills**



DECORATIVE TURNED BOXES WITH UV RESIN LIDS WITH JENNIFER SHIRLEY

April 17–18

$575 tuition, $70 material fee payable to Jennifer

Class Size: 16 people

If you like making wood-turned boxes, you'll love adding a really fun and easy element to your projects. Jennifer will introduce students to UV resin and a variety of ways they can use it to make unique and interesting elements. Participants will make several lidded boxes over the weekend and add unique touches to the UV resin lids. Dried flowers, a pretty shell, a coin, a small photo, the list is endless. Lids can all be embedded in UV resin. Bring whatever students can think of to put inside the resin. It must be under 1/4" thick. Experience at the lathe and knowing how to turn and sharpen your own tools will be very helpful in this fast-paced weekend class.

KEY POINTS:

- **How to make fitted lid turned boxes**
- **Design considerations with box making**
- **Which tool to use for each process**
- **How to sand for a beautiful finish**
- **Introduction to UV resin**
- **Embedding objects**
- **How to avoid bubbles in UV resin**
- **Adding color and layers to UV resin**





MAKE AN ACOUSTIC GUITAR WITH JOHN RESSLER

April 17–23 (7 day)

$1725 tuition, $750 material fee payable to John

Class Size: 13 people

Qualifies for: (M) Elective (F) Advanced Studies

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**

BASIC WOODWORKING WITH MARC ADAMS

April 19–23
October 11–15
$1150 tuition, $125 material fee

Class Size: 16 people

Qualifies for: M Elective



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**

WOODTURNING WITH JIMMY CLEWES

April 19–23
October 11–15
$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Elective





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**

BUILDING A RECIPROCAL (MANDALA) ROOF USING STEREOTOMY WITH PATRICK MOORE



April 19–23

$1150 tuition, $100 material fee

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies

This intensive five-day workshop brings geometry, timbercraft, and a little structural magic together. In this hands-on course, each participant will design, draw, and build a fully realized, scaled reciprocal (Mandala) roof model. Using practical stereotomy, participants will solve the entire layout on paper, drawing a scaled plan that dictates every rafter length, angle, and bearing. Students will then translate that drawing into accurate cutting, joinery, and assembly. Over the course of the week, each participant will construct a completed scaled model featuring reciprocal rafters, hips, jack rafters, and a cupola. By the end of the fifth day, participants will have a finished model, the drawings and templates to repeat the work, and the confidence to scale the idea up. Prerequisites: 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**
- **Drawing a scaled plan to determine rafter lengths, bearing faces, and angles**
- **Step-by-step layout methods that remove guesswork by using the drawing as your working jig**
- **Precise joinery techniques so each rafter seats cleanly on the previous one**
- **How to interpret and adapt a scaled model's geometry for full-size construction**
- **Each participant builds and takes home their own model**

BUILD YOUR OWN BEEHIVE: FROM LUMBER TO LANGSTROTH WITH WESTON SHIRLEY



April 24–25

$575 tuition, $125 material fee

Class Size: 14 people

In this hands-on weekend class, students will turn a pile of lumber into a complete two-box, 10-frame Langstroth hive by building everything from scratch, except the foundation. Students will mill and prepare the lumber, build deep and medium hive bodies, and cut box joints using a dado stack and indexing jig. Participants will also make the bottom board, inner and outer covers, and all 20 wooden frames. Along the way, students will practice accurate measuring, repeatable setups, fitting and tuning joints, glue-ups, and keeping everything square. These skills are useful for hive boxes and woodworking projects in general. Experienced beekeepers are not required. The class welcomes woodworkers curious about beekeeping, beekeepers who want to build their own equipment, and anyone who thinks making a home for 50,000 bees sounds like a fun weekend. Students will leave with a complete two-box hive, including 20 wooden frames and foundation. They will be responsible for painting or staining the equipment at home before putting it to work in an apiary.

KEY POINTS:

- **Build a complete two-box, 10-frame Langstroth hive**
- **Learn to mill and prepare lumber for hive equipment**
- **Cut simple box joints using a dado stack and indexing jig**
- **Learn accurate measuring, setup, and assembly techniques**
- **Build 20 wooden frames from scratch**
- **Build the bottom board, inner cover, and outer cover**

HARDENED OIL HAND RUBBED FINISHES FOR MUSICAL INSTRUMENTS WITH JOHN RESSLER

April 24–25

$575 tuition, $50 material fee payable to John

Class Size: 16 people

Finishing a musical instrument can be intimidating and expensive. Hardened oil finishes (such as Rubio Monocoat) provide a durable finish that is easy to apply and easy to repair. The result is a beautiful satin luster that brings out the wood grain and highlights the natural patina of the wood. John will guide students through the surface preparation process (the key to any successful finish) and a tried-and-true method for applying the finish. Although this class focuses on musical instruments, it can apply to any wood project.



KEY POINTS:

- **Surface preparation for finish**
- **Mixing the finish**
- **Applying and working in the finish**
- **Buffing out the finish**
- **Reassembly of the instrument**

COMBINING WOODTURNING WITH PEWTER FOR EXQUISITE RESULTS WITH JIMMY CLEWES

April 24–25

$575 tuition, $130 material fee

Class Size: 16 people





This class is for woodturners who enjoy incorporating other materials into their work. Students will learn to cast, turn, and decorate pewter, adding an elegant touch they may not have seen or tried before. Jimmy will cover safe methods for heating and casting pewter, along with techniques for turning this very soft, 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**

SCANDINAVIAN SPOON CARVING WITH ALEX YERKS

April 24–25

$575 tuition, $45 material fee

Class Size: 12 people



From tree trunk to table, this workshop explores the folk tradition of carving wooden spoons, one of the first tools people use. Students will follow the traditions of green woodworking and slöjd, beginning with a freshly cut tree trunk that still has its bark and moisture. Using an axe and tried-and-true techniques, they will shape blocks of wood into spoon blanks. Alex will teach students knife grips and how to use curved hollowing tools to carve sculpted shapes safely and efficiently. Students will also learn to read the grain as they design spoons that are both durable and beautiful. This two-day workshop includes hands-on demonstrations covering sharpening, spoon design and layout, wood selection, where to harvest wood, and how to finish a spoon. Students will leave with greater confidence using an axe and knife and carving spoons of their own. Beginners and advanced carvers are welcome.

KEY POINTS:

- **Learning about harvesting fresh wood**
- **Problem solving living wood**
- **Design theory**
- **Grain orientation**
- **Swiftly rough shaping with an axe**
- **Hollowing with hooks and gouges**
- **A system of different knife grips for safe and efficient carving**
- **Drying & finishing - traditional vs modern methods**
- **Sharpening and tool maintenance**



BUILD A PORTABLE SHOP CART WITH JERRY C. FORSHEE

April 24–25

$575 tuition, $160 material fee payable to Jerry C.

Class Size: 16 people

Do you sometimes struggle in the shop to keep project parts organized as you move from process to process and machine to machine? This class will give students the opportunity to build to completion a portable shop cart that is perfect for keeping project parts organized, protected, and portable. Students will have several options for customizing the cart to fit their particular needs and preferences. Jerry C. will cover numerous woodworking skills and operations. MASW staff will provide safety instructions as each task is initiated, which will enable everyone to safely perform each task with confidence. This class is a great opportunity to make an accessory for your shop that will aid both organization and productivity, improving shop efficiency, all while having a fun weekend of hands-on woodworking at MASW.



KEY POINTS:

- **Construct a portable stock cart for your shop**
- **Choose among several options to customize your cart**
- **Learn best shop practices for the safe use of shop machines**
- **Gain practical experience using power tools**
- **Leave for home with a completed project you'll use and treasure for years**
- **Learn about "Jerry C.'s 25 Golden Rules of Woodworking"**

SILVER CLAY & DICHROIC GLASS PENDANTS WITH LORETTA HACKMAN



April 24–25

$575 tuition, $150 material fee payable to Loretta

Class Size: 12 people

This class is a fun and friendly two-day introduction to silver metal clay. Art Clay Silver is a highly finessed metal clay product created from just three simple ingredients: finely powdered fine silver particles, a plant-based binder, and water. Students will use very simple tools to create a beautiful silver, stone, and glass pendant. On day one, students will capture a glass cabochon in a coil of silver clay and design the pendant around it. They will then slab-form, texture, and cut the wet metal clay. After drying, the clay will be detailed using files, small rotary tools with diamond bits, and hand-texturing techniques. Students will carefully finish their pieces in the dry-clay/greenware stage. The pieces will be fired overnight in a small kiln to burn off the binder and sinter the silver particles, fusing them into a cohesive piece of art-formed metal (no longer clay). On day two, students will create a small silver accent to dangle below the pendant, or they may choose to create small earrings. These smaller elements will be torch-fired. Finally, students will apply patina and learn excellent metal-finishing techniques to make their fine silver jewelry pieces pop!

KEY POINTS:

- **Learn to use Art Clay Silver (fine silver metal clay)**
- **Include a beautiful glass cabochon and fire-ready stones in fine silver clay**
- **Tools and techniques to create a not-so-basic pendant**
- **Understand safety protocols and guidelines for kiln-firing and torch-firing**
- **Create unique textures and details by hand**



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

April 26–30

$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Carving F Advanced Studies T Carved or Laminated



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.

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**

KUKSAS: WOODEN SCANDINAVIAN DRINKING VESSELS WITH ALEX YERKS

April 26–30

$1150 tuition, $80 material fee

Class Size: 14 people

Qualifies for: M Elective F Style or Period T Carved or Laminated



There is something classic about a kuksa. This carved wooden cup from the Nordic region of Europe can hold morning coffee, an evening drink, or any beverage in between. For the past fifteen years, Alex has developed his own designs for these ancient drinking vessels and encouraged their use in daily life. He enjoys working with hand tools in the old tradition, filling the room with the clatter of axe work and the sound of sharp gouges scooping smooth, thick curls of wood. This class welcomes beginners who want to learn to carve with hand tools. Alex will help students build confidence with an axe as they practice cutting smooth curves, developing an eye for form, and working efficiently. Advanced carvers will discover new techniques and approaches to carving. Over the week, students will learn several ways to hollow a kuksa using gouges, hooks, and adzes. Once the rough work is complete, students will use a variety of knife grips and safe body mechanics to shape their cups. They will also learn about wood grain and orientation, practice sharpening, discuss tool maintenance, and explore drying and finishing techniques. Kuksas can be challenging to carve, but Alex's approach will help make the process easier to understand. The workshop offers a chance to work in an old-world tradition, transforming a tree trunk into a cup for the table.



KEY POINTS:

- **Learning about harvesting fresh wood**
- **Problem solving living wood**
- **Design theory**
- **Grain orientation**
- **Swiftly rough shaping with an axe**
- **Hollowing with rare European, and experimental gouges**
- **A system of different knife grips for safe and efficient carving**
- **Drying & finishing - traditional vs modern methods**
- **Sharpening and tool maintenance**



MAKE A GREENE & GREENE DOCUMENT BOX WITH DOUG DALE

April 26–30

$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective F Style or Period

Charles and Henry Greene as architects and designers set a standard of excellence in their interpretation of the arts and crafts style. Their blending of arts and crafts with an oriental design created a unique and distinctive style. In this workshop, students will build a document box that showcases the distinctive details of the Greene & Greene style. The project features proud box joints with gently rounded ends, breadboard ends with ebony splines, domed square pegs that highlight the joinery, and fine decorative inlay. Along the way, students will learn the principles of box making, techniques for creating proud joinery and inlay, and strategies for installing hardware. Best of all, the skills learned through this small project can be applied to furniture and other projects in the Greene & Greene style. The finished box will be a special piece that family and friends will be eager to receive.



KEY POINTS:

- **History & impact of the Greene & Greene style**
- **Inlay techniques for wood, metal, stone & acrylics**
- **Using jigs for fine joinery**
- **Ebony pegs and splines**
- **Stone inlay**
- **Fitting hinges and locks**
- **Discussion of how to obtain the perfect finish**
- **Hardware strategies**



MASTERING THE ART OF KUMIKO: 45°/90° WITH TAEHO KWON

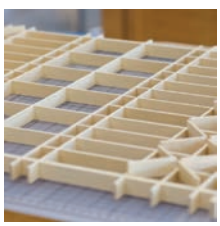
April 26–30

$1150 tuition, $375 material fee payable to Taeho, includes the layout & cutting jig, shaping jigs for 4 different angles & over 400 pcs of Jigumi & Kumiko parts

Class Size: 16 people

Qualifies for: M Elective
F Style or Period

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 five-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**

FRENCH MARQUETRY 101: CUTTING ON THE CHEVALET WITH PATRICE LEJEUNE

April 26–30

$1150 tuition, $90 material fee

Class Size: 8 people

Qualifies for: M Elective
F Style or Period







Paris cut its finest marquetry on a tool the rest of the world barely knew about, and the school owns eight of them. The marquetry chevalet is the only tool that holds the packet upright at eye level, provides control over speed and pressure, and allows the piece being cut to be held from both sides at once. Students will begin with a simple étude to become familiar with the chevalet, learning how to hold the packet, make a smooth line, and turn a sharp corner. From there, the class will explore the three primary French methods used since the time of Louis XIV, each developed to solve a different problem. The Boulle method cuts several copies from a single packet, producing the same design in reversed colors. Painting in wood creates a single, richly detailed panel from a layered mosaic packet, uses less veneer, and is more forgiving of an imperfect cut. Piece by piece is the most deliberate and exact method, with each element cut individually to fit its neighbor and the background, leaving little or no saw kerf between the pieces. A stacked packet produces identical copies rather than reversed ones. Students will complete projects using both the Boulle and painting-in-wood methods. Piece by piece will be demonstrated, and students will cut several elements to experience the entire process and see how they fit together. Each marquetry panel will be constructed on an assembly board, a sheet of paper stretched over a panel. The pieces will be glued face down with hot hide glue, keeping everything flat and properly aligned while allowing corrections before the panel is completed. Sand shading will also be taught throughout the week. Students will work at their own pace and leave with at least two completed pieces and a clear understanding of which method best suits the work they want to create. All three methods can also be completed using a scroll saw, so nothing learned during the week depends on owning a chevalet. Students may simply leave wanting one.

KEY POINTS:

- **Fitting the tool to your body and how to use it**
- **Holding and cutting a packet cleanly**
- **Building the right packet for each technique**
- **Boulle, painting in wood and piece by piece, learned and practiced**
- **The assembly board: hot hide glue, marquetry face down on stretched paper**
- **Sand shading and cleaning up for finishing**

MURRINI MADNESS: COLORFUL GLASS DESIGNS WITH THE LEES



April 26–May 2 (7 day)
$1725 tuition, $150 material fee

Class Size: 6 people

Qualifies for: M Elective
F Applying Other Materials
T Elective

This advanced class has a prerequisite: students must have taken Bryan and Dave's weeklong class. The murrini technique dates back more than 4,000 years to the Middle East. The method was later perfected and revived by Venetian glassmakers on the island of Murano in the 16th century. When large numbers of flower or star shaped murrini are grouped side by side to create a mosaic effect, the result is called millefiori, Italian for "thousand flowers." Glass murrini are small, intricate cross-sectional slices cut from a long glass rod or cane. Each slice reveals a complete, repeating pattern or image, such as a flower, portrait, or geometric shape, that runs through the length of the cane. During this seven-day class, students will learn to create murrini and cane. Each student will build and pull their own cane and murrini, then cut and use them to create one-of-a-kind pieces. Day 1 will include instruction and demonstrations. Students will make cane and murrini on Days 2–4, then spend Days 5–7 blowing forms and vessels with the murrini they created earlier in the week. The class will be intense, challenging, and fun.

KEY POINTS:

- **Creating and pulling cane and murrini**
- **Cutting murrini for use in glasswork**
- **Blowing forms and vessels with murrini**
- **Creating repeating patterns and images in glass**
- **Exploring the history of murrini**
- **Learning how murrini create a millefiori mosaic effect**

MAKING A VACUUM BOX JIG FOR PLANING THE KUMIKO STRIPS WITH TAEHO KWON

May 1–2
$575 tuition, $250 material fee payable to Taeho

Class Size: 16 people



Take the frustration out of preparing thin, precise strips for Kumiko! In this hands-on two-day workshop, students will build a vacuum box jig and learn how to use it to prepare the strips needed for Kumiko grids. Planing wood to a thickness of 1/16" or less can be challenging, but this clever jig makes the process faster, easier, and more reliable with most wood species.

KEY POINTS:

- **Complete a functional vacuum box to bring back to your shop**
- **Gain a comprehensive understanding of potential pitfalls and how to troubleshoot them**
- **Receive expert guidance on selecting the best wood species and grain orientations**
- **Making a push stick**

LEARN TO WELD & BUILD A SIDE TABLE BASE FOR YOUR HOME WITH THE MCFIES





May 1–2
$575 tuition, $160 material fee payable to Ben

Class Size: 14 people

In this weekend class, students will have the opportunity to build a side table base for their home. 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 a side table 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**

MAKING A CHILD'S ADIRONDACK CHAIR WITH JOHN SNOW



May 1–2
$575 tuition, $75 material fee

Class Size: 14 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**

RAW TO RADIANT WITH RAYMOND KINMAN

May 1–2
$575 tuition, $25 material fee

Class Size: 12 people



You've created a beautiful carving. Now what? For many traditional and CNC woodcarvers, adding color and choosing a finish can be the most intimidating part of the process. These final steps can make or break a piece yet knowing where to begin often feels like a mystery. Drawing on 50 years of experience, including 32 years of carving iconic pieces for Walt Disney Imagineering, Raymond takes the guesswork out of coloring and finishing. Students will learn techniques that bring out the warmth, depth, and character of their carvings while gaining the confidence to take their work from raw to radiant. Students are encouraged to bring their own carving projects. Day one focuses on refinement and preparation, while day two covers color application and final finishing.

KEY POINTS:

- **Sanding and refining details**
- **Airbrushing and staining**
- **Choosing paints, brushes, and colors**
- **Transparent tints and solid colors**
- **Dry brushing and wet blending**
- **Highlights and shadows**
- **Sealing and exterior finishes**



POWER CARVED WEARABLE ART: BOTANICAL PENDANTS & PINS WITH DIXIE BIGGS

May 1–2
$575 tuition, $15 material fee

Class Size: 16 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**





TRADITIONAL HISTORICAL FINISHES: STAINS, SHELLAC & FRENCH POLISH WITH PATRICE LEJEUNE

May 1–2

$575 tuition, $75 material fee

Class Size: 16 people

Before spray guns and film finishes, French shops colored and polished wood with a short list of materials they made themselves. This weekend class offers a hands-on introduction to that traditional finishing kit. Students will begin with natural water stains, learning how to make them from walnut husks and other natural sources and observing how they behave on different woods. Because color is applied before anything else, this is the first step in the finishing process. Students will then explore shellac flakes and their various grades, mix their own cuts, and learn to apply shellac with a mop brush. The polissoir will be demonstrated rather than practiced. Made from compressed straw, this tool burnishes wax into the wood instead of leaving it on the surface. It was the method French shops relied on before French polishing arrived in the nineteenth century. The weekend will conclude with hands-on French polishing. Students will learn the entire process, from filling the pores and making and charging a rubber to using the padding technique that gradually builds the shine. Each student will work on individual sample boards and take home the recipes and mixtures they created, along with a French polishing kit containing a pad and pumice and a mop brush. Two days will not make students professional polishers, but they will leave understanding what each material does, the order in which it is applied, and how to continue practicing at their own workbenches.



KEY POINTS:

- **Natural water stains: making them and using them**
- **Shellac flakes, grades, and mixing your own cut**
- **Brushing with a mop**
- **The polissoir, demonstrated, and where it sits before French polish**
- **Pore filling and polishing: making, charging, and using a pad**
- **Sample boards, recipes and mixes to take home**

USING TRADITIONAL JOINERY TO MAKE A KUMIKO/MIRROR FRAME WITH TAEHO KWON

May 3–7

$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective
F Advanced Studies



Originally designed as a companion to the 30/60-degree Kumiko workshop, this frame project is now available as a standalone class. While it is perfectly suited for displaying a 30/60-degree Kumiko panel, the design can also be used to create an elegant mirror frame. Students who have previously completed the 30/60-degree Kumiko workshop but have not yet built a frame may bring their existing panels and tailor the frames to fit them.

KEY POINTS:

- **Master the construction of through-curved, custom-shaped mortise and tenon joints featuring curved keys**
- **Learn to create dovetail wedges**
- **Opportunity to adapt the design into a versatile mirror frame**

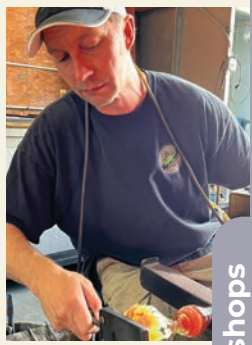
INTRODUCTION TO GLASS BLOWING WITH CHAD BALSTER

May 3–7

$1150 tuition, $160 material fee

Class Size: 6 people

Qualifies for: M Elective
F Applying Other Materials





This beginner class will focus on foundational techniques for blowing glass. No experience is necessary. Students will start with marbles and paperweights, focusing on handling solid clear glass, tool manipulation, and color applications. The next step will involve making small vessels, where students will blow a bubble and learn to transfer the bubble onto a pontil rod. Making an object on the pontil is challenging and requires a good amount of teamwork and cooperation. During the week students will create a good base for developing the skills needed to craft cups, bowls, vases, and other hollow-blown vessels. Participants will have plenty of time to develop their skills through practice and repetition while also learning to work as part of a glassblowing team. Expect to go home with a variety of small blown objects, as well as skills that are essential to good glassblowing.

KEY POINTS:

- **Production strategies and hot shop safety**
- **Solid-forming techniques**
- **Hot glassblowing techniques**
- **Making a vessel on the pontil**
- **Teamwork in the hot shop**





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

May 3–7

$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Veneering or Marquetry F Advanced Studies

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**



RELIEF CARVING FOR ABSOLUTELY EVERYONE WITH RAYMOND KINMAN





May 3–7

$1150 tuition, $60 material fee

Class Size: 12 people

Qualifies for: M Carving F Advanced Studies T Carved or Laminated

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**
- **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**
- **No experience necessary**

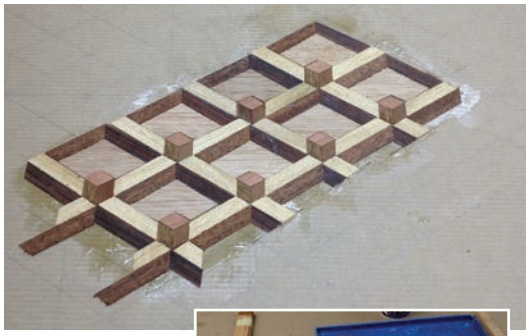
JEU DE FOND: PLAYING WITH GEOMETRIC & REPEATING BACKGROUNDS WITH PATRICE LEJEUNE

May 3–7

$1150 tuition, $90 material fee

Class Size: 8 people

Qualifies for: M Veneering or Marquetry F Advanced Studies





Jeu de fond is the French term for a repeating patterned ground, ranging from simple geometry to intricate gridwork with marquetry set within it. These grounds form the backgrounds of some of the greatest pieces of French furniture, and their patterns rely heavily on thoughtful design and wood selection. The week will progress from the simplest motifs to the most intricate. Students will begin with large shapes cut by hand using a veneer saw, where the effect comes from the wood rather than the complexity of the cutting. These patterns will include a bookmatch, a four-way match, and a checkerboard. From there, students will move to smaller, more intricate geometric patterns, including the jeu de cube, diamonds, and related designs. Students will make their own jigs and discover how many patterns can be created with a single jig. The lozenge cut with the cube jig is the same shape used to create cubes, stars, hexagons, and diamond fields. The only changes are the choice of wood, arrangement of the pieces, and direction of the grain. Because not every repeating ground is straight-sided, students will also cut a fish-scale ground on the chevalet using a Boulle packet. A single cutting will produce two finished panels with reversed grain patterns. Along the way, students will learn two methods for holding a ground together during assembly: applying veneer tape across the face or, for more complex patterns, creating and using an assembly board. An assembly board consists of a sheet of paper stretched over a panel, onto which the pieces are glued face down with hot hide glue. The week will conclude with a game in which students are given a historical pattern and asked to determine how it was made. Working backward from real examples is one of the fastest ways to understand how these grounds were constructed. Students will leave with finished panels representing each stage of the week.

KEY POINTS:

- **Choosing and preparing a flitch, and reading grain before cutting**
- **How to do book match, four-way match and checkerboard grounds**
- **Cutting veneer with a veneer saw**
- **Making your own jigs, and how one shape yields many different patterns**
- **Curved repeating grounds: fish scale cut in Boulle on the chevalet**
- **Veneer tape and the assembly board: two ways to hold veneer pieces together**



BASIC CABINETMAKING WITH PATRICK MURRIN

May 10–14

$1150 tuition, $280 material fee includes hardware

Class Size: 16 people

Qualifies for: M Elective



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 layout and design cabinets**
- **Tricks for cutting doors and drawers**
- **Accurate ways to cut miters**
- **Assembly methods including joinery for cabinets**
- **Choosing and installing hardware**



JOIE DEBRIS: AN INTRODUCTION TO FOUND-OBJECTS ASSEMBLAGE ART WITH NEMO GOULD



May 10–14

$1150 tuition, $70 material fee

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials T Elective

This five-day workshop will provide students with a broad overview of assemblage (found object) art practice. Students are encouraged to bring as many materials of personal interest or significance as possible to build with. On the first day, students will gather source materials, both those they bring and some sourced locally, and discuss techniques appropriate for transforming them into unique projects. Since each participant will bring unique interests and goals, the class will not pursue a single objective but will share a process of transformation. This will include using the Marc Adams School's resources to their fullest. Nemo anticipates that students will spend time on many of the available woodworking and metalworking machines, while also learning a nuanced approach to making small changes to found objects with simple hand tools and rudimentary electronics.

The specifics will be determined by the students, who will benefit from Nemo's significant experience working across a wide variety of media. This class will focus on learning the thought process and workflow needed to bring real substance and character to ordinary, pre-existing objects rather than producing a masterwork.

KEY POINTS:

- **The art of hoarding!**
- **Finding connections between dissimilar things**
- **Finding the balance between art techniques and industrial ones**
- **Yeah, but is it art?**
- **The sum is greater than the parts**

FLAMEWORKING FUNDAMENTALS WITH TIM DRIER





May 10–14

$1150 tuition, $90 material fee

Class Size: 8 people

Qualifies for: M Elective F Applying Other Materials

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**

MARQUETRY WITH MARC ADAMS





May 10–14
$1150 tuition, $70 material fee

Class Size: 16 people

Qualifies for: M Veneering or Marquetry F Advanced Studies

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 parquetry-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 fourfold. 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**

HIDDEN WITHIN: ELEVATING YOUR BOX TURNING WITH ELIZABETH WEBER





May 10–14
$1150 tuition, $40 material fee payable to Elizabeth

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Turned Lidded Boxes

This class explores the creative and technical sides of making boxes on the lathe, from fundamental techniques to more advanced designs. Students will learn the key elements of well-made boxes, including side-grain and end-grain construction, back hollowing, proportion, wall thickness, grain orientation, and lid fit. Students will explore embellishment techniques such as texturing, carving, coloring, and sculptural approaches that involve cutting apart and reimagining turned boxes into entirely new forms. Throughout the class, emphasis will be placed on developing an eye for form while also encouraging creative experimentation. Students will gain practical strategies for creating more thoughtful, expressive, and unique work.

KEY POINTS:

- **Understand the fundamentals of successful box design and construction**
- **Develop techniques for back hollowing**
- **Develop a stronger eye for form by looking at proportion, wall thickness, and grain orientation**
- **Explore decorative techniques, including texturing, carving, and coloring**
- **Gain confidence tackling more advanced box designs and construction methods**
- **Leave with practical ideas and techniques to expand creativity in future box-making projects**

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

May 10–15 (6 day)
$1425 tuition, $425 material fee payable to Taeho

Class Size: 16 people

Qualifies for: M Elective F Style or Period



Kumiko is a delicate and sophisticated technique for assembling wooden pieces without the use of nails. In this six-day workshop, students will be introduced to traditional Kumiko methods. The "Mastering the Art of Kumiko" 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 seven 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**
- **Up to seven different Kumiko patterns**
- **Understanding a three-way lap joint**

THREE WAYS TO FRENCH POLISH WITH TIM PURO

May 15 (Sat)

$275 tuition, $50 material fee

Class Size: 16 people





In most of the English-speaking world, a finisher is known as a French polisher. French polishing is a skill that English cabinetmakers learn early in their careers, yet on this side of the pond, very few woodworkers have become proficient at applying shellac with a pad. In this class, students will learn not one but three different methods of French polishing. Participants will come away from this weekend with useful skills to produce a "WOW" finish in a short amount of time. There will be sample boards to finish, but students can bring small projects (no bigger than a small box) to work on as well.

KEY POINTS:

- **The method traditionally described in books and magazine articles using shellac and oil**
- **A secret method using waxy shellac**
- **Learn a special technique to create the French-polished look**
- **The French padding technique that restorers use to revive finishes**

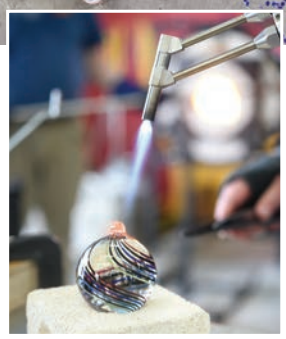
FLAMEWORKING GLASS: MAKING DECORATIVE MARBLES & EXOTIC FISH WITH TIM DRIER

May 15–16

$575 tuition, $85 material fee

Class Size: 8 people





In this beginner class, students will explore different styles of marbles, including vortex and compression. On day two, Tim will demonstrate the exploration of color techniques applied to exotic fish and small animals. If you have no experience with flameworking, this will be a fun class for all!

KEY POINTS:

- **Introduction to borosilicate flameworking**
- **Creating different styles of marbles**
- **Vortex marble techniques**
- **Compression marble techniques**
- **Exploring color techniques**
- **Creating exotic fish and small animals**



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

May 15–16

$575 tuition, $240 material fee, the EVS-2 press will need to be purchased separately.

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 material fee, 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**



GETTING THE MOST FROM YOUR SCROLL SAW WITH MARC BERNER

May 15–16
$575 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**

SPOON CARVING: EXPLORING DESIGN, TEXTURE & COLOR WITH ELIZABETH WEBER



May 15–16
$575 tuition, $240 material fee

Class Size: 14 people

Carve your own green wood spoons and invite handcrafted objects into your daily life. Explore fun and exciting ways to enhance your spoon carving through a variety of tools and techniques for adding enticing textures and colors to your creations. Discover how thoughtful shaping can transform a functional spoon into a more sculptural object. An emphasis on tool safety is included.

KEY POINTS:

- **Carve a functional green wood spoon using appropriate tools and techniques**
- **Create interesting surface textures to add visual and tactile interest**
- **Add color and surface embellishment to personalize and enhance your work**
- **Use carving tools safely and confidently while working with greenwood**
- **Explore shape, proportion, and expressive curves**



NEXT LEVEL JOINERY WITH THE SHAPER ORIGIN WITH ERIK CURTIS

May 17–21
$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Elective
F Advanced Studies

This class will help students discover what they can accomplish with Shaper Origin and learn how to design complex, intricate joinery in Shaper Studio. From lightning-fast mortise-and-tenon joints and variable-spaced finger joints to custom drawer pulls, Shaper Origin offers exciting possibilities for furniture making. Erik will guide students through the design and construction of a small side table using Shaper Origin. The class will begin with basic layout and operation before moving into more complex joinery techniques. Students are encouraged to bring their own Shaper Origin, although a few units may be available to share. By the end of the week, students will leave with a beautiful side table, practical experience, and the confidence to use Shaper Origin in their own shops.

KEY POINTS:

- **Basic Shaper Origin features including design**
- **Layout and gridding**
- **Workstation, plate, and other Shaper Origin accessories**
- **Cutting mortise-and-tenon on the Shaper Origin**
- **Inlay**
- **Joinery on the Shaper Origin**
- **Table design**

THE ART OF TURNED BOXES WITH JASON BREACH

May 17–21
$1150 tuition, $55 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Turned Lidded Boxes





Turned wooden boxes are fun and quick to make. They can be made from small offcuts, but as with any project, certain techniques and skills are required. The course will begin with materials, explaining the whys and whats. The first box will introduce 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. Sharpening and adapting tools to work more effectively will also be explained. Fitting the lid accurately to the base of the box can be a challenge. Jason will break this process into short, easy stages. Anybody can make a loose-fitting lid but making a lid that fits accurately takes some effort. Students will learn how to use gouges and refinement tools to quickly and effectively hollow the interior. Sanding tips, polishing methods, and ways to reverse a jam chuck are all part of making a simple turned box, allowing students to learn a wide range of techniques. Over the week, students will make different turned box designs, each with its own challenges. By the end, they 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:

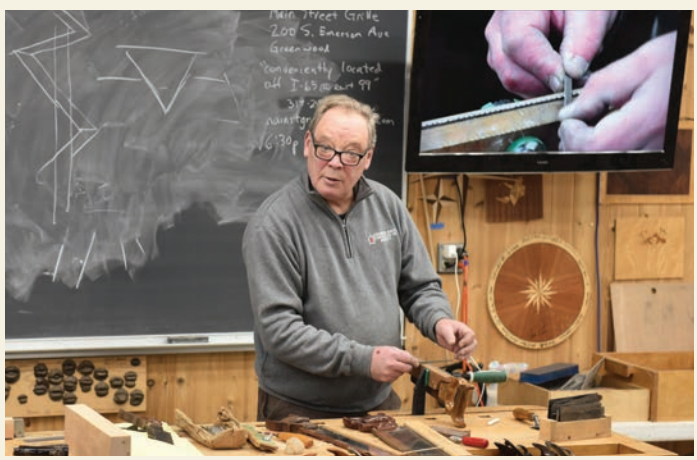
- **The correct and safe use of a range of basic turning tools**
- **The body, tool holding, and position all play a part in the finished shape**
- **Making boxes with an accurately fitted lid and base**
- **Sanding and polishing, as first impressions count**
- **Work holding and the use of jam chucks**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

HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

May 17–21
September 7–11 (Tues to Sat)
$1150 tuition, $65 material fee

Class Size: 18 people

Qualifies for: M Handskills F Advanced Studies







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:

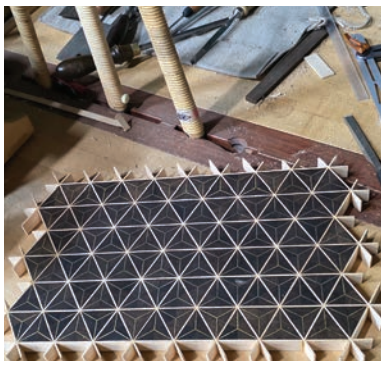
- **Tuning all edge tools**
- **Sharpening Western saws**
- **Using hand tools to create crisp cuts**
- **Making accurate layout tools**
- **Marking out and cutting joints**
- **Using hand tool applications**

HAKONE INSPIRED (ASA-NOHA-PATTERN) BOX MAKING WITH TAEK OH

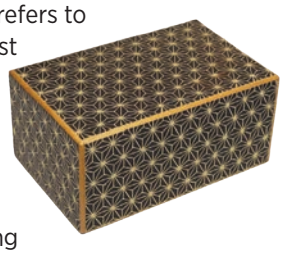
May 17–22 (6 day)
$1425 tuition, $575 material fee payable to Taek

Class Size: 16 people

Qualifies for: M Elective
F Style or Period



"Hakone" refers to the region in Japan where the art of Yosegi Zaiku originated. Translated, "Yosegi" refers to the technique of using multiple types of wood to create a pattern, while "Zaiku" refers to the workmanship itself; therefore, the craft is most accurately described as Hakone Marquetry.



While Hakone shares similarities with Kumiko patterns, the process involves significantly more steps. Students will learn to create precise equilateral triangles using a specialized planer jig and table saw jigs designed by Taek. By focusing on these proprietary jigs, the workshop ensures that students gain a comprehensive understanding of the process, allowing them to replicate these intricate patterns independently at home.

KEY POINTS:

- **Establishing appropriate machining tolerances**
- **The class will explore geometric accuracy, machining precision, woodmovement, and cumulative assembly error**
- **Students will develop an understanding of how small variations inindividual components can influence the larger pattern**
- **Students will learn how careful planning and controlled machining can maintain consistency throughout the project**

BLACKSMITHING BASICS WITH LISA GEERTSEN

May 22–23
$575 tuition, $25 material fee

Class Size: 14 people



Come have fun at the forge and learn the foundations of forging as well as ergonomics to continue to grow your skills on your own. Students will learn basic forging techniques and how to apply them to their creative or utilitarian practice. With guided projects Lisa will cover tapers, upsetting, twisting, hot cutting and scrolling/bending. Students will take home fun items and an experience that will last a lifetime.

KEY POINTS:

- **Forging safety and ergonomics of tool use**
- **Foundational skills for multiple applications**
- **Projects that can be completed within class time**
- **Functional skills as well as creative applications**
- **Encouragement of creative problem solving**
- **Skill building that promotes personal empowerment**

HAND THREADED CHASING: SCREW THREADED BOXES WITH JASON BREACH

May 22–23
$575 tuition, $20 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**

SHARPENING ESSENTIALS FOR EDGE TOOLS WITH FRANK STRAZZA



May 22–23

$575 tuition

Class Size: 16 people

Sharp tools are the foundation of accurate, enjoyable handwork. In this two-day intensive workshop, students will learn a practical and repeatable approach to sharpening the essential edge tools used in furniture making. Rather than treating sharpening as a mysterious or overly complicated process, Frank will focus on understanding edge geometry, establishing a proper bevel, and developing the skills necessary to consistently produce a keen, durable cutting edge. Students will work with chisels, plane irons, and spokeshave blades while learning how the requirements of the edge change depending upon the tool and its intended use. The class will cover both the preparation of new or neglected tools and the quick maintenance sharpening necessary during everyday woodworking.

Students will also be introduced to the fundamentals of hand-saw sharpening, including the geometry and techniques used to maintain both dovetail saws and panel saws. By the end of the course, students will have both the understanding and practical experience needed to sharpen and maintain many of the essential hand tools used at the woodworking bench.

KEY POINTS:

- **Understanding bevel angles and edge geometry**
- **Evaluating an edge and determining what work is required**
- **Flattening and preparing the backs of chisels and plane irons**
- **Grinding and establishing primary bevels**
- **Honing and polishing a razor-sharp cutting edge**
- **Freehand sharpening techniques**
- **Using sharpening guides effectively**
- **Maintaining sharpening stones and sharpening equipment**
- **Developing an efficient sharpening routine for everyday shop work**
- **Recognizing when an edge should be honed rather than completely resharpened**



MAKING INDISPENSABLE HANDTOOLS: CUTTING GAUGE, JOINERS MALLET & FRET SAW WITH FRANK STRAZZA

May 24–28

$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Handskills F Advanced Studies

These three tools are among Frank's personal favorites at the workbench—tools he has used, refined, and developed over many years of furniture making and teaching. In this class, students will build these tools while learning not only how they are made, but why their design details matter. For centuries, woodworkers made many of the tools they used at the bench. In this five-day workshop, students will continue that tradition by building a traditional cutting gauge, joiners mallet, and wooden-frame fret saw. Each project introduces precision layout, joinery, shaping, fitting, and toolmaking. Students will also learn how tool design affects performance as Frank demonstrates traditional techniques for working accurately and efficiently with hand tools. The finished tools are designed to become part of each student's everyday working kit. Students will strengthen fundamental hand skills used in fine furniture making while producing three useful tools to take back to their own benches.

KEY POINTS:

- **Principles of wooden hand tool construction**
- **Accurate layout, fitting, and grain selection**
- **Constructing a traditional joiners mallet**
- **Understanding mallet balance, handle shape, and ergonomics**
- **Making and tuning a traditional cutting gauge**
- **Shaping the gauge stock and fence**
- **Making and sharpening a cutting-gauge blade**
- **Constructing a wooden-frame fret saw**
- **Understanding frame geometry and blade tension**

DEMYSTIFYING CURVES: THE TAPERED BENT LAMINATION WITH ERIK CURTIS

May 24–28

$1150 tuition, $135 material fee

Class Size: 16 people

Qualifies for: M Elective F Details or Inlay





Many woodworkers have gazed at a beautiful piece filled with curves and wondered, "How in the world? That bend should be impossible!" Bent laminations allow woodworkers to manipulate wood in amazing ways, but the process can feel daunting. Tapered bent laminations may seem downright impossible, but they are not even all that difficult with the right techniques. In this class, Erik will guide students through the design and construction of a small table with a base made from tapered bent laminations. The class will begin with the important topic of grain selection, including how and when to use flatsawn, quartersawn, or bookmatched boards and how different material choices affect the visual flow of a piece. Students will then explore intermediate techniques such as resawing, making accurate tapering jigs, and building bending forms using a combination of machinery and hand tools. The class will also cover adhesives, processing curved parts, and creating curved joinery. Finally, Erik will discuss finishing techniques suitable for both professional and home shops. Students will leave with a beautiful table, along with the skills and confidence to incorporate curved components into future projects.



KEY POINTS:

- **Design basics**
- **Wood-bending techniques**
- **Processing curved components**
- **Intermediate-level joinery**
- **Hand shaping of furniture components**
- **Sharpening**



FORGING FUNDAMENTALS WITH LISA GEERTSEN

May 24–28

$1150 tuition, $50 material fee

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials

Come have fun at the forge and learn the foundations of forging to grow your skills. Students will learn the fundamentals of heating the metal properly to avoid cracks and then the process of cooling slowly to avoid thermal shock. Lisa will cover the 5 basic forging techniques such as heating and cooling, drawing out, upsetting, and more, plus how to apply them to their creative or utilitarian practice. With guided projects Lisa will cover tapers, upsetting, twisting, hot cutting and scrolling/bending. If time allows, students will also have the option of a fun forging challenge open for all to try! If you have experience and would like to use this workshop to try out some ideas and expand your skills, come join us! This workshop is open to all levels.



KEY POINTS:

- **Forging safety and ergonomics of tool use**
- **Foundational skills for multiple applications**
- **Projects that can be completed within class time**
- **Functional skills as well as creative applications**
- **Encouragement of creative problem solving**
- **Skill building that promotes personal empowerment**

NAVAJO STYLE WEAVING WITH MARILOU SCHULTZ

May 24–28

$1150 tuition, $175 material fee payable to Marilou, includes the loom

Class Size: 10 people

Qualifies for: M Elective
F Applying Other Materials



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**

WIRES, WOOD & SOUND: CREATE YOUR OWN STEREO AMP & SPEAKERS FROM DIODE TO DOVETAIL WITH KEVIN SILVA & TYLER ALLEN

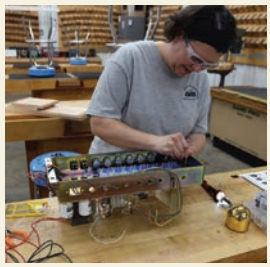


May 24–28

$1150 tuition, $425 material fee

Class Size: 15 people

Qualifies for: M Elective
F Applying Other Materials



Designed for dedicated audiophiles and anyone who loves great sound, this hands-on class combines audio engineering with fine craftsmanship. Expert instructors Kevin Silva and MASW's own Tyler Allen will guide students through a full week of building a custom audio system.

Kevin will teach the wiring, soldering, assembly, and troubleshooting required to build a custom 5-watt tube amplifier. Alongside him, Tyler will demonstrate hand-cut and machine-assisted woodworking methods as students construct a beautiful pair of dovetailed cherry speaker boxes. Instruction will also cover complex circuit layouts, safe power supply testing, precision assembly, and finishing techniques. Students will leave with stronger technical skills and a custom audio system that looks as impressive as it sounds.

KEY POINTS:

- **Soldering techniques**
- **Resistors/capacitors, measuring and calculating**
- **Troubleshooting and modifying circuits**
- **AC and DC circuit design**
- **Understanding power supplies and tube dynamics**
- **Dovetailing techniques, both by hand and machine**
- **Speaker cabinet design, construction methods, and techniques**

THE TURNED WOODEN BOWL WITH ALAN LACER

May 24–28

$1150 tuition, $50 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Bowls



The turning of bowls and their relatives (plates and platters) is certainly a popular and exciting form of woodturning today. Participants will have the chance to explore green woodturning, "lumberyard bowls," and twice-turned bowls. Students will learn safe practices, shaping, and sharpening with the core tools, such as bowl gouges and several types of scrapers. Alan will also explain and demonstrate methods of harvesting and processing wood, ways to avoid checking/cracking of the material, different shapes, detailing, and finishing options.



KEY POINTS:

- **Safe practices**
- **Chucking options**
- **Tool selection, sharpening, and alternative grinds**
- **Once-and twice-turned bowls**
- **Working burls and forks**
- **Face-grain vs. end-grain bowls**
- **Finishing for functional and decorative pieces**
- **Reverse chucking methods**

ELEGANT BENTWOOD BOXES WITH STEPHEN PROCTOR



June 1–5 (Tues to Sat)
$1150 tuition, $70 material fee

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies





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**

TAKE YOUR TIME: MAKE A SHAKER WALL CLOCK BY HAND WITH DOUG DALE

June 1–5 (Tues to Sat)
$1150 tuition, $120 material fee

Class Size: 16 people

Qualifies for: M Elective F Style or Period



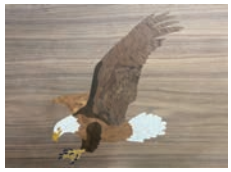
What separates good from great? Why can one person's work look so much better than another's when making the same piece? In this class students will explore and dissect some of those topics that make a difference in craftsmanship. There are rules to follow when working through a project, from design to finish. In this workshop, Doug will show students how to take their hand skills to the next level by making a beautiful Shaker wall clock! This class will focus on milling lumber by hand, strategies for accurate layout, dovetail joinery, fitting doors with frame-and-panel joinery, and methods for dead-accurate hardware installation. This is a great project to learn or apply traditional hand skills. This class would be perfect for those who want to learn some new tricks, develop useable skills, and share some knowledge. Making "timeless" memories—you can't beat that!



KEY POINTS:

- **Manageable project using hand tools**
- **Hone skills like planing, sawing, sharpening, layout, and dovetail joinery**
- **Explore the simplicity and beauty of Shaker design**
- **Discover ways to add decorative elements to projects with simple tools**
- **Build confidence installing hardware**

LIGHT & WOOD: LASER MARQUETRY FROM SCREEN TO MACHINE WITH DON RIZZIE





June 1–5 (Tues to Sat)
$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Elective
F Advanced Studies

In this weeklong workshop, students will learn to combine marquetry with digital design and laser cutting to transform wood and other materials into intricate works of art. The class begins with the fundamentals of unboxing, calibrating, and safely using a laser. Students will then learn to create vector patterns in Inkscape and prepare them for cutting in LightBurn. As the week progresses, participants will explore complex, multi-piece marquetry, material selection, grain direction, and assembly. The class will also cover sand shading and techniques for working on oversized projects. By the end of the week students will leave with a deeper understanding of marquetry, the skills to troubleshoot laser settings, and the confidence to create their own pieces.

KEY POINTS:

- **Machine setup**
- **Digital design**
- **Digital workflow**
- **Cutting and assembly**
- **Advanced techniques**

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



June 1–5 (Tues to Sat)
$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Finishing
F Advanced Studies
T Finishing

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**

MAKING A SEGMENTED WOOD TURNED BOWL WITH TOM LOHMAN



June 1–5 (Tues to Sat)
$1150 tuition, $200 material fee payable to Tom

Class Size: 12 people

Qualifies for: M Turning F Advanced Studies T Carved or Laminated

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**



SILVER CLAY ESSENTIALS: TOOLS, TECHNIQUES & TIPS WITH LORETTA HACKMAN

June 1–5 (Tues to Sat)

$1150 tuition, $400 material fee payable to Loretta

Class Size: 12 people

Qualifies for: M Elective F Applying Other Materials T Elective



Students can expect a five-day adventure in learning about and working with silver clay. Art Clay Silver (ACS) is made from three ingredients: finely powdered silver particles, a plant-based binder, and water. It is shaped while wet, refined after drying, and fired in a kiln or with a torch. The firing process transforms the clay into fine silver jewelry. ACS comes in several forms: lump, syringe, paste, and "paper." Using simple tools, students can combine these materials with glass, fire-ready stones, and other materials to create jewelry, art, and gifts. During the first three days, students will create pieces while learning and combining essential skills. On day four, they will design a unique piece or use one of the instructor's tried-and-true class tutorials. By the end of day five, students may have up to five pieces of fine silver jewelry that are entirely their own, along with the skills needed to take the Level I Art Clay Certification. Students are welcome to bring beads and jewelry findings to accent their designs. The material fee includes 50 grams of ACS, access to glass cabochons and fire-ready stones, class handouts, and take-home gadgets. The instructor will provide work kits and class materials. Additional clay will be available for purchase if needed. Students who have a small handheld rotary tool with diamond burs are encouraged to bring it for the greenware and final finishing stages. WARNING: Metal clay can change your life!

KEY POINTS:

- **Beginner class using Art Clay Silver (fine silver metal clay)**
- **Include glass cabochons and fire-ready stones in fine silver clay**
- **Learn and combine many clay-forming and finishing techniques**
- **Safety protocols and guidelines for working, kiln-firing, and torch-firing**
- **Create unique fine silver (no longer clay) jewelry and gifts**

MASS MAPLES: EXPLORING COLOR & DESIGN IN QUILTING WITH TIMNA TARR

June 7–11

$1150 tuition, $10 materials payable to Timna

Qualifies for: M Elective F Applying Other Materials



Make a maple leaf quilt but make it your own! By playing with color, value, and layout, students will use this traditional quilt block to make a contemporary art quilt that is unique to their design. Participants will use piecing and paper-piecing techniques to create the leaves while learning Timna's techniques for creating color washes across her quilts. Design principles and choosing fabric combinations will also be covered during our days together. Bring a wide variety of your favorite fabrics, a sharp rotary cutter, and your sewing machine for a week of fun and experimentation. This class is designed for the confident beginner and up.



KEY POINTS:

- **Learn how to create a color wash**
- **Use a traditional block to experiment with design and layout**
- **Gain tips for sewing and cutting accuracy**
- **Learn the basics of traditional piecing and paper piecing**
- **Learn techniques for making the most of your fabric scraps**





JOINERY WITH MARC ADAMS

March 30–April 3 (Tues to Sat)
June 7–11
October 25–29

$1150 tuition, $75 material fee

Class Size: 20 people

Qualifies for: M Joinery

(See description on page 42)



NEEDLE FELTING: SCULPTING WITH WOOL FOR BEGINNERS WITH TERESA PERLEBERG

June 7–11

$1150 tuition, $250 material fee

Class Size: 14 people

Qualifies for: M Elective
F Applying Other Materials

Teresa will introduce students to the uniqueness of her wool, her sheep and the fine points of needle felting, explaining the process and how it works. She will start the week off by showing how to make basic shapes and then forming them into beautiful felt garland.



Each participant will learn how to make a beautiful picture on a flat piece of felt and then make their own flat piece of felt to embellish and cut into leaves for a plant. Students will build on the felting process by making ball shapes and attaching them together to form sculptures, such as snowmen and sheep. After learning all the basics, Teresa will instruct students on how to take these shapes and form them together to make a more complex structure of a duck. The last day of the week students will embellish their duck with beautiful colors, taking the skills learned in the first days to a new level. This class is perfect for beginners and experienced felters alike.

KEY POINTS:

- **Creating several 3D and 2D sculptures out of wool**
- **Joining felted pieces together**
- **Achieving a smooth finish**
- **Adding details**
- **Fixing mistakes**

MAKING TRADITIONAL SIDE ESCAPEMENT PLANES WITH DANIEL SCHWANK



June 7–11

$1150 tuition, $150 material fee payable to Daniel

Class Size: 10 people

Qualifies for: M Handskills
F Advanced Studies



Plane making is a combination of both woodworking and metalworking, and this class will thoroughly cover both topics as we make a pair of #8 (1/2" radius) Hollow and Round molding planes and, if time allows, a 1" Rabbet plane. The goal will be to teach in such a way that students can go home and make more planes using the same techniques with a 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 backsaw. 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 then refined with sandpaper. The iron will be ground to match the sole of the plane, and we will then be doing heat treating and tempering to harden the blade. Final detailing and sharpening will complete the round. We will then proceed with making the hollow, using the just-completed round to profile the sole. Students who finish these two planes will begin the rabbet 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 of 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**

DANIEL SCHWANK has been woodworking for over 30 years, with a keen interest in period furniture making and methods of work. Daniel started making period tools, which led to the founding of Red Rose Reproductions in 2014, which focused initially on molding planes. Since 2017, it has been his full-time vocation, and the tool offerings have expanded to an extensive array of hand tools for woodworkers wanting to explore traditional woodworking techniques. He has been teaching tool-making classes at Marc Adams School of Woodworking since 2025.

TURNING WITH BENEFITS: SURFACE ENHANCEMENT VIA TEXTURE & COLOR WITH ANDI WOLFE



June 7–11
$1150 tuition, $60 material fee

Class Size: 14 people

Qualifies for: M Turning F Advanced Studies T Elective



In this one-week class, students will spend time turning bowls and other items suitable for surface enhancement. They will work on elements of design, techniques for obtaining a clean surface before sanding, and methods for turning a flawless curve. The forms produced will serve as canvases for exploring texture through pyrography and carving, as well as experimenting with color. The instructor will challenge students to draw inspiration from the textures they see in nature and in their everyday environments, then bring those ideas to life in their work.

KEY POINTS:

- **Woodturning without stress**
- **Tool techniques for achieving a good surface for enhancement**
- **Hand sanding techniques**
- **Pyrography**
- **Carved textures**
- **Using acrylic paint for beautiful effects and imitating metal surfaces**

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



June 12–13
$575 tuition, $70 material fee

Class Size: 8 people

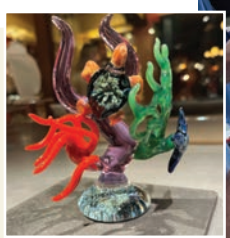
Dive into the world of ocean-inspired glasswork in this lively weekend workshop. Learn how to sculpt sea turtles, fish, coral, and other marine life while exploring the fundamentals of shaping and joining molten glass. Burt will demonstrate each step and guide students as they create their own ocean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

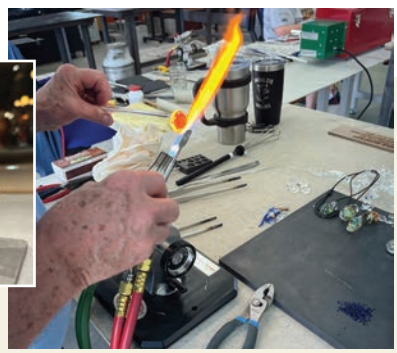
KEY POINTS:

- **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**



THE HEAT IS ON: BORO, DICHRO, COLOR & SCULPTURE MASTERY WITH BURT MURPHY





June 7–11
$1150 tuition, $125 material fee

Class Size: 8 people

Qualifies for: M Elective F Applying Other Materials T Elective

Step into the fire and unleash creativity with a roaring 4,000-degree flame! Whether students are complete beginners lighting a torch for the first time or advanced artists looking to refine their technique, this weeklong workshop is built for every skill level. Students will take a deep dive into the unique workings of solid borosilicate glass, learning how to understand, tame, and manipulate this incredibly durable medium. They will explore the dynamic flow of molten glass, using the techniques of pulling, stretching, twisting, and twirling to bring intricate ocean creatures, such as sea turtles and octopuses, to life. The week culminates in engineering and assembling a multipart solid sculpture with a custom glass base. It's a high-energy environment where artists at every skill level can learn, experiment, and elevate their work.

KEY POINTS:

- **Commanding and maintaining a 2,000 to 4,000-degree flame for all skill levels**
- **A deep dive into the unique thermal properties and manipulation of solid borosilicate glass**
- **Infusing vibrant dichroic color into brilliant solid sculptures, and mastering the implosion technique**
- **Mastering the dynamic flow: pulling, stretching, twisting, and twirling molten glass**
- **Sculpting complex, lifelike ocean creatures (sea turtles, octopuses, fish)**
- **Engineering glass bases to seamlessly connect multi-part solid sculptures**

LANDSCAPES AS BUILDING BLOCKS: EASY IMPROV TECHNIQUES WITH TIMNA TARR





June 12–13
$575 tuition, $10 material fee payable to Timna

Class Size: 14 people

Use simple improvisational techniques to create small landscapes that, when put together, create a larger scene. Timna will share more than five improv techniques that can be used for landscape quilts while also providing a structure to work within so that the process is not overwhelming. Each "snapshot" becomes a small, manageable scene that's fun to design, easy to sew, and endlessly customizable for beginner and intermediate quilters who wish to make a modern, scrap-friendly quilt. When deciding on fabrics, have a scene in mind: rolling hills, a beach, a winter prairie, summer fields, or a place from your imagination, and then choose colors that represent that idea. Bring your sense of play and a willingness to experiment.

KEY POINTS:

- **Learn 5+ block-making methods, including curved piecing, turned-edge appliqué, foundation piecing, and more**
- **Learn tricks for adding sashing**
- **Experiment with design and composition**
- **Practice working in a series**
- **Learn techniques for making the most of your fabric scraps**

SHAKER OVAL BOXES WITH CHRIS LASCHINGER





June 12–13
$575 tuition, $55 material fee

Class Size: 14 people

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**

WOODTURNING FOR KIDS (AND PARENTS TOO) WITH JENNIFER SHIRLEY







June 12–13
$575 tuition, $65 material fee payable directly to Jennifer

Class Size: 14 parent/child couples, the child must be ages 12-17

Are you curious about woodturning and have a child, niece, nephew, or grandchild that you think would love it too? Whether you are familiar with the lathe or not, this class will get both you and your youngster up to speed and turning in two days! This weekend workshop will get everybody started in woodturning with simple and fun projects. Safety and learning the basics will be first and foremost in this weekend of fun making spinning tops, ink pens, and an ice cream scoop! Spend a weekend with Jennifer learning the joys of woodturning and making memories with your child, nephew, niece, or grandchild!

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**

THE CRAFT OF ROYCROFT: MAKING A TOWER BOOKCASE WITH KEVIN BOYLE



June 12–13

$575 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

This compact bookcase was featured in the September 2010 issue of *WOOD* magazine. Inspired by a Roycroft design from the early 1900s, this version replaces the traditional joinery with modern loose-tenon joinery. What appear to be wedged through tenons are actually glued-on false tenons. At the top, a blank drawer front blends so seamlessly into the design that students may not realize it is there until they learn the secret to opening it.

KEY POINTS:

- **Loose-tenon joinery**
- **Forming faux through wedged tenons**
- **Complex case construction**
- **Building a simple drawer with one of the best drawer joints ever**

AN INTRODUCTION TO METAL ENGRAVING WITH MICHAEL DUBBER





June 12–13

$575 tuition, $50 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**



ON A MISSION: MAKING A MISSION STYLE SIDEBOARD WITH KEVIN BOYLE

June 14–18

$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective F Style or Period

An enthusiast of all things Arts and Crafts, Kevin has always enjoyed designing and building furniture in this style. His hall cabinet features a straightforward design with clean lines and subtle details reminiscent of the Arts and Crafts movement. The design was featured in the September 2018 issue of *WOOD* magazine. Kevin built the original cabinet from mahogany, and it remains in his home. The version featured in the magazine was constructed from classic quartersawn white oak, although most hardwoods work well with the design. During the week, students will create mortise-and-tenon joinery using a combination of machines and hand tools. They will also learn the basics of stub-tenon-and-groove joinery, work with solid panels, and explore an interesting approach to door construction while building Kevin's original design.

KEY POINTS:

- **Mortise-and-tenon joinery, including power and hand tools**
- **Stub-tenon-and-groove joinery**
- **Working with solid panel construction**
- **Laying out and shaping fair curves**
- **Door construction and installation**

2027 CALENDAR OF WORKSHOPS

APRIL

March 30-April 3 (Tues to Sat)

Joinery with Adams 42
Developing the Idea with Fortune 43
Decorative Details with Latta 42
Making a Cantilever Live Edge Sitting Bench/Coffee Table with Kwon 43
Woodturning with Lacer 43

April 5-9

Making a Pekovich Style Tool Cabinet with Pekovich 44
Learn to Weld & Build a Rocket Stove in Just One Week with the McFies 44
Hands-On Finishing with Kohanek & Puro 44
Woodturning Skills & Creativity with Avisera 45

April 5-11 (7 day)

Bedside Lamp with Kwon 46

April 10 (Sat)

Laser Marquetry with Adams 46

April 10-11

The Elegant Mitered Box: Storage for Items We Treasure with Pekovich 46
Make Your Own Creative Dangly Earrings with Tibbetts 47
Build & Upholster a French Mattress Ottoman with K Newell 47

April 11 (Sun)

Turning & Carving Identical Multi-Axis Spoons with Avisera 47

April 12-16

The Art & Craft of Cabinetmaking with Vondriska 48
Carving for Furniture Makers with May 48
Segmented Herringbone: Cut, Glue, Cut, Glue, Cut, Glue, Turn with Polite 49
Viking Age Chest Lock with Latané 49
Build a Tiffany Style Landscape Window with Hamm 50

April 12-23 (two weeks)

Make a Greene & Greene Blacker House Chair with Kwon 48

April 17 (Sat)

Making the Templates for the Blacker House Chair with Kwon 50
Build an Adirondack Chair in One Day & Go Home with Templates to Make Many More with Vondriska 50

April 17-18

Gothic-Style Key with Latané 51
Introduction to Stair Building: Crafting Steps That Elevate with Moore 51
Decorative Turned Boxes with UV Resin Lids with J Shirley 52

April 17-23 (7 day)

Make an Acoustic Guitar with Ressler 52

April 19-23

Basic Woodworking with Adams 53
Woodturning with Clewes 53
Building a Reciprocal (Mandala) Roof Using Stereotomy with Moore 54

April 24-25

Build Your Own Beehive: From Lumber to Langstroth with W Shirley 54
Hardened Oil Hand Rubbed Finishes for Musical Instruments with Ressler 54
Combining Woodturning with Pewter for Exquisite Results with Clewes 55
Scandinavian Spoon Carving with Yerks 55
Build a Portable Shop Cart with Forshee 55
Silver Clay & Dichroic Glass Pendants with Hackman 56

April 26-30

Need Some Relief: Add Interest & Life to Your Work with Power Carving with Biggs 56
Kuksas: Wooden Scandinavian Drinking Vessels with Yerks 57
Make a Greene & Greene Document Box with Dale 57
Mastering the Art of Kumiko: 45°/90° with Kwon 58
French Marquetry 101: Cutting on the Chevalet with Lejeune 58

April 26-May 2 (7 day)

Murrini Madness: Colorful Glass Designs with the Lees 59

MAY

May 1-2

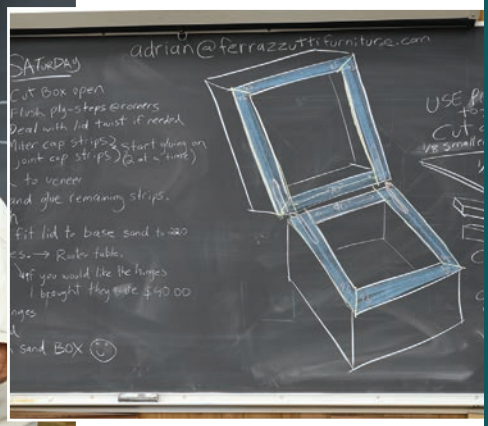
Making a Vacuum Box Jig for Planing the Kumiko Strips with Kwon 59
Learn to Weld & Build a Side Table Base for Your Home with the McFies 59
Making a Child's Adirondack Chair with Snow 60
Raw to Radiant with Kinman 60
Power Carved Wearable Art: Botanical Pendants & Pins with Biggs 60
Traditional Historical Finishes: Stains, Shellac & French Polish with Lejeune 61

May 3-7

Using Traditional Joinery to Make a Kumiko/Mirror Frame with Kwon 61







Introduction to Glass Blowing with Balster 61

Mastering Veneer: The Great Woodworking Cover-Up with Adams 62

Relief Carving for Absolutely Everyone with Kinman 62

Jeu de Fond: Playing with Geometric & Repeating Backgrounds with Lejeune 63

May 10-14

Basic Cabinetmaking with Murrin 63

Joie Debris: An Introduction to Found-Objects Assemblage Art with Gould 64

Flameworking Fundamentals with Drier 64

Marquetry with Adams 65

Hidden Within: Elevating Your Box Turning with Weber 65

May 10-15 (6 day)

Mastering the Art of Kumiko: Making a 30°/60° Wall Panel with Kwon 65

May 15 (Sat)

Three Ways to French Polish with Puro 66

May 15-16

Flameworking Glass: Making Decorative Marbles & Exotic Fish with Drier 66

Make Your Own Vacuum Pump & Torsion Box Pressing Table with Osgood 66

Getting the Most from Your Scroll Saw with Berner 67

Spoon Carving: Exploring Design, Texture & Color with Weber 67

May 17-21

Next Level Joinery with the Shaper Origin with Curtis 67

The Art of Turned Boxes with Breach 68

Handskills Every Woodworker Should Know with Proctor 68

May 17-22 (6 day)

Hakone Inspired (Asa-Noha-Pattern) Box Making with Oh 69

May 22-23

Hand Threaded Chasing: Screw Threaded Boxes with Breach 69

Blacksmithing Basics with Geertsen 69

Sharpening Essentials for Edge Tools with Strazza 70

May 24-28

Making Indispensable Handtools: Cutting Gauge, Joiners Mallet & Fret Saw with Strazza 70

Demystifying Curves: The Tapered Bent Lamination with Curtis 71

Forging Fundamentals with Geertsen 71

Navajo Style Weaving with Schultz 72

The Turned Wooden Bowl with Lacer 72

Wires, Wood & Sound: Create Your Own Stereo Amp & Speakers from Diode to Dovetail with Silva & Allen 72



JUNE

June 1-5 (Tues to Sat)

Take Your Time: Make a Shaker Wall Clock by Hand with Dale 73

Elegant Bentwood Boxes with Proctor 73

Light & Wood: Laser Marquetry from Screen to Machine with Rizzie 74

So, You Want to Learn to Airbrush? with Keeling & Vettori 74

Making a Segmented Wood Turned Bowl with Lohman 74

Silver Clay Essentials: Tools, Techniques & Tips with Hackman 75

June 7-11

Mass Maples: Exploring Color & Design in Quilting with Tarr 75

Joinery with Adams 42

Needle Felting: Sculpting with Wool for Beginners with Perleberg 76

Making Traditional Side Escapement Planes with Schwank 76

Turning with Benefits: Surface Enhancement via Texture & Color with Wolfe 77

The Heat is On: Boro, Dichro, Color & Sculpture Mastery with Murphy 77

June 12-13

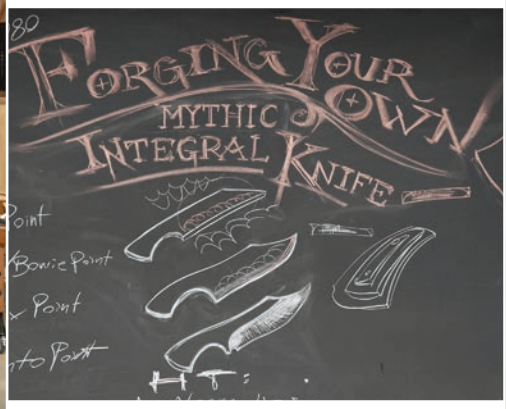
Ocean's Fire: A Beginner's Guide to Flameworking Sea Life with Murphy 77

Landscapes as Building Blocks: Easy Improv Techniques with Tarr 78

Shaker Oval Boxes with Laschinger 78

Woodturning For Kids (And Parents Too) with J Shirley 78







The Craft of Roycroft: Making a Tower Bookcase with Boyle 79

An Introduction to Metal Engraving with Dubber 79

June 14-18

On a Mission: Making a Mission Style Sideboard with Boyle 79

Engraving Your Own Heirloom Tools with Dubber 86

Pâte-de-Verre: Casting Glass into Elegant Bowls Fused from Glass Crystals with Klem 86

Decorative Finishing Techniques with Shellac & Waterborne Coatings with D Smith 87

Post & Rung Chairmaking: Make a Stool with a Woven Danish Cord Seat with Jury 87

June 14-20 (7 day)

Drop Leaf Table with Decorative Legs & an Inlay in the Top with Fortune 88

June 19-20

Introduction to Parchment with J Newell 88

Making a Damascus Paring Knife with Parkinson 88

BBQ Ribs 101: Beef Plate, St. Louis Cut & Baby Back with Regal 89

June 21-25

Building a Mosaic Landscape with Color & Texture with Rendlen 89

Burl Marquetry: A Traditional Approach with J Newell 90

Creating Exceptional Furniture: Learning to Connect the Dots with Proctor 90

Make a Bowie Knife with Parkinson: A Charity Event for Hold Fast 91

June 21-26 (6 day)

Make an Amazing Japanese Dovetail Console with Cook 91

June 26-July 2 (7 day)

The Cove Cabinet with Morley 92

June 26-27

Silver Filigree: Techniques for Inlaying Silver with Grove 92

Build a Keepsake Box with Miller 92

Micromosaic Landscape Pendants with Rendlen 93

The Science of Woodturning with Robinson 93

June 28-July 2

Burls & Curls with Robinson 93

Hooray for Inlay! with Grove 94

Foundations of Upholstery: From Frame to Finish with K Newell 94

Quick Quilts from Precuts with Zinni 95

JULY

July 12-16

Building Skills: Creative Expression with Epoxy with Carbone 95

Trim Features: Wainscot, Panel Jambs, Crown Details & Curved Moldings with Striegler 95

Mastering the "Terrible" Skew Chisel with Lacer 96

Carving with a Classical Flair with Grabovetskiy 96

Understanding the Geometry of Complex Roofing: Hips & Valleys with R Smith 97

July 12-18 (7 day)

Make a Fully Functional CO2 Laser with Osgood 97

July 17-18

Marbleizing Wood with Lacer 97

Getting Started with Epoxy: Core Techniques & Applications with Carbone 98

Parent/Child: Learn about Physics & Propulsion by Making Dragsters & Air Rockets with Dillion 98

Spot Repair & Furniture Touch-Up with Puro 98

Fun-Damentals of Leather with Chapman 99

July 19-23

Pen Making: Creating a Fine Writing Instrument with Gross 99

Fine Detailed Boxes with Resawn Veneers with Ferrazzutti 99

Building the Pekovich Nightstand with Pekovich 100

Introduction to CNC Woodworking with Xandersmith 100

BAS Relief, Shaping, Molding & Sculpting with Leather with Chapman 100

July 19-24 (6 day)

Veneering: A Course of Action for Furniture Making with Adams 101









July 24-25

Turned Ornamental Birdhouses with Gross 101

Making a Kumiko Box: Perfect for Keepsakes with Pekovich 101

Make Your Own Guitar Parts: Fingerboards & Bridges with Ressler 102

Clean Armor: Revolutionizing the World of Coating Finishes with Springer 102

A Family Building Experience: CNC a Japanese Toolbox with Xandersmith 102

July 26-30

Flameworking: Learn to Sculpt Glass Like an Animator with Bourgholtzer 103

The Art of Concealment: Incorporating Compartments in Your Work with Ferrazzutti 103

Second Annual Women's Woodturning Retreat with J Shirley 103

Make a Tenor Ukulele with Ressler 104

Veneer Transformed: The Art of Sculptural Lamination with Fish 104

July 26-August 6 (two weeks)

Apprenticeship: Furniture in the Classic Tradition with Latta 105

July 31-August 1

Learn to Airbrush the Right Way with Blair 105

Introduction to Flameworking: Making Glass Animal Figurines with Bourgholtzer 105

Turned Culinary Accessories with Foster 106

Chopstick & Sushi Boards: Made to Display, Built to Use with Parker 106

Make Your Own Guitar Parts: Making Guitar Necks with Ressler 106

Beyond Flat: An Introduction to Creating Curved Sculptures with Fish 107

AUGUST

August 2-6

Beginning Stained Glass: From Suncatchers to 3D Designs with King 107

Airbrushing: Elements of Photorealistic Painting with Blair 108

It's Your Turn: Woodturning Fundamentals & More with Winkle 108

The Intelligent Workshop: Planning, Sequencing & Building Furniture Efficiently with Jones 108

Seat Weaving All Techniques: Rush, Cane & Danish Paper Cord with South 109

August 7-8

Make an 18th Century Roubo Book Stand with Rosenblatt 109

From Branches to Blooms: Create a Beautiful Arrangement of Turned Flowers with Barbour 109

Building the Lowfat Roubo Moxon & Rethinking Traditional Work Holding with Jones 110

Introduction to Glass-on-Glass Mosaics with King 110

Brush Up: An Art Lab for Kids with the Blairs 111

August 7-13 (7 day)

Sculptural Rocking Chair with Adams 111

August 9-13

Introduction to Watercolors with Belviso 112

Introduction to Wood Model Shipbuilding with Rosenblatt 112

Creative Leaf Carving: Adding Beauty to Your Turned Work with Long 112

Turning for Furniture Makers with Wright 113

Introduction to Drawing: Learn How to Draw Anything with Blair 113

August 16-20

Foolproof Motion, Applying the Principles of Movement with White 113

Design with Intention: Form, Function & Beauty with Fish 114

Forging Your Own Mythic Iron-Age Sword with DelaGardelle 114

Turning Mementos: Small-Scale Boxes, Dishes & Hollow Forms with J Shirley 115

August 16-22 (7 day)

Museum Quality Veneered Boxes: Production Mode with Parker 115

August 21-22

Make a Leather Dopp Travel Kit with Douglass 115

The Art of Cold Spray Metals: Surface, Texture & Patina with Fish 116

Carving & Gold Leafing Incised Lettering with Greene 116

Lifespirals: Using a Mini-Chainsaw to Create Carving & Texture with Weidman 116







August 21-22

From CAD to Crafted: 3D Printed Jigs, Fixtures, Templates & Tools with Osborn 117

August 23-27

Handtools First: Making a Tokonoma Cabinet with Greene 117

Fundamentals of Making Small Decorative Boxes with Forshee 118

Make a Custom Leather Backpack with Douglass 118

Multi-Axis Turning with Weidman 118

Using Your CNC to Make Perfect Inlays with Poling 119

August 23-29 (7 day)

Make a Comfortable Counter Height Chair with Fortune 119

August 28-29

Turning Sensational Shrink Boxes with Gardner 120

Dyes, Stains, Glazes & Toners with Puro 120

Layers of Lava: A Crash Course in Flameworking with Nietz 120

Design by Hand & Eye: Mastering Proportions with Walker 121

August 30-September 3

Turning Embellished Wooden Boxes with Foster & Gardner 121

Carving for the Beginner with Pelech 122

Great Shop Fixtures & Accessories for Today's Woodworker with Allen 122

Welding Outside the Box with Glenn 122

Mandala Madness: Creating Illusions in Glass from the Inside Out with Nietz 123

SEPTEMBER

September 7-11 (Tues to Sat)

Handskills Every Woodworker Should Know with Proctor 68

Introduction to Leaded Glass with M Smith 123

Joinery II with Adams 124

Forms that Flow: Developing Your Eye at the Lathe with Jesequel 124

Lasers: A Modern Tool for a Modern Shop with Laschinger 125

Furniture Restoration, Repair & Refinishing with Kohanek & Puro 125

September 13-17

Turned & Constructed Bowls & Vases with J Beaver 126

Cabinetmaking: The Next Level with Vondriska 126

Flameworking Bottles & Cups Using Roller & Hip-Slide Techniques with Drier 126

The Miter Jack: A Precision Trim Vice for Perfect Cuts with Schwank 127

September 13-18 (6 day)

Instrument Finishing: The Process of "Sound" Finishing Techniques with O'Brien & Jewett 127

September 13-24 (two weeks)

Apprenticeship: A Creative Bend on Furniture Making with Fortune 128

September 18-19

Flameworking: Making Solid Animals & Flowers with Drier 128

Stereotomy: The Net, Intersecting Shapes & Forms with Moore 129

Basic Wave Bowls with J Beaver 129

Knitting Foundations: From Cast-On to Cables with L Beaver 129

Master the Art of Cake Decorating with R Beaver 130

Making a Useful Wall Cabinet with Vondriska 130

September 20-24

The Heat is On: Burned, Blown & Meltdown - The Next Level in Flamework with Murphy 130

Timber Framing Workshop with Moore 131

Making a Damascus Chef Knife with Parkinson 131

Thin Wall Turning & Piercing Techniques with Bailey 132

Checkering by Hand: From Gunstocks to Fine Furniture Details with Carpenter 132

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Discover the Art of Elegance Through Precision & Creative Surface Designs with Bailey 132

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Making a Mountain Dulcimer with Ressler 133

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OCTOBER

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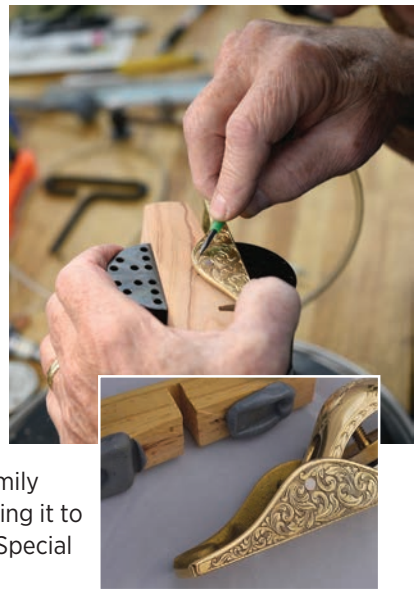
Hands-On Finishing with Kohanek & D Smith 151

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ENGRAVING YOUR OWN HEIRLOOM TOOLS WITH MICHAEL DUBBER



June 14–18

$1150 tuition, $175 material fee, includes a Lie-Nielsen Low Angle Block Plane

Class Size: 8 people

Qualifies for: M Elective F Applying Other Materials T Elective

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 a premium woodworking tool 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**

PÂTE-DE-VERRE: CASTING GLASS INTO ELEGANT BOWLS FUSED FROM GLASS CRYSTALS WITH ANN KLEM



June 14–18

$1150 tuition, $200 material fee

Class Size: 12 people

Qualifies for: M Elective F Applying Other Materials T Elective

Pâte-de-Verre means “paste of glass.” This distinctive glassmaking technique produces pieces that appear to be formed from delicate sugar crystals. Creating a Pâte-de-Verre bowl involves two major processes: making a plaster mold and casting glass crystals into it. Designed for beginner and intermediate glass students, this class will introduce participants to the wonderfully messy process of plaster mold making and guide them through creating beautiful bowls with a crystalline appearance.

Students will begin with simple bowl forms as they learn and practice the basic techniques. Once comfortable with the process, they will explore methods for creating more complex designs on the outside of their bowls. Students will also have opportunities to experiment with their own ideas and develop original designs. By the end of the class, each student will have created multiple exquisite Pâte-de-Verre bowls to take home.





KEY POINTS:

- **Plaster mold-making production strategies**
- **Mixing/making the Pâte-de-Verre or “paste of glass”**
- **Techniques for applying the paste of glass to the mold**
- **Kiln firing techniques to turn the paste into an actual bowl**
- **Finishing and cold-working techniques to improve your bowl**
- **Safety in and around mold-making and firing glass in kilns**
- **Beautiful bowls to take home**

DECORATIVE FINISHING TECHNIQUES WITH SHELLAC & WATERBORNE COATINGS WITH DAVID SMITH

June 14–18

$1150 tuition, $85 material fee

Class Size: 16 people

Qualifies for: M Finishing F Advanced Studies T Finishing





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:

- **Creating faux inlay work on your project**
- **Using glazes for faux wood graining**
- **Making a faux porcelain crackle glaze**
- **Creative techniques using several colors of dyes**
- **Using toners and glazes to add depth and simulate age**
- **Blending old world shellac with modern waterborne coatings**
- **Rubbing out the finish for a wonderful tactile quality**

POST & RUNG CHAIRMAKING: MAKE A STOOL WITH A WOVEN DANISH CORD SEAT WITH MICHAEL JURY

June 14–18

$1150 tuition, $225 material fee

Class Size: 12 people

Qualifies for: M Chair Making F Style or Period



Post-and-rung construction is a simple, elegant, and remarkably strong approach to chairmaking. In this class, students will explore the fundamentals of the technique while building a refined hardwood stool with a handwoven Danish cord seat. Beginning with the preparation and shaping of the posts and rungs, students will turn their own parts on the lathe, paying attention to accurately sizing rung tenons. Particular attention will be given to grain selection and orientation, drilling and fitting rung joints, shaping components for both strength and visual balance, and assembling a square, stable frame. Once the stool is assembled, students will learn the fundamentals of weaving with Danish paper cord. Michael will cover seat layout, establishing a clean and consistent warp, weaving the characteristic Danish cord pattern, maintaining even tension, and finishing the seat neatly.

The stool serves as an approachable introduction to the principles used in post-and-rung chairs and other woven-seat furniture. Along the way, there will be discussions on proportion, joinery, material selection, and methods that students can apply to their own chair designs. Students will leave the class with a completed Danish cord stool and a solid foundation in post-and-rung construction and seat weaving.



KEY POINTS:

- **Turning posts and rungs on the lathe**
- **Principles of accurate mortise-and-tenon joinery in chairmaking**
- **Fitting and assembling a post-and-rung frame**
- **Preparing a frame for a woven seat**
- **Danish paper cord layout, weaving, and tensioning**



DROP LEAF TABLE WITH DECORATIVE LEGS & AN INLAY IN THE TOP WITH MICHAEL FORTUNE

June 14–20 (7 day)

$1725 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies



This versatile drop leaf table can be used in many areas of the home. In its narrow configuration, it functions as a sideboard; when expanded, it provides a generous serving area for large family meals. Students may build the table using common woodworking tools or incorporate hardware that allows the legs to be easily removed. The project combines solid wood and veneer, and the veneered top will be decorated with leaf shapes created using a shop made tool. This tool simplifies the process and reduces the time and patience often associated with traditional marquetry.

KEY POINTS:

- **Solid wood joinery using common woodworking tools**
- **How to cut veneer with a shop made tool**
- **How to build a pair of plywood jigs that precisely cut the decorative shapes all at the same time**
- **How to apply and flush solid edging before the veneer is applied**
- **How to ebonize hardwood and create decorative edges**



INTRODUCTION TO PARCHMENT WITH JEFF NEWELL

June 19–20

$575 tuition, $75 material fee

Class Size: 16 people

Parchment is one of the decorative arts' most captivating and durable surface materials, with origins tracing back more than 2,500 years to the ancient city of Pergamon. Prized by classical and modern furniture makers for its quiet, luminous elegance, parchment brings an organic depth to fine woodwork that few other materials can match. This immersive weekend course introduces students to working with genuine parchment, a specially prepared rawhide material. The course will cover its history and traditional production while exploring the wide range of modern finishes, colors, and visual textures available to today's designers. At the bench, students will create sample panels while learning substrate preparation, hide handling, and adhesion. The class will also explore studio philosophy, design integration, and ways to incorporate this ancient material seamlessly into contemporary work.

KEY POINTS:

- **History, origins, and characteristics of parchment**
- **Sourcing and selecting varied colors, visual depths, and textures**
- **Substrate preparation, hide conditioning, and glue selection**
- **Precise cutting, seam fitting, and panel application techniques**
- **Hands-on creation of tactile sample panels for client or studio reference**
- **Design philosophy: incorporating parchment into modern furniture concepts**
- **Edge treatments and protective surface care**





MAKING A DAMASCUS PARING KNIFE WITH MATTHEW PARKINSON

June 19–20

$575 tuition, $65 material fee

Class Size: 12 people



In this dynamic two-day class, students will forge a billet of pattern-welded Damascus steel, then forge, heat-treat, grind, polish, and etch several paring knives with 2-3" blades. These little knives, though relatively quick to make, are extremely useful in the kitchen and a wonderful platform to explore how the thickness and geometry of the edge contribute to a knife's cutting abilities. Most students complete at least two knives during the class. This repetition is essential to cementing the skills learned, allowing students to learn from their mistakes and reinforce those lessons through practice.

KEY POINTS:

- **Basic forge welding of Damascus steel**
- **Pattern development in Damascus steel**
- **Forging blades to shape**
- **Basic heat treatment of knives**
- **Grinding and finishing knives**
- **Etching Damascus steel**
- **Sharpening knives**

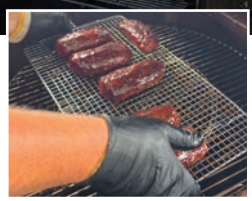
BBQ RIBS 101: BEEF PLATE, ST. LOUIS CUT & BABY BACK WITH SCOTT REGAL

June 19–20

$575 tuition, $180 material fee, students will be taking meat home

Class Size: 16 people





Ribs get all the glory and break all the hearts. Cooked right, they can make someone a legend at the next cookout. Cooked wrong, they become expensive shoe leather. This class is designed to make sure it is the former.

Scott will cover three rib styles: big, beefy beef ribs, the classic St. Louis cut, and baby backs. Students will learn what makes each style unique and how to select a good rack by examining the marbling, bone structure, membrane, and trim. Participants will then get hands-on experience trimming the ribs, removing the membrane, and creating a rub that actually earns its keep. From there, the class will move into the heart of barbecue: fire. Students will learn the fundamentals of fire management, including building and maintaining a clean burn, controlling airflow, and keeping temperatures steady instead of fighting them all day. The class will also compare cooking on an offset smoker, pellet grill, and drum smoker, allowing students to understand the advantages and trade-offs of each and adapt their techniques to the equipment they use at home. Along the way, students will taste ribs at different stages of the cooking process because the best way to understand tenderness, bark, and smoke rings is to eat their way through it. Tough job, but someone has to do it. Finally, students will put everything together and cook a rack of ribs from start to finish, fire and all. Each student will be taking home smoked meats that they prepare. Before the workshop, each student will have a conversation with Grill Master Scott about your choices. Yummmm.

KEY POINTS:

- **A real grasp of beef plate ribs, St. Louis, and baby back differences**
- **An eye for picking quality ribs**
- **Solid trimming and prep skills**
- **Fire management chops across offset, pellet, and drum setups**
- **A palate trained on tenderness, bark, and doneness**
- **Your own rack of ribs, smoked by you, ready to eat**
- **No experience required. Just show up hungry. Let's get ready to get a little smoky.**



BUILDING A MOSAIC LANDSCAPE WITH COLOR & TEXTURE WITH LAURA RENDLEN

June 21–25

$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Elective F Applying Other Materials T Elective

This workshop is for artists who want to explore a variety of mosaic techniques to create a representational landscape using different traditional materials, including glass, stone, shells, and metal. Beginning with a short presentation



and exercises to illustrate general principles, the discussion will cover perspective, foreground and background, light sources, highlights, and shadows. Using imagination, students will create a finished three-dimensional mosaic. The beauty of this workshop is the opportunity to surround yourself with and experiment with a variety of tesserae to complete your mosaic. The workshop emphasizes hands-on exploration of mosaic techniques, allowing artists to discover different textures, color combinations, and ways to transition between and create relationships among mixed materials. Throughout the workshop, individual attention and tips will be provided to help with the technical aspects of mosaics and guide the successful completion of each project.

KEY POINTS:

- **Creating a representational landscape in mosaic**
- **Working with glass, stone, shells, metal, and other tesserae**
- **Understanding perspective, foreground, background, light, and shadow**
- **Exploring texture and color combinations**
- **Creating transitions and relationships between mixed materials**
- **Building a three-dimensional mosaic**



BURL MARQUETRY: A TRADITIONAL APPROACH WITH JEFF NEWELL

June 21–25
$1150 tuition, $125 material fee

Class Size: 16 people

Qualifies for: M Veneering or Marquetry
F Advanced Studies



Working with raw burls requires a balance of specialized machine setup and patient handwork. This course bridges the gap between raw logs and refined surface design, beginning with the bandsaw setup, blade selection, and resawing strategies needed to transform rough, unstable burls into high-quality, shop-sawn veneers. Students will also learn about seasoning, moisture control, and flattening techniques, along with ways to troubleshoot machinery challenges specific to their own workshops. Once the material is prepared, students will move to the bench to learn traditional hand-tool techniques for accurately cutting, fitting, and pressing geometric marquetry patterns into a finished sample panel. The class will also explore ways to incorporate CNC machinery into traditional marquetry workflows. Time permitting, the week will conclude with an introduction to classical French polishing and methods for highlighting the natural depth and figure of burl veneer.

KEY POINTS:

- **Bandsaw tuning, blade selection, and drift alignment for resawing rough burl**
- **Seasoning, moisture management, and stabilization strategies for wild grain**
- **Milling custom shop-sawn veneers with machinery**
- **Geometric marquetry layout, hand-cutting, and joining techniques**
- **Substrate preparation, glue selection, and pressing methods**
- **Integrating CNC technology into classical marquetry workflows**
- **Time permitting, introduction to French polishing and grain-filling techniques**

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

June 21–25
$1150 tuition, $80 material fee

Class Size: 16 people

Qualifies for: M Handskills F Details or Inlay



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, spokeshaves, 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 transitions 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**

MAKE A BOWIE KNIFE: A CHARITY EVENT FOR HOLD FAST WITH MATTHEW PARKINSON



June 21–25

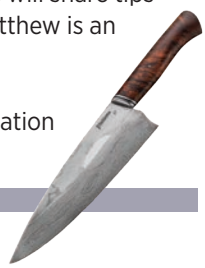
$1150 tuition with checks made out to Hold Fast

Class Size: 12 people

Qualifies for: M Elective F Applying Other Materials

The Bowie knife conjures thoughts of legend and history. In this class, students will create their own version of this iconic American knife. They will forge blades from high-carbon steel bar stock, then grind and heat-treat them. Once the blades are finished, students will fabricate guards and bolsters and shape wooden handles. Matthew will cover the basics of knife design, forging, grinding, and heat treatment, with particular attention to hammer control, fitting a guard, and designing and shaping a hidden-tang handle. Matthew will explain the "why" as well as the "how" of each step, from forging and grinding the blade to constructing the handle, completing the assembly, and sharpening the knife. Each day, Matthew will discuss the process, material selection, and alternatives for choosing the right technique and tool, followed by plenty of hands-on practice. He will share tips from his 25-year knifemaking career, and students will leave with a better understanding of how knives work. Matthew is an enthusiastic craftsman and teacher who encourages students to push their limits.

All the proceeds from this class will go directly to Hold Fast which is a public charity organized as a 501c(3) corporation. All donations to Hold Fast are tax deductible to the full extent as allowed by the law. For more information on Hold Fast check out their website at www.holdfast.vet. For more information on Hold Fast see page 4-5.



KEY POINTS:

- **Basic forging of high-carbon steel, including heat control**
- **Hammer techniques**
- **Best practices for the design and construction of knives**
- **Basic steel metallurgy**
- **Heat treatment of carbon steel**
- **Design and construction methods of historic Bowie knives**

MAKE AN AMAZING JAPANESE DOVETAIL CONSOLE WITH THEO COOK



June 21–26 (6 day)

$1425 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective F Style or Period

During this six-day course, students will explore the intricacies of the Japanese dovetail joint, learning how this beautiful and highly refined form of joinery is designed, constructed, and executed by hand. Theo Cook, who has spent many years developing and mastering this distinctive joint, will guide students through detailed demonstrations and hands-on instruction. Students will gain an understanding of the techniques and precision required to achieve clean, elegant results. Participants will then put their new skills into practice by creating either a Japanese dovetail stool or a console table designed to showcase this exceptional joinery. Alongside the technical aspects of the build, Theo will explore how small, carefully considered details can transform a piece of furniture and create a more elegant, balanced, and sophisticated design. Students can expect six days of making, learning, a little head-scratching, and plenty of satisfying sounds as everything comes together.



KEY POINTS:

- **Designing and laying out the Japanese dovetail joint**
- **Cutting and fitting complex joinery by hand**
- **Developing accuracy, control, and precision**
- **Building a stool or console table**
- **Refining furniture through thoughtful design details**



THE COVE CABINET WITH PHILIP MORLEY

June 26–July 2 (7 day)

$1725 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective
F Fine Cabinetmaking

Simple forms often require the greatest precision. In this class, students will build a contemporary wall-hung cabinet that is equally at home supporting a record player, organizing an entryway, or providing elegant storage throughout the home. Although understated in appearance, the project introduces a wide range of furniture-making techniques that can be applied to future casework projects. A defining feature of the cabinet is its sculpted, coved doors, which create a subtle rhythm across the front while maintaining a clean, contemporary aesthetic. Students will also learn to create rift-sawn panels using the rip-and-flip method, along with several refined details that elevate the finished piece.

KEY POINTS:

- **Building an accurate cabinet carcase**
- **Creating rift-sawn panels using the rip-and-flip method**
- **Cutting stub housed mortise-and-tenon joinery**
- **Shaping coved doors**
- **Installing and tuning knife hinges**
- **Creating subtle edge details**
- **Door fitting and reveal layout**
- **Precision milling, assembly, and surface preparation**

SILVER FILIGREE: TECHNIQUES FOR INLAYING SILVER WITH SCOTT GROVE

June 26–27

$575 tuition, $50 material fee payable to Scott

Class Size: 18 people

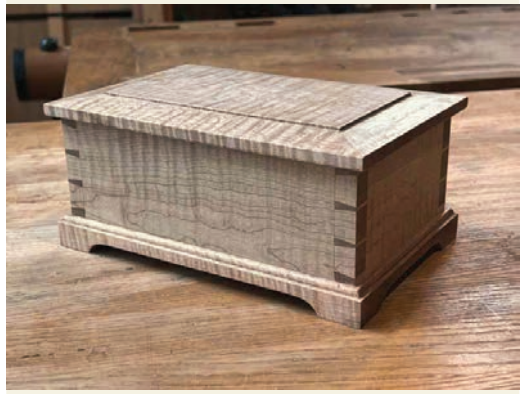




The difference between a good project and an eye-popping project is often in the decorative details, and there are many ways to decorate wood. This class focuses on the use of filigree metal wire to create inlays and borders to embellish your work. These techniques are applicable to turned bowls, furniture legs, and beyond. 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 filing inlay. Proper application of the wire to the wood will be demonstrated and practiced by students. Several practice projects will be provided, and students can create and implement their own design and project. Necessary tools to inlay the wire will be constructed or adapted from other tools. This class would be perfect for any student wishing to expand their repertoire of decorative skills using simple techniques for striking results.

KEY POINTS:

- **Designing elements for borders**
- **Laying out and transferring designs to wood**
- **Making or adapting tools**
- **Inlaying wire, stone, or metal into wood**
- **Applying techniques to curved surfaces, such as bowls or platters**
- **Finishing techniques**



BUILD A KEEPSAKE BOX WITH JEFF MILLER

June 26–27

$575 tuition, $40 material fee payable to Jeff

Class Size: 16 people

This small box was originally designed as a place to store a phone and limit distractions, but it also works perfectly as a keepsake box, a place to stash keys, or simply a beautiful object to admire. Whatever its purpose, it is sure to attract attention. The dovetails are the star of the show, complemented by a distinctive base with integral feet and quarter-round molding. An overhanging top balances the design and completes the overall look. The finished box will be a piece students are proud to display or give as a special gift.

KEY POINTS:

- **Students will get a chance to refine their dovetail skills, with several possible methods demonstrated**
- **Learn how to raise the panel for the lid on the table saw, with some simple jigs ensuring safety and accuracy**
- **Creating the "feet" will involve some creative table saw and router table work**
- **Incorporate a decorative quarter-round molding to set off the base**
- **Glue-up and assembly strategies that apply to larger and smaller work**



MICROMOSAIC LANDSCAPE PENDANTS WITH LAURA RENDLEN

June 26–27

$575 tuition, $50 material fee

Class Size: 16 people

This is not your ordinary micromosaic workshop. Through a variety of techniques, students will learn how to create a tiny, textured, layered world of their own. Participants will work with traditional materials in an untraditional way. Each student will create two pendants using their imagination and a myriad of materials, including gold smalti, dichroic glass, filati, and semiprecious stones. Substrates are available in pure brass or silver plate, and students can make their selection before class begins.

KEY POINTS:

- **Explore micromosaic techniques on a small scale**
- **Create two unique mosaic pendants**
- **Work with gold smalti, dichroic glass, filati, and semiprecious stones**
- **Experiment with texture, layering, and composition**
- **Explore traditional materials in unexpected ways**

BURLS & CURLS WITH SERI ROBINSON



June 28–July 2

$1150 tuition, $350 material fee, check payable to "Agriculture Research Foundation" with "For Seri's Research" written on the memo line.

Class Size: 16 people

Qualifies for: M Turning, F Advanced Studies, T Bowls



Figure can happen on any wood species and presents unique woodturning challenges. Burls and Curls deep dives into the science of figured wood – how it forms, what figure does to the microanatomy of the wood, and how that affects the tool use and finish quality on your work. Students will get to work with a wide range of figures and wood species and learn how to use tools and techniques to prevent tear out and minimize sanding. Both project and technique based, this course is appropriate for all turning levels as projects can be tweaked for those just beginning, or the seasoned turner. Plus, there's loads of pretty wood to play with! The material fee is a tax-deductible donation to support Dr. Robinsons incredible work at Oregon State University.

KEY POINTS:

- **Historic and modern use of figured woods**
- **Types of figures and how the naming conventions actually work**
- **How figure forms in a tree and how figure affects wood strength and structure**
- **How figure affects woodturning**
- **Techniques, sanding and finishing options**
- **How figure affects specific projects: planning your project with figured wood in mind**

THE SCIENCE OF WOODTURNING WITH SERI ROBINSON

June 26–27



$575 tuition, $150 material fee, check payable to "Agriculture Research Foundation" with "For Seri's Research" written on the memo line.

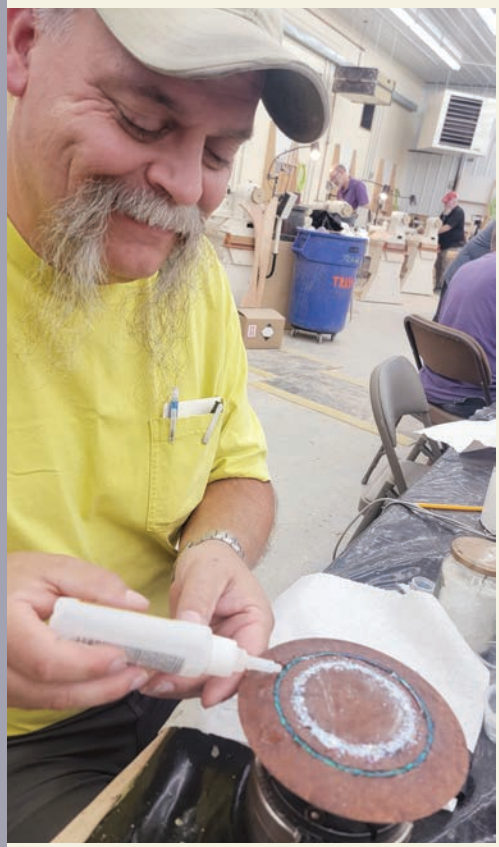
Class Size: 16 people



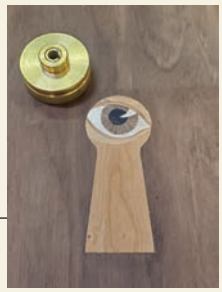
You've got questions, and Dr. Robinson has answers. This two-day deep dive into wood anatomy and how it affects woodturning, sanding, and finishing. Half science, half turning lab, this class covers everything from figure and spalt to branchwood, insect damage, and basic growth mechanics in both deciduous and coniferous trees. A great chance to improve your woodturning by better understanding your material, and how the tools and angle of cut interact with different wood structures. The material fee is a tax-deductible donation to support Dr. Robinsons incredible work at Oregon State University.

KEY POINTS:

- **How trees grow and how hardwoods and softwoods differ**
- **What happens when growth goes "wrong" and the effects on machining**
- **How water affects wood structure, tool finish, sanding, and finishing**
- **The myth of end grain rules in woodturning**
- **The effect of different turning tools on wood based on the anatomical planes and present defects**
- **The difference tool presentation and angle make on cut finish depending on anatomical plane**
- **Sanding, finishing, and the interaction with wood anatomy**



HOORAY FOR INLAY! WITH SCOTT GROVE



June 28–July 2

$1150 tuition, $125 material fee payable to Scott

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies T Elective

Learn to embellish your work with all sorts of inlay, including wood, silver, brass, mother-of-pearl, gemstones, shell, and pigmented resins. Students will learn how to create fine details and patterns that can take their work to the next level. Students will create templates and cut perfectly inlaid shapes out of wood veneer, metal, shell, stone, and more. Scott will start with traditional techniques and go from there and beyond. "You bring it, we inlay it!" Emphasis will be on experimentation and exploring various methods to personalize your work with inlay. Scott will also cover working with UV-cure and casting resins, iridescent pigments, micas, and metal powders for stunning mosaic inlays. These techniques can be used to accent boxes, turnings, and tables or simply be hung on the wall as a work of art. Students will go home with a "zillion" samples and the knowledge of how to make even more. Scott is an enthusiastic and high-energy craftsman and a great teacher, so be prepared to push your limits!

KEY POINTS:

- **Cutting tools and techniques, traditional and not**
- **Templates and freehand cutting**
- **Using the right tool for the right material**
- **Resins and application**
- **Multilayer inlay and mosaic pattern design**
- **Surfacing, finishing, and repair**

FOUNDATIONS OF UPHOLSTERY: FROM FRAME TO FINISH WITH KIM NEWELL



June 28–July 2

$1150 tuition, $85 material fee payable to Kim

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials



Students will discover the craft of furniture upholstery through a hands-on project featuring a classic Eastlake-style chair. Designed for beginners with little to no upholstery experience, as well as those looking to refresh their skills, this workshop takes students from a bare chair frame to a fully upholstered piece. The comfort, durability, and design of any upholstered seat begins with a solid foundation. Students will learn to build that foundation through webbing, springs, padding, shaping, and fabric. They will also learn how and why to staple, tack, tie, and sew throughout the process. Working with a provided Eastlake-style chair frame and basic materials, students will gain practical experience using upholstery tools. Each stage builds on the last, helping them understand how the individual layers work together to create a comfortable, lasting piece. Students may bring their own chair with prior approval, provided it is similar in construction to the class project. They are encouraged to bring three yards of decorative, upholstery-weight fabric for the finishing cover. By the end of the workshop, students will have completed a full-size upholstered chair and gained skills they can use on future projects.

KEY POINTS:

- **Understand how the foundation affects the comfort, durability, and overall design of an upholstered seat**
- **Hands-on experience with upholstery tools, materials, & techniques**
- **Learn how to measure upholstery projects and calculate fabric and material needs**
- **Learn foundational upholstery knots and basic sewing techniques**
- **Build a strong, supportive foundation for an upholstered seat**
- **Add foam and padding to create shape, comfort, and support**
- **Master fabric cuts for clean, professional inside corners**
- **Learn professional stapling, tacking, and fabric-fitting techniques**
- **Build a practical foundation of upholstery skills and the confidence to take on future projects**

QUICK QUILTS FROM PRECUTS WITH NANCY ZINNI

June 28–July 2

$1150 tuition, students will bring their own material

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials



Are you a quilter with a basket (a pile? a shelf?) full of precuts and no idea what to do with them? Come join us for a fun week of new ideas and possibilities for your stash of layer cakes, jelly rolls, and charm packs. Nancy will provide several patterns for your precuts with detailed instructions and options for different quilt sizes. Students need to be able to use their sewing machines, sew a quarter-inch seam, and use a rotary cutter and acrylic rulers. While basic quilting skills are required, these patterns will be suitable for beginners as well as more experienced quilters.

KEY POINTS:

- **Accurate fabric cutting**
- **Accurate machine piecing**
- **Using a variety of precut fabrics**
- **Quilting tips, techniques, and ideas**
- **Students will be able to piece 2-4 medium-sized quilt tops**

BUILDING SKILLS: CREATIVE EXPRESSION WITH EPOXY WITH BRITTNEY CARBONE

July 12–16

$1150 tuition, $85 material fee

Class Size: 16 people

Qualifies for: M Elective F Applying Other Materials T Elective



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.



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**



TRIM FEATURES: WAINSCOT, PANEL JAMBS, CROWN DETAILS & CURVED MOLDINGS WITH GARY STRIEGLER

July 12–16

$1150 tuition, $150 material fee

Class Size: 16 people

Qualifies for: M Elective F Details or Inlay

Using full-size wall mockups, students will practice the trim carpentry skills he uses on job sites, along with the special details for which he is known. The class is hands-on, with students working individually and in groups on specific exercises. Students will learn to make and install curved trim, install doors, build a panel door jamb, and cut and install crown molding. They will explore well-proportioned crown molding and pediment details for doors and cabinets, as well as three trim options for doors. Gary will demonstrate six ways to make wainscot paneling and show students how to get the most from a miter saw, including how to make angled, beveled, and compound miter cuts. Students will also build window jambs and sills. Throughout the week, students will put these skills to work while building a mirror frame and display shelf to take home. They will leave with techniques they can use to add distinctive trim to their own rooms.

KEY POINTS:

- **How to build panel jambs, install and trim a cased opening**
- **How to get nearly perfect joints in casing**
- **How to make tapered cuts for window openings on jamb extensions**
- **Tips on how to layout wainscot panels**
- **Learn how to cut wainscot around outlet boxes**
- **Master crown molding**
- **Ways to check the accuracy of miter cuts**
- **How to hang doors, including how to mortise hinges**
- **Curved casing, glue-up to a finished piece**
- **Learn about pediments and pilasters**

MASTERING THE "TERRIBLE" SKEW CHISEL WITH ALAN LACER

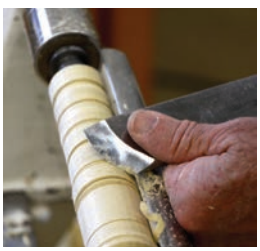
July 12–16

$1150 tuition, $60 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Spindle Turning





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**



CARVING WITH A CLASSICAL FLAIR WITH ALEXANDER GRABOVETSKIY

July 12–16

$1150 tuition, $35 material fee

Class Size: 14 people

Qualifies for: M Carving F Advanced Studies T Carved or Laminated

Carving with Classical Style is open to everyone, whether students are total beginners or have been carving for years. New carvers can try the craft, while experienced carvers can build on their skills. The week begins with hands-on carving as Alexander teaches students how to use their tools, focusing on classical methods that have worked for generations. Alexander will demonstrate how to sharpen tools using the method he calls заточка на стероидах ("sharpening on steroids"). It is the method he uses every day to get exceptionally sharp edges. As he says, "You don't want to struggle with a dull chisel unless you want to." Students will also learn how to choose the right tools, handle tricky wood grain, and clamp their work safely without damaging it. Throughout the week, Alexander will show students how to tackle carving projects in a way that is smart, safe, and, most of all, fun. By the end of class, students will have carved a detailed project, no matter their starting skill level, and will have a finished piece to show family and friends.



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**

UNDERSTANDING THE GEOMETRY OF COMPLEX ROOFING: HIPS & VALLEYS WITH RYAN SMITH



July 12–16
October 11–15
$1150 tuition, $160 material fee

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies

This one-week intensive explores the art and precision of roof framing and cutting. Working with techniques Ryan has refined on the job, students will begin by reading blueprints and marking a roof plan with the information needed to calculate and cut each part of the roof system. Students will account for roof pitches and overhang projections as they draw full-size rafter tails. These drawings will help them determine the height above plate (H.A.P.), any additional plating needed to align the tails, and accurate fascia heights. They will then cut and assemble a small mockup to see how the pieces fit together. Next, Ryan will introduce his signature "plan view" method. Students will create a full-size drawing that maps the roof, use a Construction Master Pro Trig calculator, and lay out and cut common jack, hip, and valley rafters. Small-scale models will help them see how the geometry on paper translates into a three-dimensional structure. By the end of the week, students will understand the process from rafter tails and cut sheets to complex irregular hips and valleys, including how to precut a roof system before the walls are raised. Some roof-framing experience is helpful but not required. These techniques can also be applied to complex furniture projects.

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**

MAKE A FULLY FUNCTIONAL CO2 LASER WITH MARK OSGOOD



July 12–18 (7 day)
$1725 tuition, $560 material fee

Class Size: 10 people

Qualifies for: M Elective F Applying Other Materials T Elective

If you are interested in laser marquetry, rastering, or engraving and would like a fun project, consider attending this seven-day course on building your own laser. Students in this class will build their own laser with a cutting area of 20" x 12". An aluminum T-slot frame will be constructed to house the laser components. The machine will feature a 45W laser tube. The CO2 machine is capable of cutting intricate marquetry, plywood designs, acrylic artistry, signage, rastered, photos, and more. Participants will be able to choose a movable table (Z-axis) ranging from 2" to 11" of movement, depending on their needs. For students who choose the 11" Z-table movement, a rotisserie can be added to engrave items such as mugs and glassware. Subjects discussed in class include sheathing for the T-slot frame, cooling of the laser tube, fume scrubbing or exhaust, and software. Students should consult with Mark early in the planning process to acquire the parts needed for this class. There are additional costs for the laser machine components.

KEY POINTS:

- **Construction of the laser case, less sheathing**
- **Assembly of laser gantry**
- **Mounting electronics**
- **Z-Table assembly and Z-table housing**
- **Wiring**
- **Calibration of system**
- **Using controller software**
- **Scaling up to build a larger machine in the future**



MARBLEIZING WOOD WITH ALAN LACER

July 17–18
$575 tuition, $40 material fee payable to Alan

Class Size: 16 people

Following several successful classes at MASW, Alan is taking on the challenge again of providing the basics for marbling as it applies to turned objects. In this hands-on class, students will begin by covering the fundamentals of marbling on paper (the historical tradition for marbling) and move to relatively flat turned objects (such as top bodies and plate rims). From there, Alan will demonstrate the challenges of 3D round objects, such as small bowls, pepper mills, and vessels. Alan will introduce students to both a submerging approach and a rolling method. Students will need to bring items to marble, as time will not allow for turning while in the class (details will be sent when you register).

KEY POINTS:

- **Preparing the thickened water bath**
- **Selecting and preparing acrylic paints for marbling**
- **Color selection ideas**
- **Techniques for floating colors on the surface of the water bath**
- **Creating patterns in the floating paint**
- **Basic marbling onto paper**
- **Marbling flat turned objects**
- **Marbling fully round turned objects**
- **Suggestions for final finishing of marbled wood pieces**





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

July 17–18
$575 tuition, $40 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**

PARENT/CHILD: LEARN ABOUT PHYSICS & PROPULSION BY MAKING DRAGSTERS & AIR ROCKETS WITH SCOTT DILLION



July 17–18
$575 tuition, $25 material fee

Class Size: 12 parent/child couples, the child must be ages 10-16



Get ready for two days of hands-on building, problem-solving, and friendly competition! In this class, students will take on two exciting challenges that combine woodworking, engineering, design, and real-world problem-solving. The first challenge puts speed and aerodynamics to the test. Starting with a raw block of balsa or basswood, students will explore aerodynamic principles as they sketch and develop a custom CO2 dragster. After learning shop safety and precision cutting on the bandsaw, students will file, sand, and paint their vehicles to a high-gloss finish. Then it's time to race! The completed cars will be propelled down the track by high-pressure CO2 cartridges to see how well each design performs. For the second challenge, students will step into the roles of aerospace engineers and financial managers for the "Eggronaut" Challenge. Each student will receive a virtual budget of $900,000 to design and build a high-performance air-water rocket. Along the way, students will maintain financial ledgers and write checks to purchase raw materials from the lab supply, adding a real-world budgeting component to the engineering process. But building a successful rocket is only part of the challenge. Students must also design a shock-absorbing capsule to protect their "Eggronaut" during a high-velocity landing. The goal is simple: design, build, launch, and bring the "Eggronaut" safely back to Earth without a scratch!

KEY POINTS:

- **Design and build a custom CO2 dragster**
- **Explore aerodynamics and how design affects speed**
- **Learn shop safety and precision bandsaw cutting**
- **Design and build an air-water rocket**
- **Work within a virtual $900,000 project budget**
- **Explore aerospace engineering and payload protection**
- **Design a shock-absorbing capsule for the "Eggronaut" Challenge**
- **Test designs through racing and rocket launching**

SPOT REPAIR & FURNITURE TOUCH-UP WITH TIM PURO



July 17–18
$575 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 25 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**

FUN-DAMENTALS OF LEATHER WITH CHRIS CHAPMAN



July 17–18
$575 tuition, $65 material fee payable to Chris

Class Size: 14 people

This fun and intensive weekend workshop introduces students to the fundamentals of leather, from its history to its modern uses. Topics will include terminology, tanning processes, hide selection, thickness, grain, temper, finishes, and choosing the right leather for a project. Students will learn about products used to clean, condition, and preserve leather, as well as techniques for repairing certain items. The class will also cover patternmaking, layout, hand tools, sewing machines, adhesive options, basic hand sewing, lacing, and construction methods for leather goods ranging from garments and upholstery to purses and briefcases. Students will leave with a greater understanding and appreciation of leather and supplies and a small pouch of their own making suitable for holding a cell phone or a special tooth for the tooth fairy.

KEY POINTS:

- **Leather terminology, tanning processes, and hide selection**
- **Understanding thickness, grain, temper, and finishes**
- **Cleaning, conditioning, preserving, and repairing leather**
- **Patterning, layout, and basic hand tools**
- **Hand-sewing basics, sewing machines, and glue options**
- **Basic leather construction and lacing techniques**

FINE DETAILED BOXES WITH RESAWN VENEERS WITH ADRIAN FERRAZZUTTI



July 19–23
$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies

This class will focus on the shop-sawn veneer technique Adrian uses to create his decorative Ferrazzutti Boxes. His process was featured in the *Fine Woodworking* video "Veneered Boxes with a Twist." Students will mill and glue multiple species of wood into striped blocks, resaw them into veneers, and cut the veneers into geometric shapes to create striking graphic designs. They will also learn to saw veneer from solid stock for the interiors of their boxes. The veneered patterns will be glued to plywood using a vacuum press before construction of the boxes begins. Students will cut the joinery, fit the tops, and learn to control waterfall veneer patterns or grain from the top across all sides of the box. Hardwood edging made from ebony or holly will be fitted and glued around the corners. Adrian will thoroughly demonstrate how to inlay high-quality side-rail hinges using the router table so students can install their hardware with precision. This action-packed class will include live demonstrations by Adrian while giving students plenty of working time to complete their boxes at MASW.

KEY POINTS:

- **Fine box making, mixing veneer and solid wood**
- **Creative geometric designs with shop-sawn veneer**
- **Re-sawing veneer**
- **Pressing veneer with a vacuum pump and options for those without one**
- **Waterfall pattern and grain control, wrapping patterns around corners**
- **Milling small pieces of wood safely for edging and flawless mitering**
- **Precision hardware installation, including installing hinges and locks**

PEN MAKING: CREATING A FINE WRITING INSTRUMENT WITH BARRY GROSS



July 19–23
$1150 tuition, $225 material fee payable to Barry

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Elective

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**





BUILDING THE PEKOVICH NIGHTSTAND WITH MICHAEL PEKOVICH

July 19–23

$1150 tuition, $25 material fee payable to Michael for the cord and finishing supplies. A cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective
F Advanced Studies



This nightstand packs a variety of techniques into a small project and offers great lessons in dovetailed case construction and exposed mortise-and-tenon joinery. The design incorporates subtle curves and edge profiles, tapered sides, and a cord-wrapped stretcher that bring the piece to life. A side-hung drawer offers a good lesson in making simple drawers and finishes off the nightstand. Michael will spend some time in class talking about design and how small details can have a big effect on a piece. There will also be a focus on important work strategies that can lead to more successful results in the shop without working harder, strategies that can apply to any project.

KEY POINTS:

- **Incorporate power and handwork for fast, accurate dovetails**
- **Learn techniques for accurate mortise-and-tenon layout**
- **See how pinned-rabbet joinery and exposed side runners can liven up a drawer**
- **Explore design details that can have a big impact on your work**

INTRODUCTION TO CNC WOODWORKING WITH CHRISTIAN XANDERSMITH

July 19–23

$1150 tuition, $100 material fee paid to Christian

Class Size: 15 people

Qualifies for: M Elective
F Advanced Studies



This class is designed for woodworkers of all skill levels. No previous CNC experience is required. Familiarity with CNC routers or VCarve may be helpful, but the basics will be covered in class. Through a series of hands-on projects, students will learn the fundamentals of designing for and using a CNC router. Topics will include 2D CAD design, layout and work holding techniques, decorative V-carving, CNC inlay, and basic jig making for use with other tools. Students will also learn how to set up, calibrate, and safely operate a benchtop CNC. Most class time will be spent designing and making projects. Students will be encouraged to personalize their work and experiment with different design ideas. Plenty of material will be available for trying things out, learning from mistakes, and making multiples of a favorite design. Step-by-step project guide videos created by the instructor will help students work through each project at their own pace. Each day will also include short presentations covering different aspects of CNC work, from technical basics to creative applications, along with tips and tricks the instructor has learned while working with CNC routers. Students will need the full version of VCarve Pro, not the trial version. Previous experience with the software is helpful but not required.

KEY POINTS:

- **CNC use in a hybrid shop**
- **VCarve design**
- **Toolpath types**
- **CNC setup**
- **Router bit selection**
- **Feeds and speeds programming**
- **Jig making**

BAS RELIEF, SHAPING, MOLDING & SCULPTING WITH LEATHER WITH CHRIS CHAPMAN

July 19–23

$1150 tuition, $125 material fee payable to Chris

Class Size: 10 people

Qualifies for: M Elective F Applying Other Materials
T Elective



From wet-forming masks to creating bas-relief panels and tiles for décor and furniture, this class will explore "bonding" leather to wooden forms and other substrates. Students will learn techniques the instructor has invented and developed over more than 33 years. These methods combine historical references, handmade tools, and traditional leather-stamping tools used in nontraditional ways. The instructor will also demonstrate several finishing processes unique to the work. Students may create a picture frame, decorative tile or panel, mask, or an original piece that combines different materials. Industrial sewing machines will be available. This is not a traditional leather-carving class focused on Western saddles and belts, although students will work with the same types of oak-tanned leather.

KEY POINTS:

- **Basics of different tanning processes and what to purchase**
- **Pattern making, prep, hide layout, terminology, and wet forming**
- **Different types of glue and what is best for various projects, including glue prep**
- **Basic hand tools needed, from hardware store basics to professional leather tools**



VENEERING: A COURSE OF ACTION FOR FURNITURE MAKING WITH MARC ADAMS

July 19–24 (6 day)
$1425 tuition, $145 material fee

Class Size: 16 people

Qualifies for: M Veneering or Marquetry
F Advanced Studies



The bad reputation veneer work has in some circles stems from poor work done in low-end factories during the first third of the 20th century. When done properly, veneering is one of the finest ways to produce exquisite furniture that lasts as long as furniture made from solid wood.

Through design exercises and hands-on practice, students will learn both fundamental and complex methods for applying veneer to the faces and edges of furniture. Marc will explain the order in which veneered furniture should be assembled, including when assembly should come before veneering and when the veneer should be applied first. Focusing on commercial veneers, the class will cover substrates, glues, jigs for cutting veneer, layout, cutting, seaming, edge treatments, pressing, and maintaining pattern and grain continuity from one surface to another. The emphasis will be on simpler, less fussy methods rather than traditional hide glue processes. Students will make a wall cabinet that tells a story in veneer from one side to the other. Marc will also discuss veneering over solid wood to create the look of fine solid stock. This is both a technique and project class, so students should have some veneering experience and be comfortable using hand tools. By the end of Saturday, students will have a better understanding 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**

TURNED ORNAMENTAL BIRDHOUSES WITH BARRY GROSS

July 24–25
$575 tuition, $75 material fee payable to Barry

Class Size: 16 people



Ever wonder how they made those cool birdhouse ornaments? Well, spend a relaxing weekend with Barry Gross making birdhouse ornaments from scraps of exotic woods and tree limbs. Use your own creativity to create many different combinations using several different supplied materials. A quick overview of what tools are necessary to make this type of ornament will be discussed. The instructor will demonstrate how to make an ornament from beginning to end. Students will then create their own ornaments on the lathe, finish them, and assemble their masterpieces.

KEY POINTS:

- **Selecting and combining exotic wood scraps and tree limbs**
- **Choosing the proper tools for creating birdhouse ornaments**
- **Turning small ornament components safely and accurately on the lathe**
- **Designing unique birdhouse ornaments using a variety of materials**
- **Finishing and assembling completed ornaments**

MAKING A KUMIKO BOX: PERFECT FOR KEEPSAKES WITH MICHAEL PEKOVICH

July 24–25
$575 tuition, $80 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, Michael 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**





MAKE YOUR OWN GUITAR PARTS: FINGERBOARDS & BRIDGES WITH JOHN RESSLER

July 24–25

$575 tuition, $20 material fee payable to John

Class Size: 16 people

Guitar fingerboards and bridges are the most difficult parts of a guitar to make. Super-tight tolerances, plus various scale lengths and neck widths, create a challenge for most guitar builders. In this class, John will demystify these challenges and demonstrate how to make these parts using simple calculations and templates. Students will have the opportunity to make their own fingerboards and bridges using practice blanks. In the workshop, students will use jigs that John will bring, but they will be able to copy these to make for their own use at a later date. John will also show how to make fingerboards and bridges without the use of jigs. Rosewood blanks will be available for an additional fee.

KEY POINTS:

- **How to figure fret placement for fingerboards**
- **How to slot fingerboards**
- **How to properly taper the fingerboard**
- **Lay out a guitar bridge**
- **Proper shape of a bridge and its effect on playability**
- **Review various styles of fingerboard – and bridge-making jigs**
- **Proper wood selection and its effect on tone**



CLEAN ARMOR: REVOLUTIONIZING THE WORLD OF COATING FINISHES WITH MATTHEW SPRINGER

July 24–25

$575 tuition, $40 material fee

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**



A FAMILY BUILDING EXPERIENCE: CNC A JAPANESE TOOLBOX WITH CHRISTIAN XANDERSMITH

July 24–25

$575 tuition, $100 materials paid to Christian

Class Size: 12 couples, children must be 12 or older.

Participants will learn the basics of CNC woodworking while building a Japanese toolbox-style pencil box with their families. Each family will design their projects in VCarve, learning how to create vectors and prepare toolpaths for CNC machining. Participants will then learn how a CNC router works as their designs are cut. Afterward, they will assemble and finish their pencil boxes using basic woodworking techniques. No prior woodworking or CNC experience is required. This beginner-friendly weekend workshop is designed for kids and their families and combines digital design, hands-on making, and creative problem-solving.

KEY POINTS:

- **V-carve design**
- **Toolpath types**
- **CNC setup**
- **Router bit selection**
- **Family fun**
- **Feeds and speeds programming**

FLAMEWORKING: LEARN TO SCULPT GLASS LIKE AN ANIMATOR WITH JASON BOURGHOLTZER

July 26–30
$1150 tuition, $100 material fee

Class Size: 8 people

Qualifies for: M Elective F Applying Other Materials T Elective



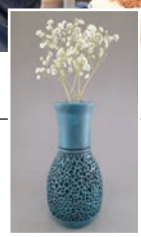
This five-day course is a progressive learning experience that teaches students how to manipulate borosilicate glass rods into recognizable sculptures, showing movement and character instead of just creating stiff, static glass sculptures. Along with teaching basic fundamentals, the course will emphasize the importance of establishing good habits and a strong foundation for both beginners and those with previous experience.

KEY POINTS:

- **Reviewing safety procedures and proper bench setup**
- **Understanding the science behind borosilicate glass**
- **Organizing the bench for successful, efficient work**
- **Setting up and operating the torch**
- **Developing basic drawing skills using simple shapes**
- **Creating the illusion of movement in a static object**

SECOND ANNUAL WOMEN'S WOODTURNING RETREAT WITH JENNIFER SHIRLEY





July 26–30
$1150 tuition, $70 material fee payable to Jennifer

Class Size: 16 people

Qualifies for: M Turning T Elective

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 burrs, and add color with stencils and acrylic paint. Students will make a hammered copper lidded box, a few 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**

THE ART OF CONCEALMENT: INCORPORATING COMPARTMENTS IN YOUR WORK WITH ADRIAN FERRAZZUTTI



July 26–30
$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies



Hidden compartments. Just saying those words puts a smile on the face of most woodworkers. There's something magical about a secret space that reveals itself only to the person who knows about it. Since the origins of furniture, hidden compartments have been used to store valuables, documents, or other important belongings. With modern safes, security by obscurity is no longer commonplace. This class will delve into several ways to incorporate hidden compartments into any furniture design. Students will learn how to create working drawings and determine the best joinery for the project. While building a seemingly simple end table, students can easily adapt it to Mission, Shaker, or contemporary styles. This elegant-looking end table is both beautiful and functional, containing ample hidden storage. It will provide students with a foundation to add hidden compartments to their own designs.

KEY POINTS:

- **Incorporating hidden compartments into any design**
- **Properly selecting wood and materials**
- **Tricks for making and using a shooting board for fine-tuning parts**
- **Incorporating simple metalworking with brass**
- **Make a working drawing**
- **Make perfect piston-fit drawers**
- **Milling methods**
- **Joinery to last a lifetime**





MAKE A TENOR UKULELE WITH JOHN RESSLER

July 26–30

$1150 tuition, $450 material fee payable to John

Class Size: 14 people

Qualifies for: M Elective F Advanced Studies

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**



VENEER TRANSFORMED: THE ART OF SCULPTURAL LAMINATION WITH MARC FISH

July 26–30

$1150 tuition, $150 material fee

Class Size: 16 people

Qualifies for: M Veneering or Marquetry F Details or Inlay

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**



APPRENTICESHIP: FURNITURE IN THE CLASSIC TRADITION WITH STEVE LATTA



July 26–August 6 (two weeks)
$2300 tuition, $75 supplies, students will BYOW

Class Size: 14 people

Qualifies for: M Two-Week Apprenticeship
F Two-Week Advanced Furniture Making

This two-week class gives students the opportunity to build a furniture piece of their choice. It includes multiple demonstrations selected to support the various projects being built. To be clear, this is not a technique class. The focus is on each piece's design, construction, and ornamentation. Although the class is rooted in the classical tradition, students may choose either a period or contemporary piece. Conversations with Steve before the class will help guide the project selection process. Efficient approaches to construction and joinery will be emphasized, while ornamentation will be tailored to each individual project. The class will cover a broad range of methods using both traditional hand tools and modern power tools. Steve's woodworking philosophy is based on efficiency and the thoughtful use of the materials, tools, and techniques best suited to the task. With more than 40 years as a professional furniture maker and 26 years as a full-time woodworking instructor, Steve brings extensive knowledge and proven teaching experience to the class.

KEY POINTS:

- **Selecting a piece, you've wanted to build and diving in deep**
- **Problem solving methods of joinery for complicated pieces**
- **Applying ornamentation: what to use and where and when is it too much!!**
- **Practical approaches to veneer work – from hot hide to plastic resin, from hammers to vacuum bags – whatever works best**
- **Development of a systematic and concise approach to furniture**
- **From rough milling to completed joinery**

LEARN TO AIRBRUSH THE RIGHT WAY WITH DRU BLAIR





July 31–August 1
$575 tuition, $25 material fee

Class Size: 14 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**



INTRODUCTION TO FLAMEWORKING: MAKING GLASS ANIMAL FIGURINES WITH JASON BOURGHOLTZER

July 31–August 1
$575 tuition, $75 material fee

Class Size: 8 people

This two-day course is a progressive learning experience that teaches students how to manipulate borosilicate glass rods into recognizable sculptures such as manatees, dolphins, fish, and turtles. This course is designed with the beginner in mind, teaching fundamentals that will establish good habits and a strong foundation for both beginners and those with previous experience.

KEY POINTS:

- **Safety and bench setup overview**
- **Building an understanding of the material through science**
- **Organizing your bench for success**
- **Running the torch**
- **Learning basic drawing skills using simple shapes**
- **Creating the illusion of movement in a static object**



TURNED CULINARY ACCESSORIES WITH CLAY FOSTER

July 31–August 1
$575 tuition, $30 material fee payable to Clay

Class Size: 16 people



If you enjoy time both in the shop and the kitchen, this class of making fun culinary accessories is for you. Novice woodturners and more experienced turners alike will benefit from this weekend of learning fun projects. Students will make a turned lid for a Ball jar, a beverage smoker, which can also be used for single-serving smoked cheese and meats, chopsticks using the Chopstick Master tool, a chopstick holder, and chopstick rests. Clay will even teach participants how to use chopsticks. All these projects also make excellent gifts. Chopstick Masters will be available to purchase for $200 with the money going to the RCMF.

KEY POINTS:

- **Wooden decorative jar lids**
- **Beverage smoker and charcuterie food smoker**
- **Chopsticks using the Chopstick Master tool**
- **Turned chopstick holder**
- **Turned chopstick rest**

CHOPSTICKS & SUSHI BOARDS: MADE TO DISPLAY, BUILT TO USE WITH STEVEN PARKER



July 31–August 1
$575 tuition, $100 material fee payable to Steven. Chopstick Masters will be available to purchase for $200 with the money going to the RCMF

Class Size: 16 people



In two days, students will build two figured walnut sushi boards and six pairs of chopsticks, a complete set for the table. These boards are small pieces with nowhere to hide. Their beauty comes from proportion, grain, and a clean surface rather than joinery or hardware. Students will select and orient their stock, shape each board with legs and an integrated rest for the chopsticks, add an edge treatment, and apply a food-safe finish. Then they will make the chopsticks on the Bridge City Chopstick Master, a jig that turns a square blank into a tapered chopstick with a formed finial. Students will make six pairs using material provided in the Chopstick Master kit and leave knowing how to make more at home. The class suits every skill level. Beginners will leave with finished work they can be proud of, while experienced makers will have room to explore figure, inlay, and carving.

KEY POINTS:

- **Build two figured walnut sushi boards, each with legs and an integrated chopstick rest**
- **Make six pairs of chopsticks on the Bridge City Chopstick Master**
- **Read and orient figured grain for a small, surface-driven piece**
- **Shape and finish food-safe surfaces the right way**
- **Work with both Chinese and Japanese chopstick profiles, including finial formation**
- **Take home the complete Bridge City Chopstick Master kit, plus the sushi boards and chopsticks you make**

MAKE YOUR OWN GUITAR PARTS: MAKING GUITAR NECKS WITH JOHN RESSLER



July 31–August 1
$575 tuition, $40 material fee payable to John

Class Size: 14 people

Learn to make your own guitar necks from board to chord! In this class, students will learn to make any guitar neck for any scale length. Whether making a steel-string acoustic guitar neck (solid headstock OR slotted headstock), classical guitar neck, or ukulele neck, participants will be shown the process from start to finish. During the weekend, everyone will have the opportunity to make a neck of their own choosing. John will cover making necks from solid blocks as well as from a 1" thick board using a scarf joint and stacked heel. Students will make use of jigs that John will bring, and everyone will be able to copy these to make later for their own use. However, John will also show how to make necks without the use of jigs. He will also review making ukulele necks. Students will be given practice blanks for use during the weekend. Mahogany blanks will be available for an additional fee.

KEY POINTS:

- **Make a guitar neck from scratch, from start to finish**
- **How to adjust a neck for various scale lengths**
- **Proper wood selection and grain orientation**
- **Various methods of fastening a neck to the guitar**
- **Review various styles of neck making jigs**

BEYOND FLAT: AN INTRODUCTION TO CREATING CURVED SCULPTURES WITH MARC FISH

July 31–August 1
$575 tuition, $75 material fee

Class Size: 16 people



This focused two-day course introduces the sculptural possibilities of laminated veneer, guiding participants through the process of creating curved wooden forms. Inspired by erosion, relics, and layered textures, the workshop emphasizes both technical skill and playful experimentation. It covers different techniques from the five-day course, making the two classes a seven-day learning experience when taken together. By the end of the course, each participant will have designed and created a small sculptural piece while learning skills that can be applied to future sculpture, furniture, model making, lighting, or installation projects. This course is ideal for designers, makers, and anyone curious about taking curved work into sculptural territory. No prior experience is required, just an openness to experimentation and hands-on making.



KEY POINTS:

- **Planning your sculpture**
- **Preparing and laminating thin veneers into three-dimensional, flowing sculptural structures**
- **Exploring glue choices, tinting glues, and techniques to minimize or disguise glue lines**
- **Working with free-form vacuum bag lamination, including making your own bags**
- **Learn about different vacuum bag hardware options**
- **Shaping and manipulating laminated forms to create movement, texture, and expression**
- **Shaping with hand tools, rasps, spokeshaves, and power tools, including Dremels and die grinders**





BEGINNING STAINED GLASS: FROM SUNCATCHERS TO 3D DESIGNS WITH SARA KING

August 2–6
$1150 tuition, $175 material fee

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials T Elective

This hands-on, project-based workshop is designed for students with little or no previous stained-glass experience. Using the copper foil (Tiffany) method, students will learn the fundamentals of working with stained glass, including glass selection, pattern design, cutting, grinding, foiling, soldering, and finishing. Students will create a variety of small- to medium-sized projects, building their skills and confidence with each one. They will also learn how to develop their own stained-glass patterns. One project will demonstrate how to transform a photocopy of an 8" × 10" photograph or piece of artwork into a stained-glass pattern and panel. Students may bring multiple enlarged copies of a favorite photograph, landscape, or child's artwork to draw on and cut apart as they develop their patterns. Projects will progress from simple suncatchers and nightlights to more dimensional designs, including stained-glass plant terrariums. Students will work with different types of glass and construction techniques as they progress from flat panels to three-dimensional pieces. The emphasis throughout the class will be on learning through making, with demonstrations and individual instruction provided as students work through each project. No previous stained-glass experience is required. Students will leave with a minimum of eight finished projects.

KEY POINTS:

- **Copper foil (Tiffany) technique**
- **Glass selection and design**
- **Creating and adapting stained-glass patterns**
- **Cutting and grinding glass**
- **Foiling and soldering**
- **Finishing techniques**
- **Working from photographs and artwork**
- **Creating suncatchers and nightlights**
- **Design, problem-solving, and creative decision-making**

AIRBRUSHING: ELEMENTS OF PHOTOREALISTIC PAINTING WITH DRU BLAIR



August 2–6
$1150 tuition, $65 material fee

Class Size: 12 people

Qualifies for: M Elective F Elective T Elective

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**

IT'S YOUR TURN: WOODTURNING FUNDAMENTALS & MORE WITH KIMBERLY WINKLE



August 2–6
$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Elective

Students of all experience levels can enhance their woodturning skills in a fun, welcoming, and collaborative environment. Whether they are complete novices or looking to refine their techniques, this workshop emphasizes the essential principles of woodturning while exploring color and surface enhancements that bring individuality and charm to each creation. Kimberly will teach proper tool selection, sharpening, safety practices, and turning techniques, helping students discover a wide range of creative possibilities. Participants will practice both spindle and faceplate turning while making candlesticks, a small footstool, and other projects. The class will also cover elements of design and surface embellishment, including painting and texturing.

KEY POINTS:

- **Lathe safety**
- **Spindle turning**
- **Faceplate turning**
- **Tool selection**
- **Sharpening**
- **Form and surface design**
- **Milk paint**

THE INTELLIGENT WORKSHOP: PLANNING, SEQUENCING & BUILDING FURNITURE EFFICIENTLY WITH DEREK JONES

August 2–6
$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

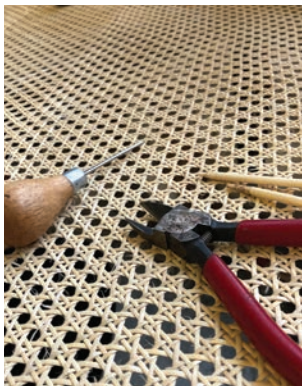
Qualifies for: M Elective F Advanced Studies



Building fine furniture is only part of the challenge. Building it accurately, efficiently, and repeatedly requires a different way of thinking. Using a beautifully proportioned chair as the project, this course explores the planning, sequencing, and workshop systems that allow complex furniture to be made with greater confidence, precision, and consistency. Students will learn to think in terms of workflow: organizing operations, reducing unnecessary handling, developing simple jigs and fixtures, and making informed decisions that save time without compromising craftsmanship. Throughout the week, students will examine how thoughtful preparation improves the making process. They will learn to batch operations, minimize machine setups, improve accuracy through repeatable methods, and establish a logical sequence of work they can use long after the course ends. Although the project is a chair, these principles extend to almost every area of furniture making. Whether students are interested in tables, cabinets, casework, or custom commissions, they will leave with a practical understanding of how workshop planning can improve both the quality of their work and the efficiency with which it is produced.

KEY POINTS:

- **Build a classic chair while learning a repeatable, workshop-based production system**
- **Develop practical jigs, fixtures, and templates that improve accuracy and consistency**
- **Learn how to sequence operations to reduce handling, machine setups, and wasted time**
- **Discover batch-production methods suited to the small professional or serious hobby workshop**
- **Improve your decision-making through better planning, organization, and workflow**
- **Leave with practical strategies that can be applied to virtually any future furniture project**



SEAT WEAVING ALL TECHNIQUES: RUSH, CANE & DANISH PAPER CORD WITH RACHAEL SOUTH

August 2–6

$1150 tuition, $80 material fee

Class Size: 12 people

Qualifies for: M Elective F Applying Other Materials T Elective

This fun-filled weeklong workshop will focus on learning 3 different techniques for weaving traditional seats. The three techniques compromise of Cane, Rush and Danish Paper Cord. Rachael will demonstrate how to use each material to weave a durable seat using traditional methods and materials appropriate for each natural material. The skills and techniques Rachael will show can be valuable lessons applicable to all types of furniture which is designed to have a woven seat. These methods can be used by the students after the course for restoration on original furniture or on new furniture. Throughout the class, the necessary tools will be discussed, analyzed, and demonstrated to help enable a great outcome in each style of weaving and material you'll be using. All students will be able to accomplish 2 stools and a caned sample frame by the end of the week.



KEY POINTS:

- **How to weave the 6-way standard pattern with Cane**
- **How to weave a Rush stool in the Envelope pattern**
- **How to weave a Danish Paper Cord Stool**
- **Understanding tool use**
- **Understanding fixing and finishing off for all methods**

MAKE AN 18TH CENTURY ROUBO BOOK STAND WITH DARYL ROSENBLATT

August 7–8

$575 tuition, $25 material fee

Class Size: 16 people

Andre Roubo designed and built more than his famous workbench. In this two-day class, students will use mostly hand tools to build, out of one piece of wood, a folding bookstand complete with hinges. Participants will start with a smaller cell phone stand, then go to a larger piece of wood capable of holding a full-size book, perfect in the kitchen for recipes. If time permits, bring along a small, beautiful piece of hardwood to make that special gift for someone who still loves physical books (although the stand will also hold a tablet).





KEY POINTS:

- **Build a traditional Roubo-style folding bookstand**
- **Learn hand tool techniques for shaping and joinery**
- **Create functional hinges from a single piece of wood**
- **Build both a cell phone stand and a full-size bookstand**
- **Apply the techniques to future bookstands and other projects**



FROM BRANCHES TO BLOOMS: CREATE A BEAUTIFUL ARRANGEMENT OF TURNED FLOWERS WITH DANIELLE BARBOUR

August 7–8

$575 tuition, $50 material fee

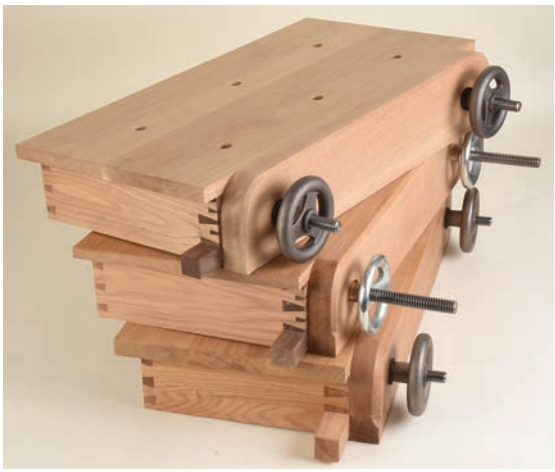
Class Size: 16 people

Skew work can be easy and fun! In this hands-on weekend class, students will turn green wood into beautiful flowers that never wilt. Along the way, they will develop essential woodturning skills, including tool control with the skew, spindle gouge, and parting tool. Participants will also learn to prepare wood for color, paint their flowers, and assemble the finished pieces.

These skills transfer easily to future projects, giving students a chance to build confidence while creating something unique. By the end of the weekend, each student will have a timeless bouquet of one-of-a-kind wooden botanicals.

KEY POINTS:

- **Master skew control: Build confidence using the skew, spindle gouge, and parting tool**
- **Work with green wood: learn how to turn fresh wood into delicate flower forms**
- **Prepare for color: understand how to prepare turned pieces for painting and finishing**
- **Explore painting techniques: add color and character to create unique botanical designs**
- **Learn assembly skills: bring individual turned flowers together to create a beautiful, everlasting bouquet**



BUILDING THE LOWFAT ROUBO MOXON & RETHINKING TRADITIONAL WORK HOLDING WITH DEREK JONES

August 7–8

$575 tuition, $125 material fee

Class Size: 16 people

The Moxon vise has become one of the most popular work holding tools in the modern hand tool workshop, and for good reason. It raises dovetailing and joinery to a comfortable working height while providing exceptional clamping for fine handwork. In this two-day class, students will build an enhanced version that goes beyond the traditional two-jaw design. An integrated outfeed table behind the jaws provides better support when transferring dovetails from the tail board to the pin board. Additional joinery details make the vise more robust and the project more rewarding to build. Students will explore how thoughtful refinements can make familiar workshop equipment more versatile and enjoyable to use. Along the way, they will discuss design decisions, construction techniques, and practical improvements they can apply to their own workshop projects. Please note: This is not a dovetailing class. Students should arrive able to cut dovetails by hand, as the course pace does not allow time to teach the fundamentals.

KEY POINTS:

- **Build an enhanced Moxon vise with integrated outfeed support**
- **Learn techniques for accurate, repeatable casework joinery**
- **Explore practical ways to improve proven workshop designs**
- **Understand the design decisions behind efficient work holding**
- **Refine hand tool techniques while constructing a workshop appliance you'll use for years**
- **Leave with a versatile vise that improves comfort and accuracy for dovetailing and fine joinery**

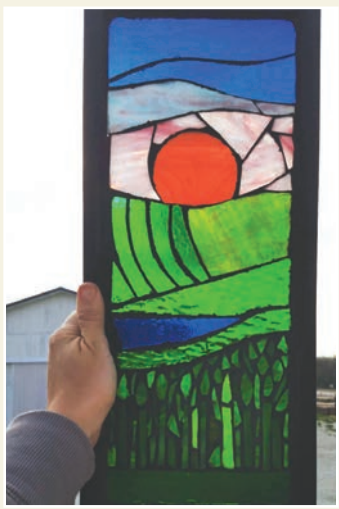
INTRODUCTION TO GLASS-ON-GLASS MOSAICS WITH SARA KING

August 7–8

$575 tuition, $50 material fee

Class Size: 14 People





This hands-on workshop introduces students to the techniques used to create glass-on-glass mosaic panels. Students will learn how to develop a design, select, and cut glass, arrange pieces, adhere the glass, and grout and finish their completed work. Projects may be designed from the student's own ideas or developed from a photograph or piece of artwork. Students who wish to work from a photograph should bring an enlarged 8" × 10" photocopy that can be drawn on and cut apart to create a pattern. Landscapes, flowers, animals, and other images with strong shapes and recognizable forms work particularly well. Students will learn how to interpret their designs in glass, make their own glass pieces, and make adjustments as they work. The class will cover the complete process from the initial design through the final grouting. Students will have the opportunity to experiment with color, shape, and composition while developing their own designs. Students will leave with 2–3 completed mosaic pieces ready to hang. No previous glass or mosaic experience is required.

KEY POINTS:

- **Design and composition**
- **Working from photographs and artwork**
- **Creating patterns**
- **Selecting glass**
- **Safe glass-cutting techniques**
- **Arranging and adhering glass**
- **Grouting techniques**
- **Finishing and preparing pieces for hanging**



BRUSH UP: AN ART LAB FOR KIDS WITH DRU AND SILVIA BLAIR

August 7–8

$575 tuition, $30 material fee

Class Size: 12 Kids, ages 7-12 (parents must accompany their child during the workshop)

Young artists will explore drawing and watercolor in this creative class. Participants will learn to draw a variety of subjects, from cartoons and animals to faces, then discover how to use watercolor to bring their ideas to life. Each student will create artwork they can proudly display at home or at their parent's place of work. This workshop will be open for kids 7-12 years of age and the days will be a little shorter, but there will be plenty of time to spend one-on-one with two of the world's best artists.

KEY POINTS:

- **Explore drawing and watercolor**
- **Learn to draw cartoons, animals, and faces**
- **Practice a variety of drawing techniques**
- **Create original watercolor artwork**
- **Take home finished pieces ready to display**







SCULPTURAL ROCKING CHAIR WITH MARC ADAMS

August 7–13 (7 day)

$1725 tuition, $60 material fee for templates; a cut list will be emailed so you can BYOW

Class Size: 14 people

Qualifies for: M Chair Making F Advanced Studies

This seven-day class is dedicated to making a Maloof-style sculptural rocking chair, with an emphasis on comfort, aesthetics, and ergonomics. Students may design their own chair or use the school's patterns. Participants will use rasps, gouges, saw rasps, and grinders to shape the chair. A special session will cover rocker design, including how the rockers, the chair, and the sitter's center of gravity affect whether the chair scoots across the floor or stays in place. Students will learn which joints work best under different loads and practice hip, dowel, and mortise-and-tenon joints. They will also bend the rockers by gluing thin stock over a curved form.

The goal is to complete all joinery, including rocker placement, by the final day and begin shaping the chair. Students must bring at least 55 board feet of pre-dimensioned 8/4 lumber, including pre-sawn stock for the rockers and other roughed-out parts, to save shop time. This is an intense, physically demanding class that requires several late nights of work. Sculpting the arms, legs, and spindles takes effort, but the results are well worth it. The goal of the week is to have you sitting and rocking in your chair on the last day but there will still be plenty of sculpting and sanding when you get home.

KEY POINTS:

- **Design your own chair**
- **Learn about rocker theory**
- **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 the assembly and gluing process for chairs**



INTRODUCTION TO WATERCOLORS WITH SILVIA BELVISO

August 9–13

$1150 tuition, $100 material fee

Class Size: 14 people

Qualifies for: M Elective, F Advanced Studies, T Finishing

This five-day class is designed to introduce students to the fundamentals of watercolor painting and give them a solid understanding of how to use the medium with confidence and control. Silvia will begin with the basics of watercolor materials, including papers, brushes, pigments, and the importance of understanding the relationship between water and paint. Students will learn how to mix clean color, create washes and smooth transitions, control hard and soft edges, establish values, layer transparent color, and work with both wet-on-wet and wet-on-dry techniques. Through demonstrations and guided exercises, students will practice these skills before applying them to complete paintings. As the week progresses, Silvia will demonstrate how to simplify a reference, develop form through value and color, create depth and texture, and use watercolors transparent qualities effectively. Students will receive individual instruction throughout the week and will have the opportunity to complete several studies and finished paintings. This class is designed for beginners as well as students who have some experience with watercolor but would like a stronger understanding of the fundamentals. No previous watercolor experience is required.

KEY POINTS:

- **Watercolor materials and how to use them**
- **Water-to-paint ratios and pigment control**
- **Color mixing**
- **Washes and smooth transitions**
- **Hard and soft edges**
- **Wet-on-wet and wet-on-dry techniques**
- **Layering transparent color**
- **Understanding values**
- **Creating depth and texture**
- **Developing confidence and control with watercolor**



CREATIVE LEAF CARVING: ADDING BEAUTY TO YOUR TURNED WORK WITH SAMMY LONG

August 9–13

$1150 tuition, $35 material fee

Class Size: 14 people

Qualifies for: M Carving, F Advanced Studies, T Carved or Laminated

Bring a lathe-turned piece to life with relief-carved leaves. In this class, students will select unique leaf patterns, transfer them to their projects, and use micromotor carvers and burrs to create lifelike texture and detail. Participants will learn techniques for removing negative space and explore options for sanding and finishing. By the end of the week, each student will have a one-of-a-kind finished project ready to display. Beginners are welcome!

KEY POINTS:

- **Embellish lathe-turned work with relief carving**
- **Select and transfer unique leaf patterns**
- **Use micromotor carvers and burrs to carve lifelike, textured leaves**
- **Learn to remove negative space and choose sanding and finishing methods**
- **Complete a finished project ready to display**





INTRODUCTION TO WOOD MODEL SHIPBUILDING WITH DARYL ROSENBLATT

August 9–13

$1150 tuition, $140 material fee

Class Size: 14 people

Qualifies for: M Elective, F Advanced Studies

Building a 12-inch-long model of an 18th-century longboat gives students a hands-on connection to history. In this five-day class, they will start with a kit that looks like little more than strips of wood and sheets of thin plywood. By learning a few basic techniques, students will leave with a completed model and the skills to tackle larger, more challenging projects. Drawing on his experience building many models, Daryl will also guide students toward future projects.

KEY POINTS:

- **Hull shaping**
- **Planking techniques, from full to stealer planks**
- **Mast shaping and assembly**
- **Rigging a ship**
- **Painting and assembly**
- **How to display your model**

TURNING FOR FURNITURE MAKERS WITH DAVID WRIGHT

August 9–13

$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Elective

For makers of traditional period furniture, woodturning can be essential, even if only to make drawer knobs. This five-day course begins with the anatomy of the lathe and safety practices for working with spinning wood. Before making any cuts, students will learn to sharpen their tools and keep them sharp, since crisp turning depends on a sharp edge. David will demonstrate the primary uses of various lathe tools and how to use a tool's bevel to make shear cuts rather than scraping cuts. During the first part of the week, students will practice turning vases, coves, beads, tapers, raised rings, and cyma curves, as well as sizing tenons to precise tolerances. Students will spend the latter half of the week making a stool with turned legs, stretchers, and a top. The class will also cover off-center turning, faceplate turning, reeds and flutes, duplicating parts, and making knobs and pulls. Special note: Alan Lacer says David Wright is one of the best turners in America: now that's saying something.



KEY POINTS:

- **Safety associated with between-centers turning**
- **Proper use of basic turning tools**
- **Sharpening using various sharpening systems**
- **Gaining skill and confidence in using the bevel to shear cut**
- **Duplication methods**
- **Making elements such as beads and coves, tapers, balusters, cyma curves, and precisely sized tenons**
- **Off-center turning**



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

August 9–13

$1150 tuition, $20 material fee

Class Size: 15 people

Qualifies for: M Design F Advanced Studies T Finishing

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**

FOOLPROOF MOTION, APPLYING THE PRINCIPLES OF MOVEMENT WITH CHRISTOPHER WHITE

August 16–20

$1150 tuition, $75 material fee payable to Christopher

Class Size: 12 people

Qualifies for: M Carving F Advanced Studies T Carved or Laminated



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**



DESIGN WITH INTENTION: FORM, FUNCTION & BEAUTY WITH MARC FISH

August 16–20

$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Design F Advanced Studies T Design

In this course, internationally recognized designer and maker Marc Fish will guide students through his approach to designing original furniture and sculptural work. Rather than working toward a predetermined project, students will learn a design process they can apply to their own work and future creative practice. The course will begin by examining where ideas come from, with inspiration drawn from nature, architecture, art, engineering, materials, and everyday objects. Students will learn how these references can inspire original work without simply copying existing designs.





Students will develop their ideas through sketching, experimentation, and model making. Marc will demonstrate how quick drawings and physical models can help explore proportion, form, balance, and structure, often revealing details that are difficult to understand on paper or a computer screen. A major part of the course will focus on design development by repeatedly questioning, editing, and refining an initial idea. Students will also explore the relationship between materials, processes, and design, learning how the behavior of a material and the making process itself can influence the final form. Marc will share the development of his own work, from early sketches and experimental models to prototypes, failures, and finished pieces. The emphasis throughout the course will be on thinking through making. Students do not need to be accomplished artists. Sketches may be rough, models may be crude, and experiments may fail. Their purpose is to communicate and test an idea. By the end of the course, students will have a clearer understanding of their own design process, a collection of developed ideas and models, and a practical approach they can continue using to create original work.

KEY POINTS:

- **Finding and recording inspiration**
- **Developing an individual design language**
- **Sketching as a thinking tool rather than a presentation skill**
- **Understanding proportion, balance, and visual weight**
- **Designing in three dimensions**
- **Rapid model making and experimentation**
- **Exploring materials and processes**
- **Developing and refining an idea and knowing when a design is finished**
- **Developing work that feels original rather than derivative**



FORGING YOUR OWN MYTHIC IRON-AGE SWORD WITH DAVID DELAGARDELLE

August 16–20

$1150 tuition, $100 material fee payable to David

Class Size: 12 people

Qualifies for: M Elective
F Applying Other Materials

In this class, David will walk students through the process of forging their own real steel Iron Age short swords. Each design will be influenced by a blend of ancient historical artifacts and mythic lore from legends and stories. Each student will forge a blade in the fire and shape it with a hammer on the anvil. Each blade will be quench-hardened, and then students will dive into the art of careful precision grinding and polishing to achieve a fit and finish that looks both beautiful and authentically "battle-worn." Each sword will be part artifact and part narrative symbol: a functional work of art its maker can cherish as an heirloom and wield with pride!



KEY POINTS:

- **Students will learn the fundamentals of blacksmithing to shape their blades**
- **High standards of excellence with fit & finish in metal grinding**
- **Steel heat treatment, including hardening and tempering**
- **Artistic originality fusing knowledge of both history and lore to inspire blade design**

TURNING MEMENTOS: SMALL-SCALE BOXES, DISHES & HOLLOW FORMS WITH JENNIFER SHIRLEY



August 16–20
$1150 tuition, $55 material fee payable to Jennifer

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Turned Lidded Boxes

Jennifer loves woodturning, and she loves sharing the knowledge she has gained over 30 years at the lathe. In this class, students will make small mementos to keep or give as gifts. It is a great opportunity for beginners to get their feet wet and for experienced turners to stretch their skills. Students will learn simple techniques for making and embellishing small dishes, lidded boxes, and hollow forms. Jennifer will break each project into easy-to-understand steps, helping students create beautiful pieces by the end of the week. The class will also explore several low-tech ways to decorate turnings, including making a hammered copper lid for a turned box. Students can bring their creative energy and get turning!

KEY POINTS:

- **Tool selection for the job at hand**
- **Sharpening tools**
- **Tool control and function**
- **Wood selection**
- **Shallow hollowing techniques**
- **Keeping an eye on good form**
- **Basics of working with copper and solder**
- **Introduction to woodburning**
- **Embellishing your work**
- **Finishing our work**

MUSEUM QUALITY VENEERED BOXES: PRODUCTION MODE WITH STEVEN PARKER



August 16–22 (7 day)
$1725 tuition, $750 material fee, includes curly maple, hardware, core board, & lining material

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies



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 humidor, 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**



MAKE A LEATHER DOPP TRAVEL KIT WITH GRADY DOUGLASS

August 21–22
$575 tuition, $200 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**





THE ART OF COLD SPRAY METALS: SURFACE, TEXTURE & PATINA WITH MARC FISH

August 21–22
$575 tuition, $160 material fee

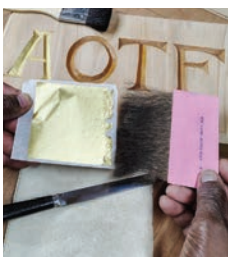
Class Size: 16 people

Spray metal finishes offer an exciting way to apply a genuine metal surface to wood, MDF, and other materials. The results can range from highly polished metal to aged, patinated, and heavily textured surfaces.

During this practical two-day course, Marc will introduce students to the materials, equipment, and techniques he uses to create metal finishes for his award-winning furniture and sculptural work. Unlike metallic paints, spray metal systems contain real metal particles suspended in a binder. Once cured, the surface can be sanded, polished, burnished, and patinated much like solid metal. Marc will demonstrate spray equipment and gun setup, mixing ratios, and application techniques. Students will then prepare and spray their own samples while experimenting with different textures and finishes. Marc will also share his secret formula for making the finish, which can save more than 80% compared with retail kits. No spray setup is required to benefit from the class, as Marc will also demonstrate hand applied techniques. Students will explore sanding with different grits, polishing, burnishing, chemical patinas, aging, and intentionally leaving areas rough or textured to create contrast. The emphasis will be on experimentation rather than completing a single project. Students will create a collection of samples featuring different metals, textures, and finishing techniques that can serve as a valuable reference for future work. Marc will also discuss his approach to surface, material, and contrast within his own designs.

KEY POINTS:

- **Understanding spray metal systems and how they work**
- **Surface preparation, sealing and priming**
- **Mixing metal powders and binders**
- **Spray equipment and gun setup**
- **Creating smooth and deliberately textured surfaces**
- **Sanding, polishing and refining the cured metal**
- **Creating matte, satin and highly polished finishes**
- **Chemical patination and aging**
- **Troubleshooting common problems**



CARVING & GOLD LEAFING INCISED LETTERING WITH HAROLD GREENE

August 21–22
$575 tuition, $50 material fee

Class Size: 16 people

In this two-day class, students will learn how to create crisp, precise incised lettering and enhance it with genuine gold leaf. Instruction will begin with the fundamentals of lettering design and layout, followed by the proper selection and use of carving chisels and gouges. Students will then carve their own lettering while developing greater accuracy and tool control. Once the carving is complete, Harold will demonstrate the age-old art of gilding with genuine 24-karat gold leaf. Each student will have the opportunity to apply gold leaf to their incised lettering, creating a striking and refined finished piece.

KEY POINTS:

- **Designing and laying out incised lettering**
- **Selecting the appropriate carving chisels and gouges**
- **Carving crisp, precise letterforms**
- **Preparing carved lettering for gilding**
- **Applying genuine 24-karat gold leaf**

LIFESPIRALS: USING A MINI-CHAINSAW TO CREATE CARVING & TEXTURE WITH DEREK WEIDMAN

August 21–22
$575 tuition, $45 material fee

Class Size: 14 People



Students will spend a fun weekend creating high-octane lathe textures, followed by a sit-down carving session. They will begin by turning a shallow bowl, then add texture with various power tools while the lathe is running. Tools will include angle grinders, texturing tools, and even mini chainsaws. Safety will be a major part of learning the process. Once the form is turned and textured, students will add a carved detail to finish the sculpture. Finally, participants will make a sliding dovetail mount so the finished piece can hang on a wall.

KEY POINTS:

- **Learn how to use new tools in exciting ways**
- **Texturing on the lathe with a mini chainsaw (safely!!)**
- **Learn basics of power carving and how to increase control while doing it**
- **Learn the basics of pyrography/burn carving and how to make burning tips**
- **Make a sliding dovetail mount for hanging all sorts of projects**

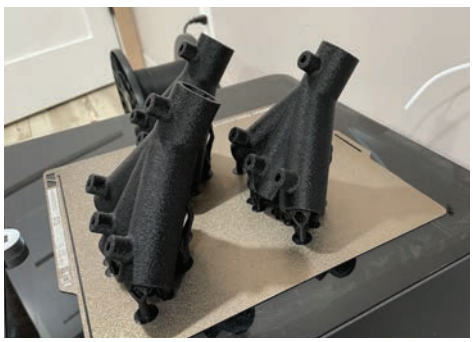


FROM CAD TO CRAFTED: 3D PRINTED JIGS, FIXTURES, TEMPLATES & TOOLS WITH NATE OSBORN

August 21–22
$575 tuition, $90 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.

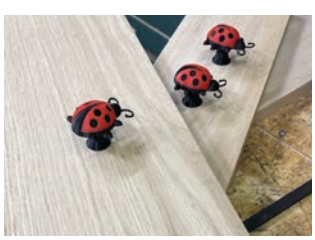


Participants will be amazed by how intuitive it is to turn ideas into reality using just two simple software programs. Nate will show students where to find a treasure trove of freely shared designs, so they can start printing clever jigs, templates, and custom woodworking tools in no time. Plus, students 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**



HANDTOOLS FIRST: MAKING A TOKONOMA CABINET WITH HAROLD GREENE

August 23–27
$1150 tuition, $125 material fee

Class Size: 16 people

Qualifies for: M Handskills F Advanced Studies

A tokonoma is an alcove in a traditional Japanese room used to display paintings, pottery, flower arrangements, and other works of art. Because household accessories are removed when not in use, the tokonoma becomes the focal point of the room. Inspired by the instructor's own tokonoma cabinet, this class will guide students through building a well-balanced cabinet that reflects their individual aesthetic. Each student will receive a detailed drawing and measurements of the original design but may adjust the length, width, and height to suit personal preferences. Students will select materials, prepare cutting lists, and cut the cabinet parts to size. Some pieces will be glued together to create bookmatched panels. The primary joinery will consist of sliding dovetails cut with a router mounted in a router table. Everyone will practice cutting dovetails by hand, and experienced students may incorporate them into their projects. The instructor will also demonstrate sharpening techniques for efficient hand tool work. Students will dry-assemble their cabinets before measuring the doors and back panels and laying out the hinge locations. They will create frame-and-panel backs and resaw lumber for bookmatched back panels, drawer bottoms, and doors. The class will also cover drawer construction and fitting, hanging cleats, and carving and installing pulls. Remaining sanding and finishing will be completed as time permits.



KEY POINTS:

- **Customizing the tokonoma cabinet's proportions and dimensions**
- **Selecting materials and preparing cutting lists**
- **Creating bookmatched panels**
- **Cutting sliding dovetails on a router table**
- **Practicing hand-cut dovetails and sharpening techniques**
- **Dry assembling the cabinet and laying out doors, back panels, and hinges**
- **Resawing lumber and constructing frame-and-panel backs**
- **Building and fitting drawers**
- **Creating hanging cleats and carving and installing pulls**

FUNDAMENTALS OF MAKING SMALL DECORATIVE BOXES WITH JERRY C. FORSHEE

August 23–27

$1150 tuition, $100 material fee payable to Jerry C.

Class Size: 16 people

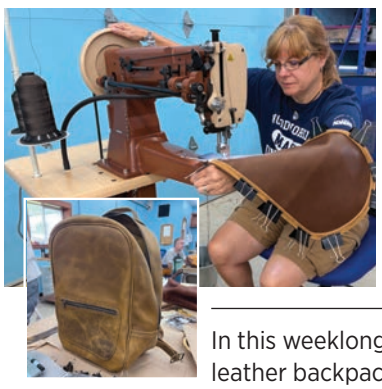
Qualifies for: M Elective



Many woodworkers find it difficult to discard small leftover parts and cutoffs. Some might call them "scraps," but to box makers, they are the stock from which treasured keepsakes are made. This class introduces the basics of making small decorative boxes. Students will begin with a shared design to learn essential techniques, with options for customizing each box. After the first few days, they will design and make their own boxes as additional techniques are demonstrated throughout the week. Students will explore classical design proportions, including the Golden Rectangle, Double Cube, Root of Two, and 1:2:3, and learn to calculate box dimensions using each one. Techniques will include lift-off and hinged lids; mitered and finger-joint corners; three-corner grain matching; floating panel tops and bottoms; story sticks; and corner treatments using miter keys, dowels, rods, and hidden splines. The instructor will explain and demonstrate each jig or fixture as it is introduced. Students are encouraged to bring domestic wood for use in their own designs.

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**
- **Learn the best in-shop practices for safe use of shop machines**
- **Learn about "Jerry C.'s 25 Golden Rules of Woodworking"**



MAKE A CUSTOM LEATHER BACKPACK WITH GRADY DOUGLASS

August 23–27

$1150 tuition, $410 material fee payable to Grady

Class Size: 14 people

Qualifies for: M Elective
F Applying Other Materials

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**

MULTI-AXIS TURNING WITH DEREK WEIDMAN

August 23–27

$1150 tuition, $45 material fee

Class Size: 16 people

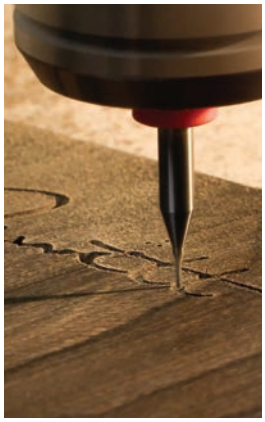
Qualifies for: M Turning
F Advanced Studies
T Elective



Students will be challenged to rethink the scope and limitless shaping possibilities of a wood lathe. This class will focus on using the lathe as one of the most powerful and misunderstood contemporary carving machines wood sculptors have at their disposal. Students will practice shapes and textures unique to the lathe and develop an understanding of the forms only the lathe can make within the larger context of sculpture. This class is geared toward taking the next step and trying truly innovative techniques beyond bowl turning. However, the class can also help bowl turners explore unique new decorations that can bring new life to classic shapes.

KEY POINTS:

- **Interrupted cuts and how to manage them**
- **Creating sculpturally interesting forms with less sanding**
- **Exploring new ways of thinking about shape and form**
- **Turning an animal of your choice and an abstract human head**
- **Basic pyrography and coloring techniques**
- **Using power-carving tools and creating lathe-based textures**



USING YOUR CNC TO MAKE PERFECT INLAYS WITH BROCK POLING

August 23–27

$1150 tuition, $150 material fee

Class Size: 16 people

Qualifies for: M Elective F Detail or Inlay



Inlay has a way of lifting a project out of the ordinary. It is often the detail people notice first on a box lid, tabletop, or guitar headstock, yet it has a reputation for being difficult enough that many woodworkers never attempt it. CNC technology makes this work more accessible and opens a world of creative possibilities. In this class, students will learn to design and cut clean, tight-fitting inlays, whether they have experience with hand-cut inlay or are complete beginners. No previous experience with inlay, CAD software, or CNC is required, although a general familiarity with CAD and CNC concepts will be helpful. Students do not need to own a CNC machine. Many community shops and makerspaces offer access to high-quality machines for a small fee, and the cost of owning a capable CNC continues to decrease. Over five days, students will complete three projects, each more involved than the last: a personal signature inlay in a headplate, a larger decorative motif inspired by the hibiscus headstock shown here, and a fingerboard inlay. The instructor will provide several interesting and popular designs from which students may choose. These projects will teach the fundamental concepts of CNC inlay while allowing students to create pieces they will be proud to take home. Students will also learn about the CAD and CAM software used to create cut-ready files, selecting suitable inlay materials, setting up the machine, securing the work, and choosing the proper cutters. Students will take home their finished pieces and a USB drive containing their design and cut files, allowing them to reproduce the work in their own shops. The drive will also include additional designs for future projects.

KEY POINTS:

- **Design and cut clean, tight-fitting inlay on a CNC machine, no prior experience needed**
- **Complete three take-home projects: a signature inlay, a decorative motif, and a fingerboard inlay**
- **Learn the CAD and CAM workflow for turning a design into a cuttable file**
- **Choose materials that inlay well, and understand which cutters produce crisp results**
- **Set up the machine and hold work securely for small, detailed parts**
- **Leave with a USB drive of your cut files plus additional designs for future projects**

MAKE A COMFORTABLE COUNTER HEIGHT CHAIR WITH MICHAEL FORTUNE

August 23–29 (7 day)

$1725 tuition, $75 template material, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Chair Making F Advanced Studies







This tall chair builds on the comfortable Number Nine dining chair. With the additional height comes a footrest and additional structural members. The chair students will make can be customized to fit most counter or bar heights. This chair involves mortise and tenon construction throughout, with a coopered seat and back to make it wonderfully strong and comfortable. During the week students will make the patterns so they can build more once they return home.

KEY POINTS:

- **Through wedged mortise and tenon construction**
- **Anthropometrics of chair comfort**
- **Coopering using the bandsaw and shop made shaping tools**
- **Cutting three dimensional curves on the bandsaw**
- **Safe method for making compound cuts on the table saw**



LAYERS OF LAVA: A CRASH COURSE IN FLAMEWORKING WITH LEAH NIETZ

August 28–29
$575 tuition, $50 material fee

Class Size: 8 people

In this class, students will discover the art of creating glass with a torch. The class will begin with an overview of the flameworking, also called lampworking, process, including studio safety and setup. Students will learn to pull glass stringers and twisted cane, then apply these decorative elements to glass beads created with steel mandrels and glass rods.

The class will focus on using gravity to shape the glass and understanding the unique ways different colors move. Students will leave with a variety of glass pieces, and an understanding of what is needed to establish a home studio.

KEY POINTS:

- **Learn soft glass flameworking basics**
- **Discover the characteristics of glass**
- **Learn layering and dot placement techniques**
- **Walk away with an understanding about studio safety and set up**
- **Create beautiful glass beads and pendants**



TURNING SENSATIONAL SHRINK BOXES WITH MARK GARDNER

August 28–29
$575 tuition, $35 material fee

Class Size: 16 people





This class introduces students to making shrink boxes, Scandinavian-style boxes turned from green wood. Mark has always enjoyed turned boxes but prefers working with green wood rather than dry wood. Shrink boxes allow turners to move beyond the types and sizes of material available from lumberyards or wood dealers and take advantage of the wide variety of green wood available locally. The body and lid are made from green wood, while the bottom is made from a separate disk of dry wood. As the body dries, it shrinks around the bottom, locking the disk into a groove turned inside the box. This natural process is how the shrink box gets its name. The class will explore the properties of green wood and how this project takes advantage of its natural movement. Students will also experiment with different shapes for the box bodies and lids, including round, square, and multifaceted forms.

KEY POINTS:

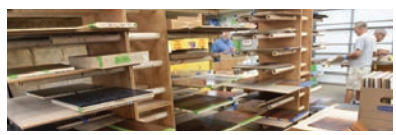
- **Understanding the properties and characteristics of green wood**
- **Turning a shrink box from green wood**
- **Preparing and fitting a dry wooden bottom**
- **Using natural wood movement to lock the bottom in place**
- **Exploring different shapes for box bodies and lids**
- **Working with a variety of locally available green wood**

DYES, STAINS, GLAZES & TONERS WITH TIM PURO

August 28–29
$575 tuition, $50 material fee

Class Size: 16 people





Before cutting wood, turning a leg, or carving a medallion, woodworkers should decide what they want their project to look like. Whether the goal is to recreate an antique or match a color sample, the color and finish applied to the wood are as much a part of the design as hand-cut dovetails. In this two-day class, Tim will show students how to put color in the wood or on the wood to achieve a particular look. Students will learn to layer color for a beautiful finish that a single application of stain cannot achieve. As an added bonus, Tim will reveal the secret Southern cabinet shop "Aging Glaze" formula, and students will take home Aging Glaze Concentrate. It will be a weekend well spent learning the finishing secrets of cabinetmakers and furniture restorers!

KEY POINTS:

- **Dyes to accentuate figure in wood**
- **Pigmented stains to highlight grain**
- **Glazes applied between layers of finish to create depth and age**
- **Colored finish toners to shift colors and harmonize color differences in wood**

DESIGN BY HAND & EYE: MASTERING PROPORTIONS WITH GEORGE WALKER

August 28–29

$575 tuition, $35 material fee payable to George

Class Size: 16 people





Whether students are new to design or just want to up their game, this class can give them fresh insight. When fleshing out a design, proportions are the bones that give ideas structure. They are also critical when making small adjustments to refine a design. Students will work through a series of design challenges to bring their ideas to life and learn to execute a design with confidence. Mastering proportions can also open students' eyes to great work in furniture, architecture, and nature. At their simplest, proportions are patterns that send visual messages. Those messages can convey life, movement, and unity. Students will learn timeless principles that apply to any style, from traditional to contemporary. That is the "Eye" part of the class. The "Hand" part involves getting comfortable stepping off proportions with a set of dividers. Students will design and build a simple shadowbox to put what they have learned into practice.

KEY POINTS:

- **Simple harmonic proportions: the designer's building blocks**
- **Use proportions to organize a form vertically and horizontally**
- **How proportional patterns can lead the eye to a focal point**
- **How to avoid compositions that are static and dead**
- **How to recognize and fix problem areas in a design**
- **How to refine a design and take it to another level**
- **How to unpack masterworks to reveal their secrets**



TURNING EMBELLISHED WOODEN BOXES WITH CLAY FOSTER & MARK GARDNER

August 30–September 3

$1150 tuition, $40 payable to the instructors

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Turned Lidded Boxes



This class will explore many types of turned wooden containers, including boxes, bowls, platters, cups, and vases. Along with techniques for making them, students will learn simple, low-cost ways to decorate their work. The class will cover carving, engraving, wire brushing, and burning, as well as using milk paint, acrylics, rolled ink, and applied eggshell. Students are encouraged to bring unfinished turnings from home that they are unsure how to complete. Mark Gardner and Clay Foster will guide students as they create their own decorated containers. Mark is a master box and bowl maker, and Clay has been turning wood since trees were invented. Together, they have more than 70 years of experience in woodturning and art making. This is an intermediate class. Students should know how to sharpen their tools and use a bowl gouge. Everyone has something to learn, and everyone has something to teach. Come share with us.

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**

CARVING FOR THE BEGINNER WITH EMIL PELECH

August 30–September 3
$1150 tuition, $45 material fee

Class Size: 14 people

Qualifies for: M Carving T Carved or Laminated



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**

WELDING OUTSIDE THE BOX WITH SOPHIE GLENN

August 30–September 3
$1150 tuition, $75 material fee

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials

In this workshop, students will learn layout techniques, sheet metal forming, and fine finish work while creating small lidded boxes. They will start by making paper templates of their designs, then cut, score, and bend sheet steel into shape using a variety of tools. Next, they will use MIG welders to join the pieces and angle grinders and sanders to prepare the surfaces for finishing. Finally, students will explore patinas and other finishes to make their boxes uniquely their own.



KEY POINTS:

- **Learn the basics of welding**
- **Learn how to safely use angle grinders, sanders, and other handheld tools**
- **Learn a variety of fabrication techniques, including hot and cold forming**
- **Learn a variety of layout techniques, including working from paper templates**
- **Learn about finishing techniques and products, including patinas**



GREAT SHOP FIXTURES & ACCESSORIES FOR TODAY'S WOODWORKER WITH TYLER ALLEN

August 30–September 3
$1150 tuition, $200 material fee

Class Size: 16 people

Qualifies for: M Elective

Are you ready to level up your woodworking game, save time, and get razor-sharp consistency every single time you step into the shop? Jigs and fixtures are a woodworker's secret weapon for boosting efficiency and keeping things safe. Students will join Tyler for a fun, hands-on week exploring the incredible versatility of these commonly used fixtures. Together, Tyler and the students will demystify how these tools work, and he will help them build an arsenal of fixtures that will transform the way they use their machinery. During this action-packed week, students will roll up their sleeves and craft their own custom crosscut sled, tenoning jig, and L-fence for their table saw, plus circle-cutting jigs, pattern-cutting jigs, and a V-block for their bandsaw. But they aren't stopping there! They will also dive into advanced topics like material selection, creative workpiece holding, single-use patterns, vacuum-assisted jigs, and even how to fuse modern 3D printing with traditional jig making. Students will leave this class with a wealth of new skills, a boost of shop confidence, and a truckload of custom fixtures and accessories tailored exactly to their tools.

KEY POINTS:

- **Craft 6 custom table saw, and bandsaw jigs tailored to your specific shop setup**
- **Smart material selection: Master how to choose the right stable materials and hardware for durable fixtures**
- **Advanced techniques: Explore cutting-edge concepts like vacuum work-holding and incorporating 3D printed parts**
- **Efficiency and safety: Gain the confidence to work faster, safer, and with perfect accuracy on future projects**

MANDALA MADNESS: CREATING ILLUSIONS IN GLASS FROM THE INSIDE OUT WITH LEAH NIETZ



August 30–September 3
$1150 tuition, $90 material fee

Class Size: 8 people

Qualifies for: M Elective F Applying Other Materials T Elective



In this intermediate/advanced lampwork class, students will learn to build mandala beads on large hole mandrels. Students will create optical illusions using a variety of layering, encasing, and raking techniques. The class will start with simpler designs exploring the use of gravity to create symmetry. The second day, will focus on creating layers for depth. On day three students will begin creating optical illusions as we add more layers to the mandalas. On day four students will progress to more elaborate designs as they combine various techniques. The final day, students will fine tune skills and put finishing touches on the mandalas they've created throughout the week. Demonstrations will be given throughout the class.

KEY POINTS:

- **Learn techniques to maintain symmetry while melting glass**
- **Learn to build glass designs from the inside out and sideways**
- **Students will have a better understanding of flame placement and heat control**
- **Add depth and dimension to various designs in glass**
- **Walk away with beautiful mandalas to wear or hang as ornaments**



HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

May 17–21
September 7–11 (Tues to Sat)
$1150 tuition, $65 material fee

Class Size: 18 people

Qualifies for: M Handskills F Advanced Studies

(See description on page 68)

INTRODUCTION TO LEADED GLASS WITH MATTHEW SMITH

September 7–11 (Tues to Sat)
$1150 tuition, $175 material fee

Class Size: 16 people

Qualifies for: M Elective F Applying Other Materials T Elective





This five-day class teaches the fundamentals of leaded glass through professional studio practices used to create panels for residential architectural settings. Students will choose a geometric, floral, or organic design and build at least one panel during the week. No prior glass experience is necessary, and safety is emphasized throughout. The class begins with pattern preparation and layout, including color selection, pattern marking, and establishing square edges. Students will learn how glass scoring works, how to hold and maintain a cutter, and how to read a score by sight, feel, and sound. They will start by breaking glass by hand, then use tapping, grozers, and running pliers. They will also plan cuts around grain direction, the character of each sheet, and yield, and use shaft and belt grinders to fit the pieces. Each panel will have a zinc frame and a lead interior matrix. Students will learn when to use each metal, stretch lead came in a vise, cut it with dykes, and fit glass snugly into the heart of the came. They will use fids, horseshoe nails, and other assembly tools while learning to place lead lines for strength without compromising the design. Soldering instruction will cover cleaning, flux application, iron temperature, and neat joints. Students will then cement and polish their panels, apply patina to the zinc, and complete a final cleaning. Matt will demonstrate how to install a panel in a wood frame or window sash. Students will leave with a finished panel and experience with the full fabrication process.

KEY POINTS:

- **Choosing, using, and maintaining glass cutters**
- **Scoring and breaking by hand, by tapping, with grozers and running pliers**
- **Planning cuts for grain, character, and yield**
- **Grinding and fitting to the drawing**
- **Cutting and fitting lead and zinc came; using a lead vise, dykes, and fids**
- **Soldering clean, neat joints**
- **Cementing, polishing, applying patina, and final cleaning**
- **Preparing the piece for display or installation**

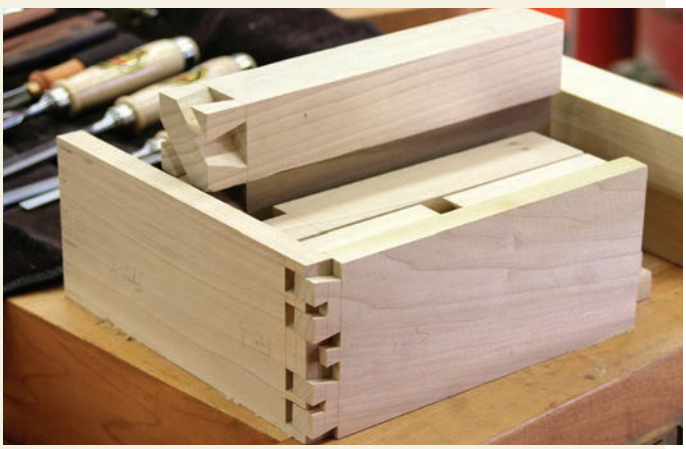
JOINERY II WITH MARC ADAMS

September 7–11 (Tues to Sat)
$1150 tuition, $75 material fee

Class Size: 16 people

Qualifies for: M Elective F Joinery II

This workshop will deal with the layout, marking, and cutting of joints—mostly by hand—that will make you the envy of all your woodworking friends. The class will be open only to students who have completed Joinery I. The week will start with a quick review of joint selection, terms and applications. It will build on the foundations of Joinery I and will continue on dovetailing, including small and tight dovetails, compound dovetails, blind mitered dovetails, curved dovetails, and even dovetails that seem impossible. Participants will be challenged each day to make special joints with specific criteria. Of course, the family of mortise and tenon joints will be explored and will include cutting double, through, angled, and everyone's favorite—the curved slipped mortise and tenon joint. By the end of the week, students will work on decorative joints that include bridles, scarf joints, and compound dovetails. There will be a few sessions where students will be paired with other students to complete specific joint challenges. The goal of the class is to provide students with the confidence to tackle any joint required to accomplish a piece of furniture in the best possible manner. Each joint project will be discussed and then demonstrated, and alternative methods of how to make the joint, by hand or machine, will be suggested and reviewed by the class. Everyone will receive hands-on coaching in the use of the tools throughout the week. By the end of the class, students will leave with a big bag of sample joints that will amaze everyone.



KEY POINTS:

- **Learn how to cut unique, yet practical joints**
- **Make and use simple fixtures for creating complex cuts**
- **Develop advanced layout skills**
- **Learn how to visualize joints in 3D**
- **Advance your woodworking skills**
- **Learn proper applications for structural joinery**



FORMS THAT FLOW: DEVELOPING YOUR EYE AT THE LATHE WITH KEVIN JESEQUEL

September 7–11 (Tues to Sat)
$1150 tuition, $45 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Hollow Turning/Vessels



In this weeklong class, students will move beyond simply learning to turn an object and focus on one of the most challenging and rewarding aspects of woodturning: creating strong, intentional forms. Through demonstrations, discussions, exercises, and individual projects, students will explore flowing curves, proportion, transitions, volume, and negative space. They will examine what makes a form feel resolved, how subtle changes to a curve can dramatically alter a piece's character, and how to develop a more critical eye for evaluating their work. Students will turn a variety of forms while experimenting with different proportions and profiles and refining shapes directly at the lathe. They will also consider the relationship between form and material, how to plan for movement, when to respond to the character of a particular piece of wood, and when to let the intended form guide the process. Projects may include open and hollow forms as equipment permits, although hollowing is not the focus of the class. Students will leave with a stronger ability to see, describe, and intentionally manipulate form, along with a better understanding of how to create work that feels balanced, purposeful, and alive. Students should be comfortable with basic lathe operation and fundamental turning tools. Previous hollow-form experience is not required.

KEY POINTS:

- **Learn to see, describe, evaluate, and intentionally manipulate form**
- **Understand how subtle changes in curves, proportions, and transitions affect a form**
- **Develop tool control and cutting techniques for a cleaner surface directly from the tool**
- **Explore chucking and mounting strategies that allow the finished foot to be determined by the form rather than the chuck**
- **Understand grain orientation and anticipate wood movement when planning a piece**
- **Explore how curves and transitions lead the eye around a form and create a sense of volume**

LASERS: A MODERN TOOL FOR A MODERN SHOP WITH CHRIS LASCHINGER

September 7–11 (Tues to Sat)
$1150 tuition, $75 material fee payable to Chris

CLASS SIZE: 14 people

STATUS ICON: M Elective F Advanced Studies T Elective





Students will find the fun in lasers during a full week of discovering what these tools can do. Lasers have become commonplace in makers' shops, giving craftspeople even more opportunities to be creative. This class offers a chance to spend a week in the relaxing cornfields of Indiana and find out what lasers are all about. The week-long class goes beyond the basics of the weekend class and gives students plenty of creative time to see what they can make a laser do. Students will receive instruction and hands-on time with multiple design software options and several CO2 and diode lasers. The class will cover engraving and cutting different materials, creating unique items, and enhancing others. Wood, leather, stone, paper, coated metals, and plastic are among the materials students can use, showing how versatile a laser can be. Lasers are driven by the user and a vector-based graphics program. Students will learn the basics of CorelDRAW and LightBurn, the preferred design and driver programs for this class, along with the general layout of a laser and what it can do. They will complete basic projects to learn how a laser operates, then have the opportunity to design and create their own laser-cut projects. Because this is a woodworking school, there may also be some sanding and a little marquetry.

This is not a sales pitch. Chris does not represent any laser manufacturers; he just likes making things with lasers. Whether students are thinking about getting a laser or already own one, this class gives them a chance to see what lasers 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**



FURNITURE RESTORATION, REPAIR & REFINISHING WITH MITCH KOHANEK & TIM PURO

September 7–11 (Tues to Sat)
$1150 tuition, $90 material fee

Class Size: 14 people

Qualifies for: M Finishing F Advanced Studies T Finishing

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**



TURNED & CONSTRUCTED BOWLS & VASES WITH JOHN BEAVER

September 13–17
$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: M Turning
F Advanced Studies
T Bowls



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**

FLAMEWORKING BOTTLES & CUPS USING ROLLER & HIP-SLIDE TECHNIQUES WITH TIM DRIER



September 13–17
$1150 tuition, $100 material fee

Class Size: 6 people

Qualifies for: M Elective
F Applying Other Materials

In this advanced, weeklong class, students will explore roller and hip-slide techniques designed to take their cups and bottles to the next level. Each student will have an adjustable workstation that provides plenty of opportunities to practice, experiment, and refine these techniques. Through focused, hands-on instruction, students will develop greater control, consistency, and confidence while creating hollow borosilicate forms. Previous torch experience and an understanding of hollow borosilicate glass are required to get the most from this fast-paced, skill-building class.

KEY POINTS:

- **Advanced borosilicate flameworking**
- **Roller techniques**
- **Hip-slide techniques**
- **Creating cups and bottles**
- **Working with hollow borosilicate glass**
- **Individual adjustable workstations**

CABINETMAKING: THE NEXT LEVEL WITH GEORGE VONDRISKA

September 13–17
$1150 tuition, $190 material fee

Class Size: 16 people

Qualifies for: M Elective F Fine Cabinetmaking



Take your cabinetmaking skills to the next level by building a fully featured base cabinet measuring 16-½" x 20-¾" x 32-¼". 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**

THE MITER JACK: A PRECISION TRIM VICE FOR PERFECT CUTS WITH DANIEL SCHWANK

September 13–17

$1150 tuition, $200 material fee payable to Daniel

Class Size: 10 people

Qualifies for: M Handskills F Advanced Studies





The miter jack is a versatile tool designed for precision joinery. Its jaws and base are coplanar, allowing workpieces to be held securely for accurate planing, paring, or sawing of square and mitered surfaces, shoulders, and moldings. The jack is reversible, with jaws positioned at 90 degrees on one side and 45 degrees when flipped. Although it functions similarly to a shooting board, it offers greater capacity and allows the workpiece to be approached from multiple directions and angles while planes are used in their normal, upright position. Tenons can also be pared on both sides in a single setup for a precise fit. Students will build a miter jack based on those manufactured by La Forge Royale in France during the early 1900's. Metal hardware will be provided by Benchcrafted. The class will begin by gluing stock together to create the thick jaws and machining the base. Once assembled, the base will feature an inverted T-shaped slot that holds the jaw retainers in place. Splines will be added across the ends for reinforcement. The jaw blocks will then be squared and separated into individual jaws. A milling machine may be used to square the large blocks and complete other portions of the project. Students will cut dados into the base and jaws, key the jaws to the base, and fit them for smooth operation. The nut block will be secured to the base with a double mortise-and-tenon joint and tapped for the wooden screw. The screw will then be attached to the moving jaw with the included brass garter. Students will work with a partner to complete portions of the jaw construction while the blocks are still square. After the jaws are cut individually at 45 degrees, each student will continue working independently. Next, students will create the mounting bracket, whose various pockets and surfaces will provide an interesting challenge. Once assembly is complete, the jaws and base will be carefully hand planed to achieve precise angles on both sides.

KEY POINTS:

- **Gluing and machining thick blocks of wood**
- **A brief introduction to the milling machine**
- **Using a milling machine to precisely square the ends of the blocks**
- **Machining and shaping the parts for the base before gluing up**
- **Cutting and fitting a double mortise-and-tenon for the nut block and tapping the wood to receive the screw**
- **Making keys to fit the jaws to the base so they slide easily with minimal play**
- **Making the mounting bracket with its decorative ogee shapes and pockets for a holdfast**
- **Assembly and final hand planing of the jaw faces to bring everything to final size**



INSTRUMENT FINISHING: THE PROCESS OF "SOUND" FINISHING TECHNIQUES WITH ROBBIE O'BRIEN & JEFF JEWITT

September 13–18 (6 day)

$1425 tuition, $550 material fee payable to Jeff

Class Size: 14 people

Qualifies for: M Elective F Advanced Studies T Finishing



This course is designed for anyone interested in learning how to apply a professional, high-gloss sprayed finish to a musical instrument, such as a guitar or ukulele. Luthier and instructor Robbie O'Brien and finishing expert and luthier Jeff Jewitt will share the skills and techniques needed to achieve a world-class finish. Students will learn every step of the process, from surface preparation and spraying to final buffing. They may bring an instrument that is ready for finishing or practice on sample boards. Time permitting, Jeff will also demonstrate a basic sunburst finish, touch-up methods, and proper spray gun techniques. The goal of the course is to equip students with the knowledge and skills needed to produce high-gloss sprayed finishes in their own shops. Finishing a musical instrument requires special care to avoid negatively affecting its tone and achieving a quality finish begins long before the spray gun comes out. Robbie and Jeff bring decades of experience to the class, giving students an excellent opportunity to ask questions and expand their knowledge of lutherie and finishing.

KEY POINTS:

- **Surface prep – the secret to any finish!**
- **Sandpaper – types and how to use it**
- **Types of pore fillers and how to use them to fill the surface**
- **Types of finishes – catalyzed urethane for this course**
- **Spray guns and techniques**
- **Leveling and buffing**
- **Rubbing out techniques**



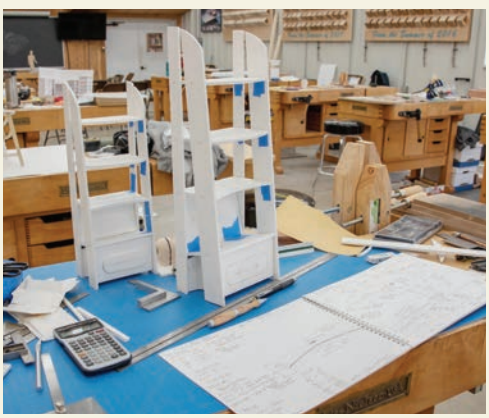
APPRENTICESHIP: A CREATIVE BEND ON FURNITURE MAKING WITH MICHAEL FORTUNE

September 13–24 (two weeks)
$2300 tuition, $90 material fee supplies only

Class Size: 14 people

Qualifies for: M Two-Week Apprenticeship
F Two-Week Advanced Furniture Making

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 Masters 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**



FLAMEWORKING: MAKING SOLID ANIMALS & FLOWERS WITH TIM DRIER

September 18–19
$575 tuition, $85 material fee

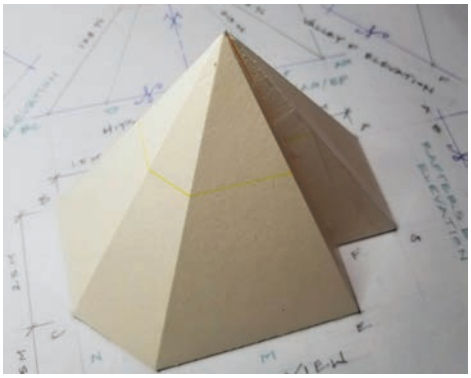
Class Size: 8 people

In this fun, hands-on weekend class, students dive into the world of flameworking while creating a lively menagerie of small animals and flowers. Using clear glass as a base, participants learn to shape and sculpt forms such as animals, birds, and flowers, 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 flowers 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**





STEREOTOMY: THE NET, INTERSECTING SHAPES & FORMS WITH PATRICK MOORE

September 18–19
$575 tuition, $50 material fee

Class Size: 16 people

One of the greatest ways to learn stereotomy is by practicing net models. The net of an object is the flattened-out surface that can then be folded back into its 3D shape. Students learn the basics of stereotomy by creating the net of a cube, pyramid, irregular pyramid, single- and double-curved surfaces, and then moving on to roof designs. Many of the net projects include irregular pitched roofs with hips and valleys, while others include curved surfaces. The advantage of practicing this technique is that it enables the brain to better visualize the overall size and shape of a design clearly in the mind first. They are exercises for the mind. An idea is first seen in the mind's eye. Students will use paper as a medium for creating the net surfaces. This workshop would be great for architects, designers, carpenters, general contractors, furniture makers, and those interested in creating and designing structures.

KEY POINTS:

- **Learn proper drafting techniques**
- **Create the net surfaces of folded-out 3D shapes based on given dimensions and restrictions**
- **Create and design structures, both simple and seemingly complex**
- **Learn drafting tool usage**

BASIC WAVE BOWLS WITH JOHN BEAVER

September 18–19
$575 tuition, $45 material fee

Class Size: 14 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**





KNITTING FOUNDATIONS: FROM CAST-ON TO CABLES WITH LAUREN BEAVER

September 18–19
$575 tuition, $85 material fee

Class Size: 14 people

Welcome to "Knitting Foundations: From Cast-On to Cables!" This hands-on, two-day workshop is designed for new and beginner knitters who want to develop essential skills and begin their knitting journey with confidence. Students will learn how to cast on, knit, purl, read patterns, check gauge, increase, decrease, correct common mistakes, and create basic cables. They will also learn about yarn and needles, explore helpful resources, and discover useful tips and techniques. Each student will begin a project in class, with options such as a dishcloth, hair scrunchie, or accessory pouch. By the end of the workshop, students will have new skills, a project they can be proud of, and the knowledge needed to continue knitting on their own.

KEY POINTS:

- **Knit stitch**
- **Purl stitch**
- **Cast on/off**
- **Reading patterns**
- **Yarn and needles**
- **Fixing mistakes**
- **Knitting resources and communities**





MASTER THE ART OF CAKE DECORATING WITH RACHEL BEAVER

September 18–19
$575 tuition, $75 material fee

Class Size: 16 people

Whether you are just beginning your cake decorating journey or looking to refine your skills, this immersive two-day workshop will provide a strong foundation in the art of decorating with buttercream. Students will learn the techniques professional decorators use to create smooth, polished cakes and beautiful piped decorations while gaining the confidence to decorate cakes at home or for special occasions. The class begins with the fundamentals of frosting. Students will learn how to crumb-coat a cake and practice achieving smooth, straight sides and sharp edges using professional frosting techniques. Additional demonstrations and hands-on instruction will then cover proper piping bag handling, tip selection, pressure control, and the mechanics behind creating clean, consistent designs. As skills develop, students will learn a variety of decorative piping techniques, including borders, shells, rosettes, ruffles, leaves, drop flowers, writing, and elegant floral accents. By the end of the workshop, each student will complete several decorated practice pieces and finish beautifully decorated cakes to take home. Individual guidance will be provided throughout the weekend, making this class appropriate for beginners as well as decorators looking to improve their buttercream finishing and piping techniques.

KEY POINTS:

- **Achieving smooth frosting and sharp edges**
- **Using piping bags and decorating tips correctly**
- **Pressure control and consistent piping techniques**
- **Borders, shells, stars, and rope borders**
- **Rosettes, ruffles, leaves, and floral piping**
- **Writing and lettering techniques**



MAKING A USEFUL WALL CABINET WITH GEORGE VONDRISKA

September 18–19
$575 tuition, $70 material fee

Class Size: 16 people

The techniques learned in this class form the basis of many different projects: vanities, bookcases, shop cabinets, and more. Each student builds an 8" x 18" x 28" wall cabinet. The plywood carcase is assembled with dado-and-rabbet joinery. The face frame is assembled with pocket holes. The door frame is cope-and-stile, and the cabinet includes an adjustable shelf. During the course of the class, students will use the table saw, jointer, router table, planer, handheld router, and more. In addition to being an introductory-level cabinetmaking class, this is a great introductory-level woodworking class. Participants will learn many tricks that simplify accurately cutting the cabinet parts.

KEY POINTS:

- **Sheet stock choices for case construction**
- **Dadoes and rabbets on the table saw**
- **Tricks for a perfectly fitted face frame**
- **Making an overlay cabinet door**
- **Managing sheet stock and cutting it into manageable sizes**



THE HEAT IS ON: BURNED, BLOWN & MELTDOWN- THE NEXT LEVEL IN FLAMEWORK WITH BURT MURPHY

September 20–24
$1150 tuition, $100 material fee

Class Size: 8 people

Qualifies for: M Elective
F Applying Other Materials
T Elective



Push the boundaries of flameworking by introducing advanced thermal manipulation and intense color applications. This workshop takes experienced students to the next level, focusing entirely on complex solid sculpting, basic hot-gather flame cutting, and controlled heat techniques while building ambitious pieces. Participants will refine their torch skills, combining precise heat control with advanced shaping methods to master the "meltdown" process without relying on tube work. Expect one-on-one help troubleshooting for advanced sculpting techniques and assemble large, multi-part solid glass sculptures.

KEY POINTS:

- **Advanced flameworking and intricate solid sculpting**
- **Basic hot-gather flame cutting and precise heat control**
- **Mastering complex color melting and application**
- **Assembling and balancing multi-part solid glass sculptures**
- **One-on-one guidance for individualized sculptural projects**

TIMBER FRAMING WORKSHOP WITH PATRICK MOORE

September 20–24

$1050 tuition, materials provided by the school

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies



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**

MAKING A DAMASCUS CHEF KNIFE WITH MATTHEW PARKINSON

September 20–24

$1150 tuition, $185 material fee

Class Size: 14 people

Qualifies for: M Elective F Advanced Studies T Elective





The culinary knife is one of the most frequently used tools in any home, helping prepare meals for family and loved ones. A well-made kitchen knife can last a lifetime, and this class gives students the opportunity to create one of their own. Damascus steel is made by forge welding two types of steel and manipulating them to create distinctive patterns. This ancient technique dates back to some of the earliest swords and knives. An art form in itself, this striking material is beautifully showcased in culinary knives. In this weeklong class, students will create their own Damascus steel blanks and use the material to make hidden-tang chef's knives with wooden handles and metal bolsters. The class will cover every stage of the bladesmithing process, including forge welding, pattern development, blade shaping, heat treating, grinding, polishing, fitting the handles and bolsters, and sharpening. Special attention will be given to the design and geometry of culinary knives. This introductory class is open to students of varying skill levels, although previous forging experience is helpful. Students should expect to complete one or more blades by the end of the week.

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**



THIN WALL TURNING & PIERCING TECHNIQUES WITH HELEN BAILEY

September 20–24
$1150 tuition, $50 material fee

Class Size: 14 people

Qualifies for: M Turning
F Advanced Studies
T Elective

This immersive, five-day class is designed to expand students' turning skills and inspire creativity through four distinctive projects. Each project introduces new techniques, strengthens tool control, and encourages fresh artistic possibilities. Students will explore precision box making, thin-wall turning, texturing, coloring, burning, and other embellishment techniques. By combining craftsmanship with creative expression, they will discover new ways to add interest and individuality to their turned pieces. Perfect for turners ready to expand their skills, experiment with new techniques, and create a collection of unique, finished pieces.

KEY POINTS:

- **Silver wire inlay trinket box**
- **Master clean box-making**
- **Add a striking silver inlay for instant elegance**
- **Three-sided textured box**
- **Learn multi-axis turning, add texture with burrs, and bring it to life with dry-brushed color**
- **Thin-wall square platter with pyrography**
- **Decorated compact mirrors**

CHECKERING BY HAND: FROM GUNSTOCKS TO FINE FURNITURE DETAILS WITH DOUG CARPENTER

September 20–24
$1150 tuition, $125 material fee payable to Doug

Class Size: 12 people

Qualifies for: M Carving F Advanced Studies T Carved or Laminated

This five-day workshop introduces students to the fundamentals of traditional gunstock checkering. Through hands-on practice, students will progress from basic tool handling and cutting techniques to pattern layout, diamond development, borders, advanced pattern elements, refinement, and final evaluation. Individual instruction will be emphasized throughout the week, helping students build the skills and confidence needed to continue practicing the craft after the workshop. 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.





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**

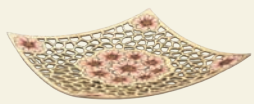


DISCOVER THE ART OF ELEGANCE THROUGH PRECISION & CREATIVE SURFACE DESIGNS WITH HELEN BAILEY

September 25–26
$575 tuition, $35 material fee

Class Size: 16 people

This hands-on class introduces woodturners to the elegance, precision, and creativity of thin-wall turning and decorative piercing. Students will explore the complete process, from selecting the right timber to creating refined forms ready for intricate surface decoration. Students will turn a thin-wall bowl and a square platter with a consistent 2 mm wall thickness while developing the control and finesse required for advanced work. Helen will cover timber selection, secure holding methods, tool control, sanding techniques, and the process of piercing finished forms. Designed for woodturners who want to expand both their technical and artistic skills, this class will provide the knowledge and inspiration needed to create beautifully pierced pieces.

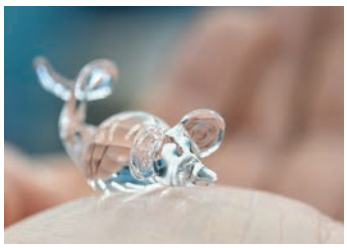


KEY POINTS:

- **Design patterns that complement your form**
- **Mark out clean, balanced layouts**
- **Choose and use piercing equipment and cutters**
- **Create crisp, clean piercings**
- **Complete final cleanup and finishing for professional results**

CREATIVE FOUNDATION IN FLAMEWORKING GLASS WITH BURT MURPHY





September 25–26
$575 tuition, $75 material fee

Class Size: 8 people

Step up to the torch and discover the foundational skills of flameworking in this intensive weekend workshop. Perfect for beginners, this class covers the essentials of starting and maintaining a 2000 to 4000-degree flame, building a deeper understanding of the torch, and proper kiln usage. Students will learn to shape molten glass through pulling, stretching, twisting, and twirling techniques. By the end of the weekend, participants will confidently create beautiful glass pendant jewelry and begin building small, basic sculptural forms.

KEY POINTS:

- **Safe operation of torches and kilns**
- **Starting and maintaining a 2000 to 4000-degree flame**
- **Basic shaping: pulling, stretching, and twisting molten glass**
- **Controlled heat with color to make glass pendant jewelry**
- **Foundational tool usage and understanding the punty**
- **Applying dichroic film fusing technique to pendants**

CARVING COINS: THE ART OF HOBO NICKELS WITH MATTHEW PARKINSON



September 25–26
$575 tuition, $25 material fee payable to Matthew

Class Size: 14 people

This American art form began during the Depression era, when nickels were carved by "hobos" around the fire in a variety of patterns. This simple, basic engraving developed into a vibrant art form. Carving coins is a great introduction to microcarving and basic engraving techniques. In this two-day class, students will work on several patterns and should expect to finish at least two coins. Matthew will begin the workshop with a classic skull carving, students will learn basic layout, sculpting, and finishing techniques for these carvings. A second project will include background removal and preparation to create a night sky, including bead-setting small gemstones as stars. The addition of small gemstones to the work will also be covered. Using only a few tools, including a pneumatic engraver, a micromotor (or Foredom tool), and an Optivisor, the design possibilities are limitless.

KEY POINTS:

- **Simple graver sharpening**
- **Layout techniques**
- **Basic engraving techniques**
- **Low-relief carving**
- **Bead-setting gemstones**
- **Metal finishing**

MAKING A MOUNTAIN DULCIMER WITH JOHN RESSLER



September 25–26
$575 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**





CABINETS FOR THE HOME, SHOP OR OFFICE WITH GARY STRIEGLER

September 27–October 1
$1150 tuition, $175 materials

Class Size: 16 people

Qualifies for: M Elective F Advanced Studies

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. He will cover ways to use composition material to create ornate details at surprisingly reasonable prices. Students will see how easy it is to completely transform the look of a project by adding the right moldings. You will see the different types of concealed hinges, their applications and learn the most efficient ways to install and adjust drawer slides. Gary will share a PowerPoint presentation on building a wall bed, also known as a Murphy bed. Many of the most interesting projects begin with a shared picture. Students will learn how to turn a concept from one or even multiple pictures into a finished product. During the week, students will design and build a wall-hung 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 made without special tools**
- **Learn how to add secret hiding places to cabinets**
- **Learn how to use common moldings to create extraordinary cabinets**
- **Learn how to make curved moldings**

TRADITIONAL TECHNIQUES FOR FLORAL CARVING WITH GEORGY METICHIAN

September 27–October 1
$1150 tuition, $50 material fee

Class Size: 14 people

Qualifies for: M Carving F Advanced Studies T Carved or Laminated



Woodcarving begins long before the first cut is made. Developing an idea on paper, transferring it accurately to wood, reading the direction of the grain, and choosing the correct tool for each cut are fundamental skills for successful carving. In this five-day introductory class, master carver Georgy Metichian (known in Europe as the Kings Carver) will guide students through the complete process of designing and carving a floral motif. Beginning with initial sketches, students will explore how natural forms can be observed, simplified, and adapted into designs inspired by traditional decorative carving while retaining a contemporary character. Students will learn to develop a design suitable for carving and transfer it accurately to the wood surface. They will examine appropriate carving woods, recognize changes in grain direction, and understand how those changes influence tool selection and the direction of each cut. Throughout the week, Georgy will introduce the tools and techniques used to establish outlines, create depth, and develop flowing, three-dimensional forms. Particular attention will be given to selecting the appropriate gouge, controlling the tool, and using a carefully planned sequence of cuts to transform a flat drawing into sculptural ornament. Although these techniques are rooted in traditional carving, the class will not focus solely on reproducing historical decoration. Instead, students will apply these skills to floral forms through a contemporary lens, gaining a foundation they can use in furniture, architectural work, and their own future designs.



KEY POINTS:

- **Develop floral motifs from initial sketches into designs suitable for carving**
- **Learn reliable methods for transferring drawings accurately onto wood surfaces**
- **Understand the characteristics of suitable carving woods and how wood choice affects the finished work**
- **Learn to read grain direction and recognize how it determines the safest and most effective direction of cut**
- **Understand carving-tool selection and how different gouge profiles are used to establish lines, depth, and form**
- **Develop greater confidence controlling carving tools while turning a two-dimensional design into expressive three-dimensional ornament**



BLACKSMITHING: DAMASCUS OBJECTS WITH JASON MORRISSEY

September 27–October 1
$1150 tuition, $300 material fee

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials T Elective



In this hands-on blacksmithing workshop, students will explore the process of creating small mosaic and random-pattern Damascus billets. Beginning with the fundamentals of forge welding, students will learn how to assemble mosaic patterns, create twist patterns, and use plug welds to produce distinctive designs in pattern-welded steel. Once the billets are complete, students will transform them into functional and decorative objects. Projects will include forging a knife and learning the proper techniques for hardening and tempering the blade. Students may also create smaller pieces, such as a Damascus pendant, bead, or bracelet. The workshop will conclude with polishing and etching techniques that reveal the layers, contrast, and individual character of each Damascus pattern.

KEY POINTS:

- **Forge-welding Damascus billets**
- **Mosaic assembly, twist patterns, and plug welds**
- **Forging a knife, including hardening and tempering**
- **Forging other objects, including a Damascus pendant, bead, or bracelet**
- **Learning proper polishing and etching techniques for pattern-welded steel**

INTRODUCTION TO HAND INLAY WITH CRAIG LAVIN

September 27–October 1
$1150 tuition, $100 material fee payable to Craig

Class Size: 15 people

Qualifies for: M Elective F Details or Inlay



This class covers the basic, intermediate, and beginning advanced techniques needed to create your own hand-cut inlay for woodworking and other related projects. Inlay and basic engraving will be covered. This is NOT marquetry or etching, which are often confused with inlay and are terms often used together. However, they are completely different processes! Craig will cover the basics of designing an inlay, drawing, patterning, and generating the pattern, material choices, hand-cutting techniques and tools, sizing, mapping, layout and routing, sanding and radius shaping (guitar fretboards only), touch-up, and engraving detail techniques. He will also cover inlay on instruments versus other objects, along with finishing details and techniques.

KEY POINTS:

- **Designing to cut, cutting to your design**
- **Materials and the variations within**
- **Material thickness and how it impacts color**
- **Routing tight and how to deal with mistakes**
- **Inlaying curved surfaces**

MAKE A WINDSOR SIDE CHAIR WITH DAVID WRIGHT

September 27–October 2 (6 day)
$1425 tuition, $165 material fee payable to David

Class Size: 16 people

Qualifies for: M Chair Making F Style or Period T Spindle Turning



Participants in this class will create a contemporary adaptation of a traditional 18th-century Windsor fan-back side chair. The chair will feature modern lines while preserving the time-honored construction methods of earlier Windsor chairs, including the use of green wood to achieve wet/dry joinery and structural integrity. Spindles will be rived and shaped using a drawknife and spokeshave. Leg holes will be bored through the seat and reamed to receive tapered, wedged tenons. Seats will be carved with a scorp and travisher, while the legs, stretchers, and back posts will be turned on the lathe. Mortise holes will be drilled along sightlines, and the angled stretcher-to-leg mortises will be drilled at the drill press. The crest rail will be steam-bent and placed in a drying form. Assembly will take place in stages, beginning with fitting the leg and stretcher assembly to the seat and continuing with fitting the crest rail to the posts and spindles. Time will also be provided for finishing. The class will discuss using milk paint to unify the chair's overall design, along with the topcoat options best suited to the project.

KEY POINTS:

- **Material selection and the best woods for specific parts**
- **Achieving close-tolerance joinery**
- **Introduction to distinctive hand tools associated with Windsor chairmaking**
- **Tool sharpening and maintaining sharpness**
- **Lathe spindle-turning techniques**
- **Steam bending**
- **Calculating compound angles and drilling to sight lines**
- **Finishing techniques to accentuate and unify the overall design**

MAKING A GAMBLE GAME TABLE WITH DARRELL PEART & JACK CERCHIARA

September 27–October 3 (7 day)

$1725 tuition, $45 material fee for supplies, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective F Style or Period



This striking table is sure to become a showpiece in any home! The class also gives students an opportunity to put their own skills to work. The table's design is inspired by the dining table in Greene & Greene's iconic Gamble House. While it is a natural choice for games such as chess or checkers, its possibilities extend far beyond the game room. In Darrell's home, the table sits beside a picture window and provides the perfect spot for lunch. During the holidays, it becomes a special table for the grandchildren. Whether used for games, meals, or family gatherings, this beautiful and versatile piece is designed to be enjoyed for years to come.

KEY POINTS:

- **Greene & Greene elements**
- **Ebony splines**
- **Ebony plugs**
- **Cloud lifts**
- **Template routing**
- **Further Shaper Origin operation**
- **Tabletop construction, including making and attaching solid edging to a curved top**
- **Basic drawer construction and hanging**

MAKING A FLOATING TOP HALL TABLE WITH KEVIN BOYLE

October 2–3

$575 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people



One of Kevin's original designs, this elegant piece was featured in the May 2020 issue of *WOOD* magazine. Although the distinctive base may look challenging to build, students will discover how simple jigs and a few hand tools make the process surprisingly approachable. Throughout the weekend, students will create mortise-and-tenon joinery using a combination of machines and hand tools while also learning the fundamentals of forming bridle joints. With its graceful lines and narrow profile, the finished piece is perfectly suited for an entryway or behind a sofa.

KEY POINTS:

- **Mortise-and-tenon joinery**
- **Forming bridle joints**
- **Faux through tenons**
- **Making and using simple router jigs for joinery details**



PAPER POSSIBILITIES: CUT, FOLD, CREATE WITH JEFF NISHINAKA

October 2–3

$575 tuition, $35 material fee

Class Size: 16 people

Ever wonder how a plain sheet of paper can become a work of art that seems to leap off the wall? In this two-day workshop, students will learn techniques used by professional paper artists to transform flat paper into dimensional, sculptural artwork. No previous experience is required, only curiosity and a willingness to get creative. The workshop will cover everything from foundational skills to more advanced techniques, making it ideal for both beginners and those who have experimented with paper art. By the end of the workshop, students will leave with new skills and a completed piece of their own.



KEY POINTS:

- **Get to know different paper types**
- **Learn to cut and score with confidence**
- **Practice basic bending and shaping**
- **Get comfortable with the tools of the trade**
- **Learn layering techniques to build real depth and dimension**
- **Work on your individual project with one-on-one guidance**



CREATING INTARSIA ART: THE WISE WAY WITH KATHY WISE

October 2–3

$575 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**

CREATE AN ARTS & CRAFTS BOOKCASE WITH INLAY WITH KEVIN BOYLE



October 4–8

$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Elective
F Style or Period

Based on a design by brothers Leopold and J.G. Stickley, this bookcase captures the beauty, craftsmanship, and practicality of American Arts and Crafts furniture. Featured in the October 2014 issue of *WOOD* magazine, the design includes a divided-light door, sliding dovetail joinery, and solid wood inlay. Throughout the workshop, students will explore the thoughtful construction details that give this piece its distinctive character. They will develop precision joinery skills, learn techniques for fitting and assembling the door, and discover how decorative inlay can elevate a traditional design. The finished bookcase will provide attractive storage while serving as a timeless example of Arts & Crafts style.

KEY POINTS:

- **Mortise-and-tenon joinery**
- **Arts & Crafts elements**
- **Case construction with sliding dovetails**
- **Classic solid wood inlay**

SCULPTURAL ROCKING CHAIR II WITH RICK CAIN



October 4–8

$750 tuition, bring your unfinished rocking chair

Class Size: 12 people

Qualifies for: M Elective F Advanced Studies

If you are reading this class description, you're not alone. There are quite a few students who have taken the sculptural rocking chair class or the child's sculptural rocking chair class over the years and left with a completely made and jointed rocking chair—ready for the final sculpting, sanding, and finishing—which somehow never got done. If you are in that number, then this is the class for you. This will be a rare opportunity to come and finish your chair under Rick's guidance. Students will be able to make replacement parts, sculpt, fix, grind, sand, glue, and if possible, even spray lacquer on their newly finished chair. Students will be directed on placement of hard and soft lines, carving details, and fine tuning the fit. If it's time to finally get that chair done, here's your chance. (Students' names and identities will be changed to protect the innocent.) Open only to past sculptural rocking chair students.



KEY POINTS:

- **Defining hard lines**
- **Progressions for sculpting**
- **Stages for gluing a sculpted chair**
- **Ways to repair broken or lost parts**
- **Techniques for fine line sanding--maintaining the lines**
- **How to spray the perfect finish on a chair**

THE POETRY OF PAPER: PUTTING PAPER IN MOTION WITH JEFF NISHINAKA

October 4–8

$1150 tuition, $50 material fee

Class Size: 16 people

Qualifies for: M Elective F Applying Other Materials T Elective



Get ready to see paper do things that seem impossible! In this class, students will transform plain, flat sheets into eye-catching bas-relief sculptures that appear to leap off the wall. From sketching an idea to cutting, bending, gluing, and mounting, students will explore the entire process while learning creative techniques for shaping, curving, and layering paper. Each day will feature hands-on activities that build students' skills step by step. Jeff will share his favorite methods for coaxing paper into graceful curves and stacking layers to create depth and visual impact. By the end of the class, each student will have a completed piece worthy of a gallery wall.

KEY POINTS:

- **Design and draw pencil blueprints**
- **Transfer designs onto paper**
- **Use appropriate cutting techniques**
- **Bend and curve paper to create dimension**
- **Mount and layer paper to a background**
- **Complete finished paper sculptures**

MAKE YOUR OWN CUSTOM WORKBENCH WITH DOUG DALE

October 4–9 (6 day)

$1425 tuition, a cut list will be emailed so you can BYOW

Class Size: 12 people

Qualifies for: M Elective F Advanced Studies



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**

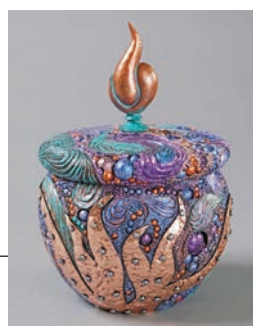
CREATIVE USE OF COPPER & BURN TEXTURING ON A TURNED BOX WITH MICHAEL KEHS

October 4–8

$1150 tuition, $50 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Turned Lidded Boxes





Michael will begin the class with foundational box-turning techniques, giving each student a turned form to use as a canvas for decoration. He will cover proper sharpening, tool use, and the turning techniques needed to complete the box. Once the boxes are finished, the real fun begins as students plan and create their embellishments. Students will learn how to cut and hammer copper into decorative elements, attach them with gimp tacks, and use various chemicals to create a patina. They will also explore burned textures created with pyrography pens and friction from spinning tools. Michael will introduce his "random with rules" approach, which takes the stress out of creating a visually pleasing surface without relying on a precise pattern. Additional techniques will include carving shallow relief with a pyrography knife and applying color through dry-brushing and wet-brushing methods. Throughout the class, Michael will discuss creative design and help students develop a visual language that complements their work. By the end of the class, students will have greater confidence in their creativity and a collection of decorative techniques that can be applied to many future projects.

KEY POINTS:

- **Box turning, getting a good fit for the lid**
- **Lathe safety**
- **Burn texturing, pyrography and friction**
- **Burn carving, creating shapes with a pyrography knife**
- **Working copper, cutting, hammering, and patina**
- **Painting with acrylics, dry brushing and wet brushing**
- **Design basics, what is it and where to start**

TURN AN ELEGANT SIDE TABLE WITH MICHAEL KEHS

October 9–10
$575 tuition, $125 material fee

Class Size: 16 people





In this class, students will turn three separate forms: a platter, a bowl, and a spindle. These pieces will then be assembled to create an elegant and versatile side table. The platter will become the tabletop, the spindle will form the pedestal, and the bowl will serve as the table's foot or base. Michael will begin with tool selection and sharpening, helping students achieve the best possible performance from their tools. The project will incorporate both spindle and faceplate turning, providing a well-rounded learning experience, pun intended! Students will learn how to create a smooth, flat tabletop and develop pleasing proportions for the turned pedestal and base. This class will encourage students to think about turned furniture in a whole new way. The completed table will look equally at home beside a favorite chair, in a hallway supporting a lamp, or near an entryway holding keys. It can even serve as a stylish plant stand, making it a beautiful and practical addition to any home.

KEY POINTS:

- **Tool sharpening**
- **Lathe safety**
- **Bowl turning**
- **Turning a tabletop**
- **Spindle turning**
- **Achieving good mortise and tenon joints**
- **Assembly of turned pieces**

LEARN TO PLAY GUITAR WITH CHICAGO'S FINEST WITH ERIC LAMBERT

October 9–10
$575 tuition

Class Size: 12 people



This workshop is designed to bring more music, confidence, and enjoyment into students' lives. Beginner and intermediate players are warmly welcomed, including those who feel stuck or are simply not satisfied with their current playing. Students will develop right and left-hand techniques, learn to tune their instruments accurately, improve their tone and timing, and gain the skills needed to become more confident musicians. Beginners will receive the guidance needed to build a strong foundation, while more experienced players will have opportunities to strengthen their existing skills. By the end of the class, students will be playing tunes together and experiencing the fun and satisfaction of making music with others.

KEY POINTS:

- **Learn how to tune accurately**
- **Learn how and where to put your fingers to create melodies**
- **Learn how to play in time**
- **Learn familiar songs that you can play with others**
- **It's easy!**



MAKING GLASS ORNAMENTS FOR THE HOLIDAYS WITH CHAD BALSTER

October 9–10
$575 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**



INVENTING CHARACTERS: DESIGNING ART-DOLLS & PUPPETS WITH GEAHK BURCHILL



October 9–10
$575 tuition

Class Size: 15 people

Marionettes, automata, and dolls all share one important quality: each conveys a distinct personality through its form and details. In this class, students will explore the visual elements that communicate character traits, including facial expressions, body posture, and hand poses. The class will cover anatomy, color, shape language, and the assumptions audiences make when interpreting a character. Students will then learn how to develop a pattern by breaking a complete form into individual components. Through the patternmaking process, they will explore joint movement and limitations, the effects of gravity on posture, and the small details that help tell a character's story. By the end of the class, students will have a strong foundation for designing original characters and creating patterns for wooden dolls, puppets, and other articulated figures.

KEY POINTS:

- **Design a puppet character**
- **Find character personality**
- **Puppet anatomy and parts**
- **Joint rotation and limits**
- **Create a pattern**
- **Harmonize front and side views**
- **Translate a pattern onto wood**

COLD METAL BRONZE CASTING & MOLD MAKING WITH SCOTT GROVE





October 9–10
$575 tuition, $75 material fee payable to Scott

Class Size: 18 people

Why spend hours laboring over a one-of-a-kind woodworking project only to add a $2 piece of hardware that your neighbor has on his kitchen cabinets? This special session will be dedicated to mold making, reproduction, and cold-metal bronze casting to create or reproduce just about any form and texture, whether a found object such as a pinecone, a finely carved picture frame, a hand-sculpted door pull, or your big toe. This process can help embellish your work with unique details and avoid chain-store-bought cabinet pulls or ornamentation. Adding these features to your work in bronze can be the perfect icing on the cake. No special equipment is required, and casting is easier than baking that cake. Each student will create several molds and cast bronze, copper, and aluminum elements.

KEY POINTS:

- **Mold-making principles**
- **Pattern making for success**
- **Casting in bronze compounds**
- **Mold and casting alternatives**
- **Body casting: pick your body part**

KNIFE-CARVING MARIONETTES: WOODEN PUPPETS FROM BLANKS WITH GEAHK BURCHILL



October 11–15
$1150 tuition, $300 material fee payable to Geahk

Class Size: 8 people

Qualifies for: (M) Elective (F) Advanced Studies

Marionettes may be wooden puppets controlled by strings, but opportunities to see one up close, let alone learn how to build one, are surprisingly rare. North America has very few marionette puppeteers and even fewer classes devoted to the craft. For those fascinated by these expressive figures, knowing where to begin can be a challenge. This class provides that starting point while introducing skills that can also be applied to doll making and automata. During this intensive five-day workshop, Geahk will guide students through the complete process of building a wooden marionette. The materials fee includes a knife handle with a replaceable blade and a complete kit containing all the precut parts needed to build a humanoid puppet and marionette controller. Patterns are also included, allowing students to jump into the hands-on work and have the best possible chance of completing their marionettes by the end of the week.

Although the project is ambitious, the process is approachable. Even students with limited experience may be surprised by how much they can accomplish in just five days. This class will be best suited for students who have intermediate skills in making items by hand.

KEY POINTS:

- **Safe knife carving**
- **Learn to make puppet joints**
- **How to round body forms**
- **Translating anatomy to wood**
- **Carving detailed hands and feet**
- **How to carve faces and hair**
- **Making a puppet with balance**
- **Stringing to the controller**



WOODTURNING WITH JIMMY CLEWES

April 19–23
October 11–15
$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: (M) Turning (F) Advanced Studies (T) Elective

(See description on page 53)

FINDING & DESIGNING YOUR PASSION WITH SCOTT GROVE

October 11–15
$1150 tuition, $75 material fee payable to Scott

Class Size: 18 people

Qualifies for: M Design
F Advanced Studies
T Design





This is not the same old woodworking design course. Students will begin by identifying a personal passion, whether it is boating, beer, booty, Buddha, or something entirely different, and use that inspiration to develop original forms and project ideas. Each concept will be explored through a variety of model-making approaches, including linear, planar, additive, and subtractive techniques. Working with different materials, students will learn to see design in new ways, step outside their comfort zones, and expand their aesthetic and functional boundaries. This intensive class will explore the complete design process through creative thinking, inspiration, sketching, model building, experimentation, and refinement. Daily lectures, demonstrations, and quick creative exercises will focus on each student's interests and individual design direction. The class will also examine observation, personal expression, proportion, line, and form, with plenty of one-on-one guidance throughout the week. Scott brings an extraordinary range of alternative design skills to the table, or the chair, box, or bed. His enthusiastic, high-energy teaching style will encourage students to take creative risks, challenge familiar ideas, and "cross the line" into exciting new territory. Students should arrive ready to push their limits and set their creativity on fire.

KEY POINTS:

- **Creative brainstorming and refinement**
- **Concept development techniques**
- **Gathering inspiration and integrating personal expression**
- **Model-building techniques**
- **Same form, different methods**
- **Always many surprises at the bottom of Scott's toolbox!**



UNDERSTANDING THE GEOMETRY OF COMPLEX ROOFING: HIPS & VALLEYS WITH RYAN SMITH

July 12–16
October 11–15
$1150 tuition, $160 material fee

Class Size: 16 people

Qualifies for: M Elective
F Advanced Studies

(See description on page 97)

INTRODUCTION TO GLASSBLOWING WITH CHAD BALSTER

October 11–15
$1150 tuition, $165 material fee

Class Size: 6 people

Qualifies for: M Elective
F Applying Other Materials
T Elective



Decorative techniques are an essential part of learning to work with glass, especially when creating pieces valued for their beauty and charm. Designed for beginner and intermediate students, this class will focus on making decorative objects that are attractive, approachable, and easy to reproduce. Previous glassblowing experience is helpful but not required. Students will begin with marbles and paperweights while developing skills in handling solid glass, manipulating tools, and applying color. The class will then move into blown ornaments and other hanging objects, allowing students to experiment with different bubble forms and decorative techniques while learning to create strong, secure hanging loops. Chad will also demonstrate the hot sculpting of solid glass flowers, bird paperweights, and pen holders. Students will use tweezers and crimps to shape the glass and create desired textures. The week will conclude with blown pumpkins that combine glassblowing and hot-sculpting techniques introduced earlier in the class. Most of the projects are designed as quick, reproducible production pieces, giving students ample time to build their skills through practice and repetition. Participants will also learn how to work as part of a glassblowing team. By the end of the class, students will leave with a variety of decorative objects and a strong foundation in essential glassblowing techniques.

KEY POINTS:

- **Production strategies, hot shop safety**
- **Solid forming techniques**
- **Hot glassblowing techniques**
- **Hot sculpting techniques**
- **Teamwork in the hot shop**



BASIC WOODWORKING WITH MARC ADAMS

April 19–23
October 11–15
$1150 tuition, $125 material fee

Class Size: 16 people

Qualifies for: M Elective

(See description on page 53)



TURNING WET WOOD WITH JIMMY CLEWES

October 16–17
$575 tuition, $30 material fee

Class Size: 16 people





Turning wet wood is probably the most fun possible when it comes to woodturning. Wet wood is easy to cut, which builds up good tool control and confidence. This class is designed for all abilities and will cover the topics of sharpening, tool selection, aesthetics and embellishment. Students will turn natural edge bowls, and other very thin shapes and forms including an end grain vase. Another plus about wet wood is how it can move into some amazing shapes. Jimmy will spend time talking about turning techniques, wood selection, form and holding the work safely. By Sunday students will have completed several pieces that will definitely help boost their confidence.

KEY POINTS:

- **Students will turn a wet wood bowl**
- **Natural edge bowl**
- **A thin walled wet bowl and a thin walled natural edge bowl**
- **Turn a natural edge end grain vase**
- **Turn a wet branch winged bowl**

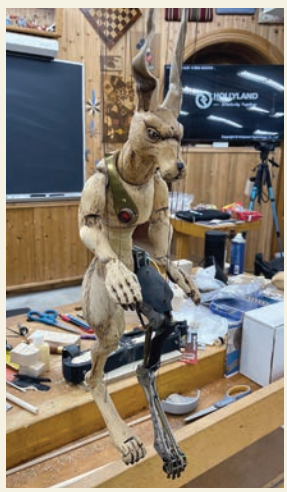


LITTLE WOODEN ACTORS: MAKING PUPPETS COME TO LIFE WITH GEAHK BURCHILL

October 16–17
$575 tuition

Class Size: 8 people

It has been said that "puppetry is live-action animation," and this workshop brings that idea to life. Students who have completed the marionette-building workshop will learn how to begin performing with their puppets. Those who have not taken the building class are equally welcome, and a puppet will be provided so they can explore the art of marionette performance. Learning to perform with a marionette is much like learning to play a musical instrument. The possibilities for expression, emotion, nuance, and depth are nearly endless, yet even complete beginners can quickly learn the fundamentals and begin bringing a character to life. Students will rehearse sample scenes, explore character interaction, and learn staging techniques and the practical steps involved in mounting a show. This is theater in miniature, offering all the drama and storytelling of a grand opera with considerably smaller production costs.



KEY POINTS:

- **Learn how to use a marionette puppet**
- **Wooden actors**
- **Performance considerations**
- **The Magic Window**
- **Putting the audience front and center**
- **Learn a sample scene**
- **Inhabiting the puppet**

FORGING YOUR OWN EPIC INTEGRAL KNIFE & SHEATH WITH DAVID DELAGARDELLE

October 16–17

$575 tuition, $60 material fee payable to David

Class Size: 12 people

In this fast-paced class, students will forge a tough, fully functional integral knife from a single piece of tool steel. David will demonstrate the fundamentals of bladesmithing while giving students the freedom to add their own artistic style and create a knife that is truly one of a kind. Students should arrive prepared to work hard and bring plenty of stamina and focus. Because the class takes place in a working blacksmith shop, participants can expect a hot, dirty, and exciting experience. Students must wear sturdy, non-synthetic work clothes and closed-toe shoes and bring a good pair of work gloves, eye protection, and hearing protection. Open-toed shoes are not permitted.

KEY POINTS:

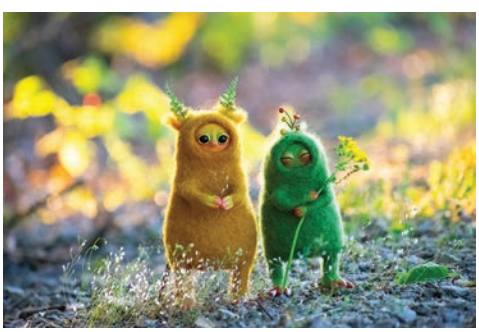
- **Design your own usable original blade**
- **Forge a high-carbon steel integral knife**
- **Grind your blade to functional shape**
- **Harden, temper, and sharpen your blade**
- **Polishing and/or artistic antiquing methods**











CREATURE CRAFTING IN MOTION WITH CHLOE BENSINGER

October 16–17

$575 tuition, $50 material fee payable to Chloe

Class Size: 12 people

This class is designed for anyone interested in learning the fundamentals of creature building while creating an original poseable character and custom display stand. The process will emphasize movement and demonstrate how a basic armature can bring a one-of-a-kind character to life. Students will explore the basics of needle felting and clay sculpting, along with techniques for combining the two mediums. Beginning with a concept sketch, they will develop their characters by building the body and armature, sculpting features, adding color with pastel blushing, and applying painted details. Each student will have the freedom to make a creature as simple or complex as their skill level and imagination allow. Templates and clear guidance will be available for those who prefer more direction, while students who want to explore their own ideas will have plenty of room to experiment. The class will offer a lively, supportive atmosphere filled with creativity, laughter, and inspiration.

KEY POINTS:

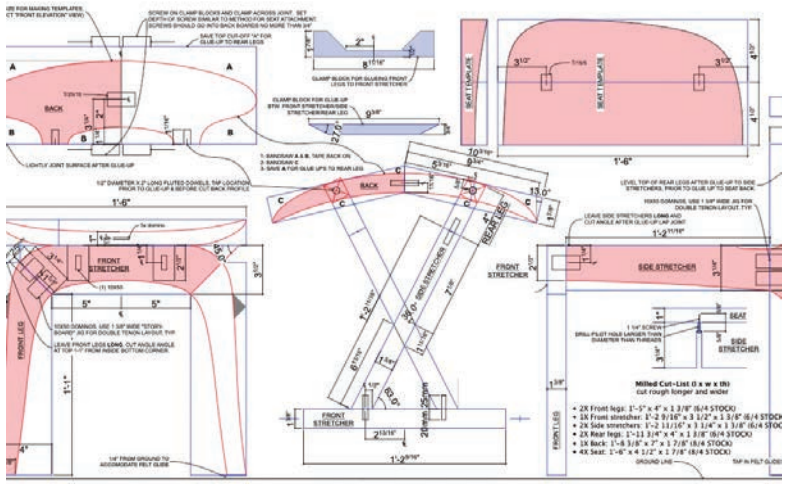
- **Transform a 2D sketch into a 3D character**
- **Needle felting**
- **Clay sculpting**
- **Armature building with an emphasis on movement and stop-motionanimation**
- **Pastel blushing and painting**
- **Customizing a display stand**

DESIGN BY HAND & EYE: MASTERING CURVES WITH GEORGE WALKER

October 16–17

$575 tuition, $35 material fee payable to George

Class Size: 16 people



This class is for anyone who liked to color outside the lines as a child, or secretly wanted to. Mastering curves opens an entirely new world of possibilities in furniture design. After all, the sweetest distance between two points is a fair curve. Working with curves can be intimidating. Without a clear understanding of what makes a curve flow, it is easy to end up with a design that looks awkward or cartoonish. Through a series of practical exercises, students will break curved lines down and discover what is happening beneath the surface. Participants will begin to see curves on a deeper level, allowing them to better understand and interpret the shapes found in furniture, nature, and even vintage sports cars.



No formal art training is required to draw fair curves and flowing lines. Students will learn timeless techniques based on old-school artisan geometry, giving them the confidence to create curves that flow and vibrate with life. The workshop will conclude with a small project that allows students to put their new design skills into practice.

KEY POINTS:

- **Understand how different curves have different functions**
- **Understand how curved surfaces impact light and shadow**
- **Learn how curved lines can amp up or soften a form**
- **How to play with combinations of curves**
- **How to deconstruct an existing curved form to unlock its secrets**
- **How to draw fair curves using simple tools**
- **How to refine a curved line to make it resonate**

HAVE YOUR MIND BLOWN: INTRODUCTION TO GLASSBLOWING WITH PAULL RODRIGUE

October 16–17

$575 tuition, $75 material fee

Class Size: 6 people



Students are invited to play with hot glass and discover what makes this incredible material so captivating! Renowned glass artist Paull Rodrigue will lead this exciting, hands-on two-day introduction to glassblowing. Whether students have never touched a blowpipe or already have experience in the hot shop, this class is designed to get everyone making, experimenting, and having fun with glass. Beginners are welcome, while experienced glassblowers are encouraged to push their skills, explore new ideas, and prepare to have their minds blown! Throughout the class, Paull will introduce the fundamentals of glassblowing while sharing techniques, stories, passion, and knowledge gained from decades of experience.

KEY POINTS:

- **Get hands-on with molten glass**
- **Learn how to safely work in the hot shop**
- **Learn the fundamentals of gathering, shaping, heating, and blowing**
- **Experiment with color, form and pattern**
- **Learn how different tools and techniques can transform hot glass**
- **Discover the excitement of working with a material that is constantly moving and changing**
- **Learn how to think differently about glass**
- **Leave with your own handmade glass creations and a whole new appreciation for this amazing material**

OLD WORLD MARQUETRY WITH FRANK STRAZZA

October 18–22

$1150 tuition, $60 material fee

Class Size: 16 people

Qualifies for: M Veneering or Marquetry F Advanced Studies





Step into the world of traditional marquetry and explore methods that have been used by cabinetmakers for centuries. In this five-day workshop, Frank will guide students through a wide range of historic techniques for cutting, assembling, shading, inlaying, and finishing decorative veneer work.

The emphasis of this class is on working directly with traditional hand tools and materials. Students will begin with Boulle-style packet cutting using a fret saw and bird's-mouth cutting board, then progress through a variety of techniques, including traditional English paterae, sand shading, colored mastic, stringing, and inlay. As the week progresses, students will explore more advanced applications, including double-bevel marquetry used in lettering, geometric designs, and pictorial marquetry. Frank will use thicker, shop-sawn veneers and discuss how historic veneer preparation differs from much of the commercially produced veneer available today. Frank will also bring a reproduction of an eighteenth-century frame treadle saw for students to try during the week. This is a special opportunity to use a rare but highly effective tool. Students will not only learn how to cut marquetry, but also how to take their work through the complete process—from selecting and preparing veneer to assembling, inlaying, scraping, and preparing the finished surface. Throughout the week, students will develop a deeper understanding of both the techniques and artistry behind traditional marquetry while building a foundation they can apply to furniture, boxes, panels, and other decorative work.



KEY POINTS:

- **Selecting and preparing veneers for marquetry**
- **Working with thick, shop-sawn veneers**
- **Boulle-style packet cutting**
- **Using a fret saw and bird's-mouth cutting board**
- **Blade selection, saw control, and accurate cutting techniques**
- **Creating traditional English paterae**
- **Sand shading to create depth and dimension**
- **Double-bevel marquetry techniques**
- **Cutting letters and personalized decorative elements**
- **Creating geometric marquetry patterns**
- **Making and installing traditional stringing**
- **Handling veneer**
- **Using a fret saw to cut veneers**



THE BLOWN AWAY EXPERIENCE: THE WONDERFUL WORLD OF COLOR WITH PAULL RODRIGUE

October 18–22

$1150 tuition, $140 material fee

Class Size: 6 people

Qualifies for: M Elective
F Applying Other Materials



Students will explore a variety of techniques while building confidence and becoming more comfortable working in the hot shop. The class is geared toward intermediate and multi-class students, but beginners who are ready to jump in and work with glass are also welcome. Teaching glass is about more than learning how to make an object. It's about understanding the material, building confidence, trying new ideas, and discovering your own creative direction. Students will have plenty of opportunities to experiment, learn through demonstrations, and work alongside others while improving their glassblowing skills.

KEY POINTS:

- **Build confidence and independence in the hot shop**
- **Explore color techniques, combinations, and applications**
- **Take ideas from sketches and concepts to finished glass**
- **Build on existing glassblowing skills**
- **Learn new techniques and creative approaches through demonstrations**
- **Develop stronger assisting, communication, and teamwork skills**
- **Experiment and begin developing your own creative style**





BUILT QUILTS: WOOD MOSAICS WITH TROY MURRAH

October 18–22

$1150 tuition, $30 material fee

Class Size: 16 people

Qualifies for: M Elective F Details or Inlay

Have leftover wood taking up space in your shop? What about an unused wooden chair or a small dresser with a broken drawer? Instead of throwing these materials away, give them a new purpose. In this class, students will learn the basics of designing and constructing a wood mosaic using reclaimed materials and patterns inspired by traditional quilt blocks. Students will learn how to select and cut pieces of wood, so they fit together, arrange them into an eye-catching design, and add color and texture to bring the mosaic to life. It is a creative and practical way to transform discarded materials into something truly special.

KEY POINTS:

- **Planning quilt block composition and color scheme**
- **The creative process of choosing reclaimed materials**
- **Selecting the right tool for the right job**
- **Organizing and applying cut material**
- **Working with negative space, including stenciling, pyrography, or freehand techniques**
- **Backing frames and hanging system**

EXPRESSIVE EMBELLISHMENT IN WOODTURNING WITH HEATHER MARUSIAK

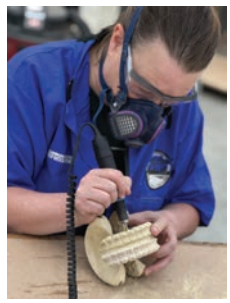


October 18–22

$1150 tuition, $100 material fee

Class Size: 16 people

Qualifies for: M Turning F Advanced Studies T Elective



This workshop is designed for woodturners who want to take their work beyond basic form and function into the realm of creative expression. In this class, students will start by turning a series of forms that they will then cut and carve to radically alter. Students will use a variety of rotary carving burrs in combination with high-temperature pyrography to create complex, expressive surfaces. 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 for expression!

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**

MAKE A COMFORTABLE DESK CHAIR WITH BRIAN FIREMAN





October 18–22

$1150 tuition, a cut list will be emailed so you can BYOW

Class Size: 14 people

Qualifies for: M Chair Making F Advanced Studies

In this workshop, each student will build a desk chair using a combination of hand and power tools. Although participants will receive a shop drawing of the chair, Brian will also review the process of creating an isometric projection drawing, giving students a better understanding of how a design moves from paper to a finished piece. Students will learn how to shape wood into soft edges and crisp lines, creating visual continuity among the chair's many parts. Additional topics will include designing with curves, achieving accurate layouts and precise joinery in curvilinear workpieces, carving and shaping techniques, and practical tips for a successful glue-up. By the end of the workshop, students will have a handcrafted desk chair and valuable skills that can be applied to future furniture projects.

KEY POINTS:

- **Methods for blending furniture parts**
- **Ways to achieve overall form and a cohesive design theme**
- **Tools and techniques for carving and shaping in solid wood**
- **Design and layout for precise joinery in curved workpieces**
- **Glue-up tips and tricks in nonlinear forms**
- **A workflow and method which can be repeated for any project**
- **Tips and tricks with the Festool Domino joiner**

MAKE AN ART DECO MUSIC/KEEPSAKE BOX WITH DENNIS ZONGKER

October 18–24 (7 day)

$1725 tuition, $345 material fee payable to Dennis
If students choose to make a music box the 72 note musical movement is an additional $1,300.

Class Size: 16 people

Qualifies for: M Elective F Style or Period







Over the course of this seven-day class, students will have the option to make either a 72-note movement music box or a keepsake box. Both boxes will share the same exterior design but feature different interiors.

Students will have the choice between two boxes. Option 1 - The Music Box: The interior will house a 72-note musical movement playing "Pachelbel's Canon in D 3 Parts." Students will create sound holes and a vibrating bottom to help the music resonate louder. Please note that the 72-note musical movement will cost an additional $1,300. Option 2 - The Keepsake Box: The interior will feature 3 removable trays, each equipped with a brass knob for easy lifting, cleverly designed to fit into hidden drilled holes.

Both boxes will be taught simultaneously, beginning with a discussion of Art Deco box design, furniture history, and renowned makers of that period.

Students will learn veneering techniques using quartersawn Macassar ebony veneer, including bookmatching, end-grain matching, and matching grain along the top and curved waterfall edges. Participants will incorporate parquetry designs featuring diamond patterns and border banding inlays. Students will also set up a table saw sled to cut long corner splines for strength and style and craft torpedo-shaped legs mortised into the box corners. The class will conclude with a discussion of sanding and finishing techniques.

KEY POINTS:

- **Basics to mastering veneering techniques**
- **Cutting parquetry with a chisel and scalpel**
- **Making torpedo-shaped legs**
- **Routing in the side rail and smart hinges**
- **Making your own veneer inlay banding**
- **Dovetail spline tray corners**

GETTING THE MOST FROM YOUR BANDSAW WITH MICHAEL FORTUNE

October 23 (Sat)

$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**





NATURAL EDGE BOWLS WITH ALAN LACER

October 23–24

$575 tuition, $30 material fee

Class Size: 16 people

Want to step up your game as a bowl turner? Try your hand at the natural-edge bowl that uses the curvature of the log to create a sculpted-looking piece. These can still be functional bowls or more decorative pieces. Alan will take you through the process of selecting the blank and solid ways to mount the piece on the lathe. The real challenge lies in hollowing the inside without knocking off the uneven shape of the natural-edge blank. Alan will show techniques for the safe and successful execution of hollowing these pieces. Although the focus is on face-grain natural-edge bowls, Alan will also show the process for making the less common end-grain natural-edge piece. Experience with standard bowl turning is required.

KEY POINTS:

- **Selecting the log section for face-grain bowls**
- **Secure forms of mounting on the lathe**
- **Choosing the correct turning tools**
- **Roughing techniques to preserve the natural-edge shape**
- **Finishing cuts for outside work**
- **Hollowing techniques to preserve the natural-edge upper shape**
- **Reverse chucking methods for these types of bowls**
- **Demonstration and discussion of end-grain natural-edge bowls**

WELDING MADE SIMPLE: LEARN TO WELD & FABRICATE WITH METAL WITH THE MCFIES

October 23–24

$575 tuition, $150 material fee payable to Ben

Class Size: 14 people

Learning to weld without instruction can be frustrating and confusing. Beginners often face many questions with few clear answers: Which welder should they use? What amperage is correct? Should they choose solid core or flux core wire? Is a poor weld caused by technique or incorrect machine settings? Without proper guidance, it is easy to become discouraged. This weekend workshop takes the guesswork out of the process. In Welding Made Simple, students will learn how to set up their equipment correctly, select the proper materials, and understand the variables that can make or break a clean weld. Through live demonstrations and plenty of hands-on practice, participants will gain the confidence to adjust their welders, troubleshoot common problems, and create welds they can be proud of. Whether students are starting from scratch or looking to sharpen their existing skills, this class will provide the practical knowledge and experience needed to weld with greater confidence and control.

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**





FEAST FOR THE HOLIDAYS: SMOKED TURKEY, PRIME RIB & PORK TENDERLOIN WITH SCOTT REGAL

October 23 (Sat)

$275 tuition, $90 samplers' material fee

Class Size: 15 people





Deck the smoker and get ready to WOW holiday guests! This hands-on class covers three showstopping centerpiece meats: smoked turkey, prime rib, and pork tenderloin. They are perfect for Thanksgiving, Christmas, or any festive gathering where students want to trade the oven for something a little more legendary this year. Scott will cover the full journey from butcher counter to holiday table: selecting the right cut, prepping and seasoning like a pro, and mastering the cooking techniques that turn a simple roast into the star of the feast. Students will learn to judge doneness by taste and tenderness, not just a timer, and get a clear cooking timeline for each protein so their holiday cooking goes off without a hitch: no last-minute kitchen panic, no dry turkey, and no stress. Scott will also settle the great smoker debate once and for all: offset vs. pellet vs. drum. Students will learn how each one shapes flavor, moisture, and cook time so they can pick their perfect holiday sidekick. And naturally, no holiday gathering is complete without a taste test. Students will sample every dish hot off the smoker. Bring your appetite. Leave with a plan for the best holiday spread of your life.

KEY POINTS:

- **How to pick holiday-worthy cuts of turkey, prime rib, and pork tenderloin**
- **Trimming, seasoning, and prep techniques that bring the flavor**
- **Cooking timelines and temps for a smooth, stress-free holiday cook**
- **Judging tenderness and doneness like a seasoned pitmaster**
- **Offset smoker vs. pellet smoker vs. drum smoker: the ultimate showdown**
- **A taste of all three finished dishes — because the best part of cooking is eating**



DOVETAILS: THROUGH, HALF-BLIND & TAPERED SLIDING DOVETAILS WITH FRANK STRAZZA

October 23–24

$575 tuition, $40 material fee

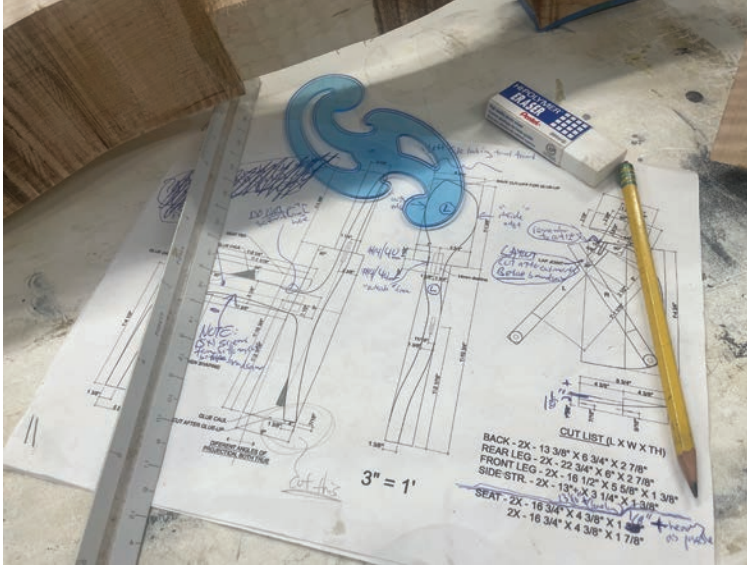
Class Size: 16 people



Few joints are as closely associated with fine handwork as the dovetail. In this concentrated two-day workshop, students will develop a systematic approach to cutting three important forms of dovetail joinery entirely by hand: the through dovetail, the half-blind dovetail, and the tapered sliding dovetail. Frank will emphasize accurate layout, efficient sawing, controlled chisel work, and understanding how a dovetail should fit. Students will learn not only how to produce clean, accurate joints, but also how to diagnose and correct the small errors that naturally occur during hand cutting. Beginning with the fundamental through dovetail, the class will progress to the more demanding half-blind dovetail commonly used in traditional drawer construction. Students will then move into the tapered sliding dovetail, an exceptionally useful furniture-making joint that combines strength, precise fitting, and mechanical locking action. The goal of the class is not simply to complete several joints, but to give students a clear and repeatable process they can confidently apply to future furniture projects.

KEY POINTS:

- **Understanding dovetail proportions and joint geometry**
- **Accurate layout using gauges, squares, dividers, and marking knives**
- **Sawing accurately to a layout line**
- **Developing control with the dovetail saw**
- **Efficient removal of waste**
- **Chisel techniques for clean baselines and corners**
- **Cutting and fitting through & half-blind dovetails**
- **Techniques used in traditional drawer construction**
- **Understanding the mechanics of sliding dovetails**
- **Laying out tapered sliding dovetails**
- **Diagnosing and correcting common fitting problems**
- **Correcting mistakes and even making gaps disappear!**

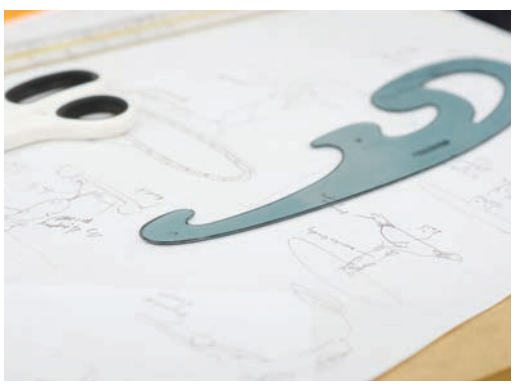


GET YOUR FLOW ON: ISOMETRIC DRAWING FOR SCULPTURAL DESIGN WITH BRIAN FIREMAN

October 23–24
$575 tuition, $15 material fee

Class Size: 16 people

Students will learn to create shop drawings for furniture using isometric drawings of plans, elevations, and sections. This 2D drawing technique can describe most buildings and furniture, including the parts and pieces that make up the whole. By understanding its principles and structure, students will gain the skills to create drawings for their own furniture projects. Brian will cover techniques for drawing carved and sculpted furniture. Students will also explore how the properties of wood inform joint placement and construction, and how drawing these details can help them understand a project. Participants will learn to plan and accurately draw complicated glue-ups involving curves and angles. By the end of the class, students will be able to put a complete plan for their own imagined designs on paper.



KEY POINTS:

- **Understanding the principles and methods to construct a set of isometric drawings for a piece of furniture**
- **Drawings will include a plan, elevation, and section drawings to describe the design**
- **Tips and tricks for creating drawings with sculptural designs**
- **Discussions on curves and angles**
- **Learn about the various properties of wood in order to better understand a design's construction**
- **Different ways to deal with the various glue-up scenarios of curves and angles**



TRUE GRIT: EFFICIENT SANDING ON FLAT & SHAPED ELEMENTS WITH MICHAEL FORTUNE

October 24 (Sun)
$275 tuition

Class Size: 20 people

Sanding can be tedious, and it does not always produce a smooth, satin surface. After more than 50 years of shaping wood with cutting tools and sanding furniture, Michael will share numerous tips, tricks, and methods for achieving the best results efficiently. Whether working with flat surfaces or highly shaped furniture parts, Michael relies on easily modified power sanders and shop made accessories for hand sanding. Even cutting and folding sandpaper in a specific way can be surprisingly helpful. Illustrations of the jigs demonstrated in class will be provided during the day.

KEY POINTS:

- **Efficient sanding methods for smooth, consistent surfaces**
- **Techniques for sanding flat and highly shaped furniture parts**
- **Modifying power sanders for specialized tasks**
- **Creating shop made accessories for hand sanding**
- **Cutting and folding sandpaper for greater control and efficiency**



MAKING A FOLDING CHAIR WITH MICHAEL FORTUNE

October 25–29
$1150 tuition, $75 template material, a cut list will be emailed so you can BYOW

Class Size: 16 people

Qualifies for: M Chair Making
F Advanced Studies



Few folding chairs today are made of wood. Metal and composite materials have become the norm. This class offers students the opportunity to build a wooden folding chair that fits beautifully into a residential setting and is actually comfortable, a quality often overlooked in commercially available folding chairs. With this in mind, Michael has designed a chair that requires almost no metal hardware beyond a simple pin. The chair features mortise-and-tenon joinery that can be completed by machine or by hand. Its curved legs are laminated for strength and durability, and students may choose to make the curved seat from wood or upholster it. Michael has long been fascinated by folding chairs, both old and new, and by the wide variety of mechanisms that allow them to fold. Churches, community centers, funeral parlors, and card-playing parties seem to breed them. After extensively researching this style of chair, he developed a comfortable, lightweight version that is easy to build and unmistakably "Fortunovian" in style. Students will also have the opportunity to duplicate the jigs for use in their own shops after the class.

KEY POINTS:

- **Ergonomics and anthropometrics of chair design**
- **Proper dimensions and angles for comfortable seating**
- **Mortise and tenon joinery using one of several different techniques**
- **How to design and make laminating forms for both straight and tapered wood laminates**
- **Fundamentals of resawing solid wood**
- **Bandsaw set up, choosing the right blade**
- **Procedures for efficiently spreading glue and clamping laminates**
- **How to make jigs for working with curved joinery**
- **How to develop clamping strategies when working with curved components**

HANDS-ON FINISHING WITH MITCH KOHANEK & DAVE SMITH



April 5–9
October 25–29
$1150 tuition, $90 material fee

Class Size: 20 people

Qualifies for: M Finishing T Finishing

(See description on page 44)

WOODTURNING WITH ALAN LACER



March 30–April 3
(Tues to Sat)
October 25–29
$1150 tuition, $65 material fee

Class Size: 16 people

Qualifies for: M Turning T Elective

(See description on page 43)

JOINERY WITH MARC ADAMS



March 30–April 3 (Tues to Sat)
June 7–11
October 25–29
$1150 tuition, $75 material fee

Class Size: 20 people

Qualifies for: M Joinery

(See description on page 42)

DESIGN & BUILD A CUSTOM WELDING/WORKSHOP TABLE WITH THE MCFIES



October 25–29
$1150 tuition, $1170 material fee payable to Ben

Class Size: 14 people

Qualifies for: M Elective F Applying Other Materials

In this hands-on class, students will build a heavy-duty welding table designed to be the cornerstone of their workshop. The table features a flat, slotted top that allows for versatile clamping anywhere on the surface—perfect for welding, fabrication, and even woodworking projects. All materials are provided to construct a table up to 4' x 4'. Under the guidance of the McFie Brothers, students will learn essential welding techniques while following design guidelines that let them customize the table to fit their needs. No prior welding experience is required. Ben and his brothers will make everything clear, and their step-by-step teaching process ensures every student 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:

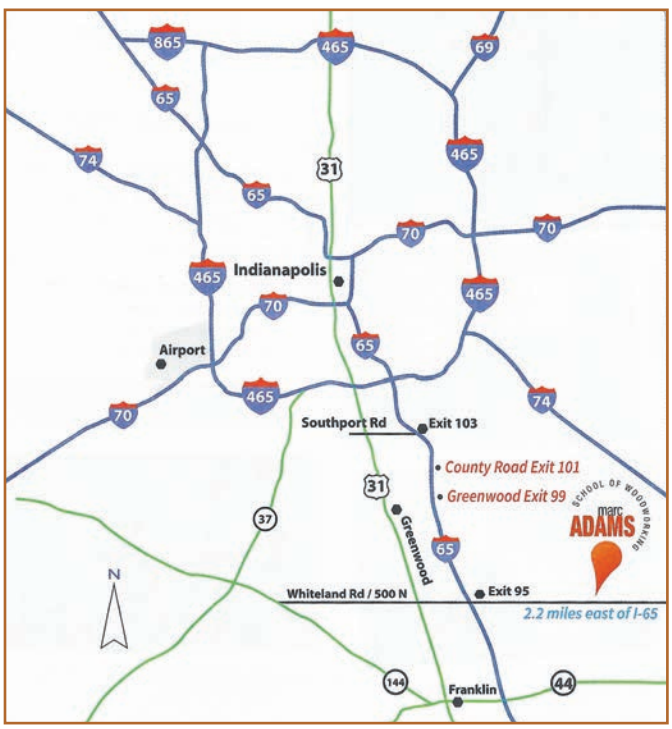
- **Build a welding table for your workshop**
- **Learn to weld, even if you have never welded before**
- **Improve your welding skills**
- **Customize your welding table to fit your preferences**
- **Get useful skills for working with steel tubing and steel plate**
- **You won't believe how well you can weld after this class**

FACILITY



DIRECTIONS

The shop is located just 12 miles south of Indianapolis and is only 27 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: "MASW — Marc Adams School of Woodworking."









I've just spent two wonderful weeks at MASW. I love what you do and what you offer. If I could, I would spend an entire summer going from class to class. Thank you for creating an amazing resource! -Brad Snyder (MT)







FACILITY

The Marc Adams School of Woodworking and Time-Honored Crafts 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 in completely different facilities. 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.

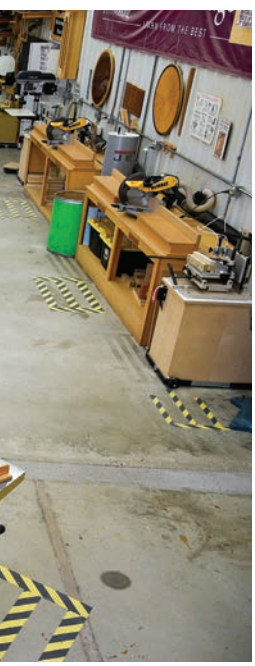
At each instructor's bench, there is a state-of-the-art digital camera system that brings students closer to the action. A specially designed sound system is available for those who have a difficult time hearing during class lectures. Each student has his or her own custom-made Lie-Nielsen workbench 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 is located just 12 miles south of Indianapolis and about 27 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:

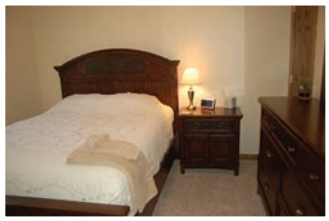
Johnson County Fairgrounds
250 Fairground St
Franklin, IN 46131
Fair Office: 317-738-3247
jocofairin.com/camping
8 miles southwest of the school



Kamp Indy
1739 West Edgewood Ave
Indianapolis, IN 46217
317-783-5267
www.kampindy.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)



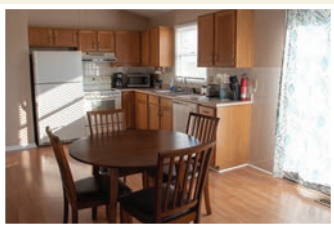


This cozy house has three private rooms with two shared baths, a full-size kitchen, a comfortable family room, washer and dryer, and a backyard that is less than a rock's throw from the school. Students can save money while taking full advantage of their stay. Sign-ups are based on a first-come, first-served 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





This house is just a cornfield away from the school, well within walking distance. There are three private bedrooms, each with its own private bathroom. The master bedroom is larger. 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.

THE ADAMS DUPLEX





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.

To reserve a room email Markee (markee@marcadams.com) or call our office at 317-535-4013.

TUITION



TUITION

Most weekend classes are priced between $275 and $575, 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 $100 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 $1150, a 6-day class costs $1425 and a 7 day class costs $1725. 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 $2300. 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 5-days require a deposit of $500, which confirms your spot in the class. Please note that some classes have additional fees to cover class materials. These fees will either be included in your final billing or be payable to the instructor during class. 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 2027. 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.



So much of my personal life has been intertwined with the school that it would be difficult to imagine my life any other way. When I walk through the building, my mind takes me back to so many memories, so many wonderful people, and so many great experiences. The greatest blessing throughout it all is the people, starting with you and Susie. You've taught, mentored, supported, and cared for me in so many ways that you've totally changed my life. MASW is not just a school. It's an environment that serves as a foundation for all who choose to better themselves, not only in craftsmanship, but the intangibles that build inner strength and character. -Don Metcalf (IN)



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 by email or mail 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.





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, before 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.
10. Spouses are not eligible as tag-a-longs—Only teens!

REGISTRATION



REGISTRATION PROCEDURES

1. Sign up begins online December 1, 2026 at **www.marcadams.com** or by calling 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.

   Checks can be mailed to:
   Marc Adams School of Woodworking
   5504 East 500 North
   Franklin, IN 46131-7993

2. Any class with fewer than six students may be canceled.
3. 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.
4. MASW regular office hours are from 9:00 a.m. to 4:00 p.m. Eastern time.





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.





REFUND & CANCELLATION/ WITHDRAW POLICY

1. To be eligible for any returned money, you must submit a dated refund request either by USPS mail or by email to Markee at markee@marcadams.com. All refunds will be based on the envelope's postmark date or the email timestamp.
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.





SCHOOL OF WOODWORKING
marc ADAMS
TIME-HONORED CRAFTS

5504 EAST, 500 NORTH
FRANKLIN, IN 46131-7993

