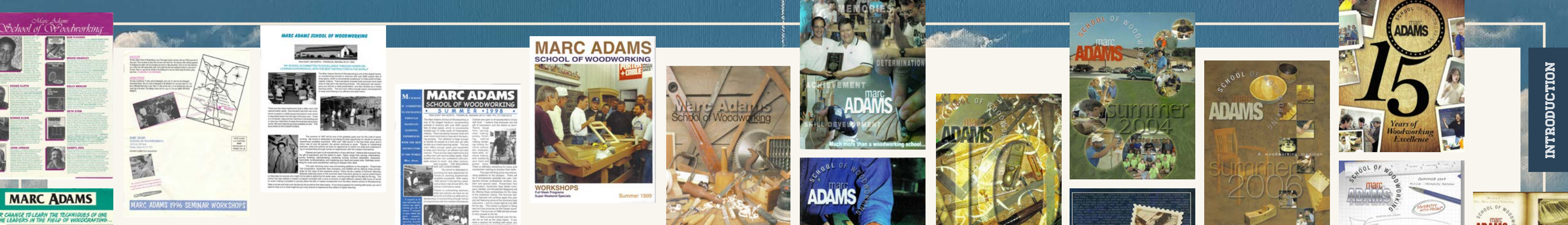




SCHOOL OF WOODWORKING  
marc  
**ADAMS**  
TIME-HONORED CRAFTS  
2023 \$

- Chocolate
- Hoodlaxs
- planes
- Files
- Glue
- Hope
- Gloss/ Marbles
- Designs
- Gizmos
- Preams





# 30 YEARS: FAITH, FAMILY, AND FRIENDS

It's hard to summarize the past 30 years, and it's equally as hard to predict the next 30. I'd like to take a swing at both, but in a personal way.

## MEMORABLE MOMENTS

Each year when I set out on the difficult task of writing my brochure, I always like to start off with a "lede" or reflective moment of events that had taken place over that past year. I would often share thoughts about the state of the school, how thankful I was for my incredible staff, share my excitement over the new instructors, but I would always end by giving thanks for God's interaction in my daily decisions of running the school. I've never shared this, and it is personal, but every morning Susie and I pray together for students to have a safe and fun day, learning new techniques or processes while meeting other people, and that God allow his Creative Spirit to roam the property. We also pray for those alumni that we know are dealing with challenges in their lives. We never miss a day, it's that important to me, and clearly is the reason the school has been "blessed" with so much.

In the school's history, there have been many moments that have taken place which had a real impact on me—way too many to share, but

there have been those very special occasions or events that stand out above all the rest. These are the moments that keep me inspired, and they always seem to happen at the right time. Surprisingly, not every day for me as captain of the ship, is the best day of my life. There are real challenges and stresses that happen with running a business, and a craft school is not exempt. They say that if you want to talk to me just stand where you are, I'll be dashing past in a few minutes. Rarely do I have time to stop and breath in the excitement of what's taking place in each workshop. There are too many balls to juggle, and at times it does cause me to question, "Is this really worth the effort, energy and stress in my life?" And it is at that moment that God steps in with something remarkable.

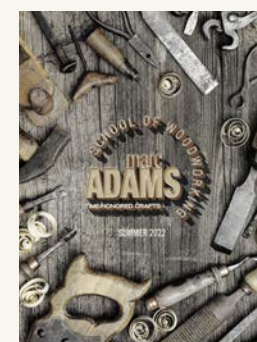
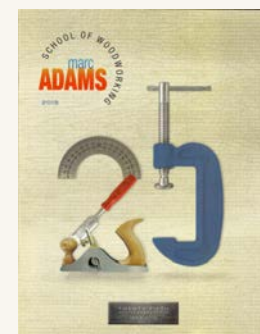
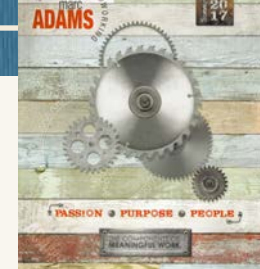
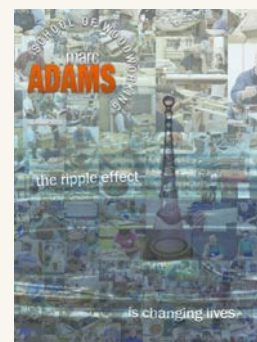
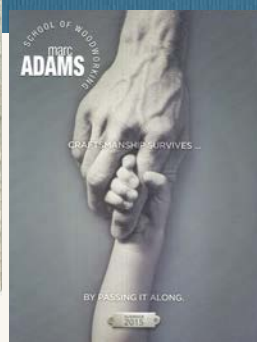
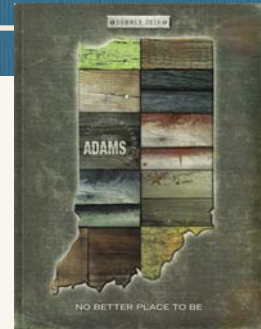
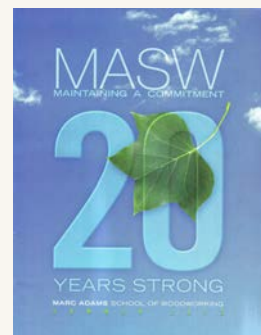
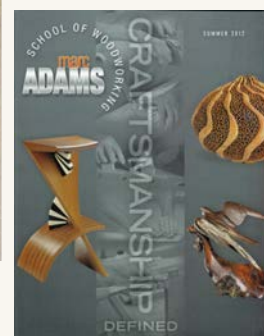
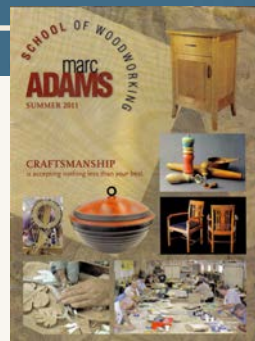
I have received thousands upon thousands of thank you letters and words of encouragement. But there is one letter that stands out more than all the others. It was written by a professor from a large university and all it said was "what I love most about your school is its wholesomeness." They say a business reflects the personality of those who run it. If that is true, then there can be no better word to describe MASW. This doesn't happen because of Susie or me, but because of a team of loyal employees that individually possess great character and share the same philosophies as I do.

In 2001 Bob Bourke completed his Master's certificate and had started working on his Michael Fortune Fellowship. But his dream

was cut short when in 2007 he died suddenly from a heart attack. Up to that year, I always viewed MASW as a program that made a difference in the lives of others. Selfishly, I thought my job as director of MASW was to help people, through craft, experience a change in their life. At Bob's memorial service, it became clear what an impact MASW had on his life. His family, friends and entire community had the honor of seeing everything he made while attending the school, including photos he had taken of each class, his chairs, tables, furniture projects, practice boards and the joints he cut from his joinery class—it was a story of his growth as a craftsman. Nothing was left out. During his memorial, several of his friends talked about his experience at MASW. His entire memorial was focused on his life as a student at MASW. Sitting in the pews that day I realized how wrong I had been about the purpose of MASW. It wasn't what I could do for others, but what others were doing for me. On that day, at Bob's memorial, I realized how much impact my alumni family was having on me. From that moment on, I became a different person, thankful for the people God has placed in my life, at the right time, to help me grow as a person. So many friends help make difficult days a little brighter.







Another bright light, yes bright light, not a dark light, in the history of MASW was Zane Powell. I went to elementary school with Zane, and we worked together for most of our adult lives. For over 20 years he was the heart of the school. In August of 2018, at the encouragement of Doug, Zane went to a clinic to find out why his stomach hurt so bad. On Monday August 13, I had just started a Joinery class when Susie came to the class and mentioned that she needed to talk to me in five minutes. I thought that was odd, but five minutes later, she pulled me to the side and told me the scans showed Zane had liver cancer. Becky was on her way to tell him, and she wanted us to be with her. It was on our property, just outside the kitchen door, that we told him the life changing news. It turned out that the cancer was inoperable, and the best hope was that chemo would add months to his life, not years. As the community of MASW found out, a GoFundMe page was set up to help offset the mounting medical bills. Letters and financial help poured in by the droves. The outpouring of financial help was unbelievable. Before he passed, Zane asked me to make sure I told everyone how thankful he was for the incredible love shown by so many friends. His last words to me were that he loved me, and he thanked me for the thousands of people that became a part of his life story. Zane went to heaven on April 9, 2019. It's sad when the people who give us the best memories become a memory. But it is amazing on those difficult days, just when I'm ready to put the for-sale sign in the yard, I happen to see some trace of Zane. Over the years, he would hang signs on the wall, draw images on inanimate objects or place funny notes around the building. Any it never fails; I find those at my lowest time, and it takes all the trouble away in an instant.

By December 31, 2019, registrations for the summer of 2020 were shaping up to be one of our best years ever. We had on board 112 instructors from around the world ready to teach a total of 245 workshops. Looking forward, we started to prepare to host over 2,500 students. Life was good! As March approached, the daily news was totally consumed by the doom and gloom of COVID-19. By the middle of the month nearly every Governor in America had issued "stay-

at-home" orders. In less than a few months, MASW had gone from preparing for one of our best years ever, to the chaos of survival mode. MASW exists totally on class tuitions. We have no corporate sponsors, no grants, no financial backing, no foundations, no investors, no corporate matching, no donors, no fundraising, we don't sell any manufactured products, nor do we have a board of directors, it's just Susie and me. YOUR tuition supports the entire ecosystem of MASW. I had to face the fact that losing all my workshops from April and May would be devastating, but what happens if we lose most of the summer, or heaven forbid, the rest of the year? What I didn't see coming were the unknown blessings already on their way. Over the next several weeks, during our stay-at-home order, I would sit at my computer and read hundreds of emails from alumni offering incredible words of hope, encouragement and understanding. Nearly everyone was willing to roll their deposits into future workshops or to donate their deposit to the RCMF or to just gift their deposits to the school. I dubbed these people as the "Saints" of the school, and I am so very thankful, incredibly grateful, and unbelievably blessed for what this group of people has done. The school exists because of them. They made a potentially dark time in my life considerably brighter. Once again, God moved in, and provided a way for our alumni to act in a most generous way. I struggle to describe the depth of my gratitude.

**FORMULATING THE FUTURE**  
Although the pathway forward is not visible, it does exist. I've always believed that a person should do something today, that their future self will thank them for. Today I am thankful for the vision which led me to this moment and the abundance of knowledge and creative spirit that has been present for the past 30 years at the school.

I envisioned reviving craft to the same enthusiasm that we saw during the Industrial Art Age. When I started the school, America was a place where people made things, now we have become a country where we buy things. The hands-on learning of the past has been replaced with short YouTube videos. As we move forward, I imagined MASW to be a place

where anyone, of any age or skill can experience hands-on learning with the best craftsmen and craftswomen of modern time. The goal is to create an environment where all types of crafts can grow, diversify, and inspire new technologies while preserving centuries of traditions.

Moving forward, it is important that MASW continue to grow our curriculum. Over the last decade we have slowly been adding workshops in all manner of craft. In 2007 (15 years ago) we offered 138 workshops. In 2023 (15 years later) we will be offering over 100 more classes. I want this growth to continue and am willing to commit to investing what it takes, both financially and resourcefully to make it happen.

Today I am thankful for the vision which led me to this moment and the abundance of knowledge and creative spirit that has been present for the past 30 years at the school. I am thankful for the inspiration of my instructors and staff who have a profound impact on everyone they encounter. I am thankful for all the students who, without exception, are the greatest treasure the school possesses. And I am thankful that my faith allowed me to follow God's plan for the school for the past three decades and know that He will be with MASW, every step forward over the next three decades and beyond.

Always grateful, thankful and blessed.

Marc Adams

## DIVERSITY: MORE THAN JUST WOODWORKING

The beauty of MASW lies in the diversity of our workshops. This summer there will be over 245 workshops taught by 125 craftspeople. Our strength lies in our differences, not in our similarities.

The lineup for 2023 will include the entire range of woodworking workshops PLUS featured workshops in: metalsmithing, glass blowing, felt work, quilting, sewing, painting, mastering chocolate, mastering coffee, stereotomy, taxidermy, silk screening, CNC technology, instrument making, blacksmithing, leather work, upholstery, and many more.

What makes MASW unique is that our student base is worldwide, our instructors are the best craftspeople of modern time, and our staff and facilities are beyond compare. If you are considering some type of training or formal education in the world of "how to", then the choice is straightforward—MASW simply offers more choices, better diversity, and bona fide credibility. There is no other university, college, vocational program, YouTube video, online workshop or general woodworking/craft school on the planet that can boast that quality of education.





# PROGRAMS

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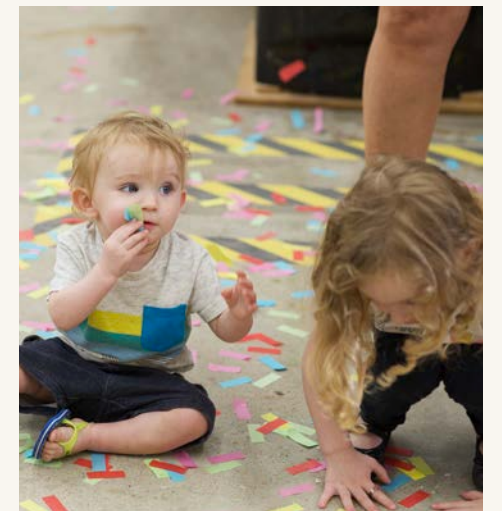
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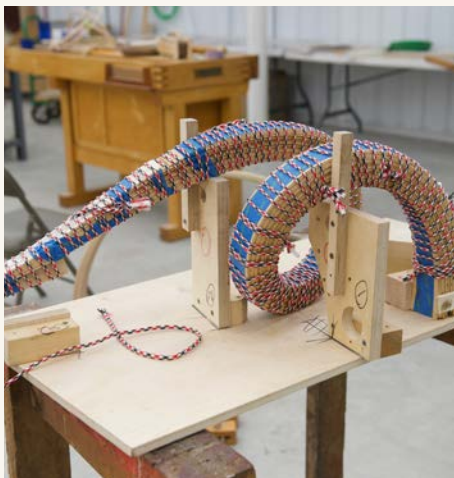
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# PROGRAMS

## 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. Lunch is provided daily and includes a variety of choices prepared by our two chefs. Tuesday night features a slide presentation by the instructors and a dinner that spouses, friends, and family are welcome to attend.

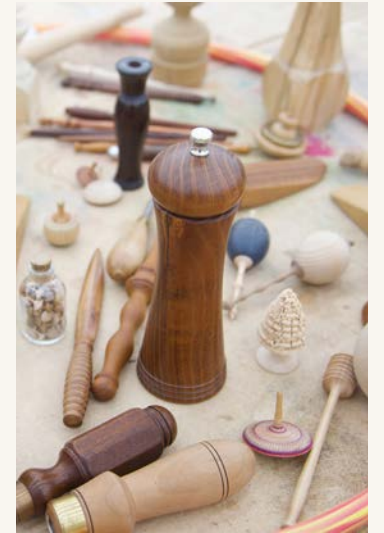
Enrollment is limited, and classes typically fill up fast. Students should have a general knowledge of woodworking. Wood for specific projects can be purchased from local sources, or you may bring your own. The school has a source for pre-milled material for any class; just call the school for information.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

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



## SUPER WEEKEND SPECIALS

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



## MASW FAMILY

This is what it is all about! True friends are the people in our lives who make us laugh louder, smile brighter, live better and share experiences together. This coming year, bring a spouse, brother, sister, mother, father, close friend and create a memory that will last the rest of your lives.





## THE MASTERS PROGRAM

The MASW Masters program is the most recognizable and credible woodworking certificate program in America. To date, there have been almost 500 people complete the program—which is incredible!

MASW is not a project school, but rather a technique school. With our diversity of workshops, it's possible to put together a curriculum with mainstream topics taught by the best craftspeople of modern time. Workshops are balanced throughout the year to help fit your busy lifestyle. Simply choose dates, instructors and specific topics that best suit your needs. Time is not a factor; you can work at your own pace.

### RECOMMENDED ORDER FOR THE MASTERS

It is suggested that students start with either the Joinery or Handskills class as one of their first two workshops. Design or Finishing should be the third and fourth choices. The remaining workshops can be any of the technique workshops such as Turning, Carving, Veneering/Marquetry, any Elective or Chair Making and the final workshop should be the Apprenticeship class. This order will be the best way to build a sound foundation of woodworking where one class will build skills for the next class. (Please note that classes from other schools are not transferable.)

These 18 "Masters" from 10 different states have taken a combined total of over 260 classes at the MASW. I have watched all of them grow and mature as confident woodworkers. We have become good friends, and my life is enriched by having known them. I look forward to their return in the future, maybe someday as teachers. – MA



The following are the 2022 Masters Award recipients:

Jonathan Adland, OH  
 Michael McKellip, IN  
 Paul Sayre, PA  
 John Snow, VA  
 Don Wilson, IL  
 Jon Winther, IN  
 Don Gribble, IN  
 Tim Tibbetts, WA  
 John O'Brien, FL  
 Curtis "Buck" Carr, TX  
 Kendra Haberzette, IN  
 Henry Morse, OR  
 Bernie Paniccia, OH  
 Randy Rodriguez, IL  
 Doug Sammons, MO  
 Annette Amadin, OH  
 Chris Green, IN  
 Peter Cordrey, FL

### CURRICULUM REQUIREMENTS (Full week classes only)

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



IN RECOGNITION OF  
**THE MASTERS**  
 Mastering a craft is not measured by the volume of work that you've produced. Nor is it measured by the books you've read, tools you own, what classes you've taken, or how good others think you are. Mastering a craft is a combination of desire, aspiration and motivation. Every person who completes their Masters here at MASW has developed a passion for excellence that truly transcends time. And they have done it Masterfully!  
 Marc Adams



## ALAN LACER WOODTURNING FELLOWSHIP



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

### FELLOWSHIP REQUIREMENTS

(Full week classes only)

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

## 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.

### FELLOWSHIP REQUIREMENTS

(Full week classes only)

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



## THE ROGER CLIFFE MEMORIAL FOUNDATION

Roger Cliffe was a family man, college professor, author, avid pool player, woodworker and a very dear friend. Roger died suddenly from a heart attack in 2001 while riding a bike. He had a doctorate degree in Industrial Arts and was a teacher with distinction at Northern Illinois University. He had a huge impact on our entire MASW family.

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

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

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

**Johnson County Community Foundation (JCCF)**  
 Attn: Stephanie Fox  
 PO Box 217  
 Franklin, IN 46131

Or call the school at 317-535-4013 and ask for Paula Bueno.



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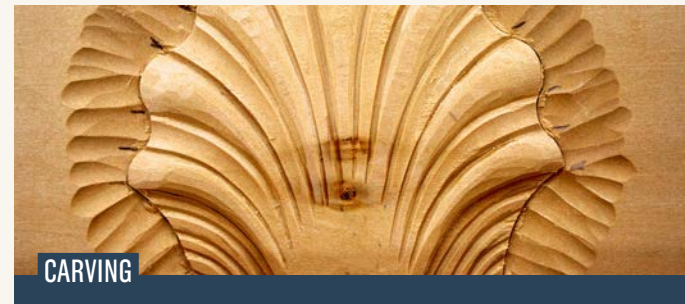
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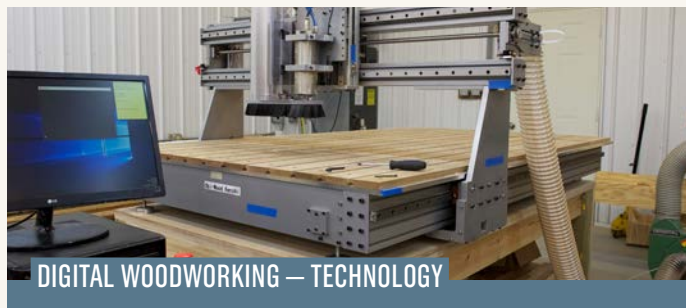
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- April 17-21 Basic Woodworking with Adams **56**
- June 5-9 Getting Started in Woodworking with Fortune **78**
- August 28-Sept 1 Basic Cabinetmaking with Murrin **123**
- September 5-9 Basic Woodworking with Adams **124** (Tues to Sat)



**DIGITAL WOODWORKING — TECHNOLOGY**

- April 17-21 Introduction to CNC Woodworking with Johnson **57**
- July 15-23 Make Your Own 3-Axis CNC: Let the Future Begin with Knight **100** (9 day)
- September 18-22 CNC 3D Modeling with Vectric Aspire with Johnson **128**
- October 9-14 Make Your Own, Fully Functioning, Laser with Osgood **137** (6 day)



**WORKING WITH NON-FERROUS METALS**

- May 1-5 Let's Face It: Chasing a Grotesque or Green Man Face in Solid Steel with Latané **64**
- May 8-12 Metal Fabrication for the Woodworker: Hardware Focus with Burney **68**
- May 30-June 3 Build an Arts & Crafts Style Hammered Copper Lamp with Mross **76** (Tues to Sat)
- June 26-30 The Joy of Bladesmithing: Making a Historic Bowie Knife with Parkinson **95**
- August 14-18 Basic & Intermediate Metal Engraving with Dubber **115**
- October 2-6 Metal Fabrication for the Woodworker: Table Leg Focus with Burney **134**



**DESIGN**

- May 30-June 3 Design: Defining Your Style Through Elegant Form with Millard-Mendez **76** (Tues to Sat)
- September 5-9 Furniture by Design with Blackburn **124** (Tues to Sat)
- September 25-29 Designing Chairs with Fortune **132**
- October 2-6 Developing the Idea: Designing Your Dreams with Fortune **134**



**MAKING MUSICAL INSTRUMENTS**

- April 11-15 The Art of Violin Making Part 5: Bringing It All Together with Finck **54** (Tues to Sat)
- April 24-28 Make a Ukulele with Ressler **60**
- July 10-16 Instrument Finishing: The Process of "Sound" Finishing Techniques with O'Brien **98**
- Sept 23-Oct 1 Making a Banjo from Scratch with Newman **131** (9 day)
- October 14-20 Make an Acoustic Guitar with Ressler **139** (7 day)



**TEXTILE CRAFTS**

- June 19-23 Needle Felting: Sculpting with Wool for Beginners with Perleberg **92**
- July 17-21 Stitched Mosaics with Tarr **101**
- July 24-28 Free Motion Quilting—Your Quilt, Your Way with J Lyon **104**
- July 31-August 4 Knitting Know How with Lagerman **108**



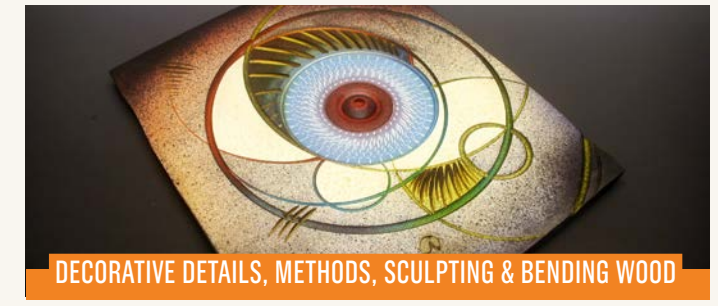
**UNIQUE WORKSHOPS AND OTHER MEDIUMS**

- April 11-15 Sunshiny Day with Lehman **55** (Tues to Sat)
- April 24-29 Building A Brick Oven: Make, Take & Bake with Zeltwanger **61** (6 day)
- May 20-26 Gilded Globes: Making Your Little Slice of the World with Calder **72** (7 day)
- May 22-26 Build & Learn to Use an MDF Rose Engine Lathe with Colvin **74**
- May 22-26 Upholstery Open Shop: Bring Your Own Project with Mascelli **74**
- June 5-9 Custom Landing Nets: From Fixtures to Fishing with Lacina **79**
- June 12-16 Leather and Wood: A Valet for Fine Personal Effects with Wells **88**
- June 26-30 Combining Wood & Concrete: Furniture Made to Last with Dietz & Melonas **96**
- July 31-August 4 Awaken Your Senses Through the Art & Lore of Crafting Soap with Kraemer **108**
- July 31-August 4 Knitting Know How with Lagerman **108**
- August 7-11 Make a Custom Leather Bag with Douglass **111**
- August 21-25 Epoxy Resin: The Fundamentals of Epoxy Resin Use in Everyday Woodworking Art & Beyond with Crow **120**
- August 21-25 Achieving Photorealism with the Airbrush with Blair **120**
- August 28-Sept 1 Create a Whimsical Automaton with Schiller **122**
- September 5-9 World of Wonder with Lehman **125** (Tues to Sat)
- September 11-15 Plaster Mold Making for Ceramics and Beyond with Head **126**
- October 9-13 Pipe Dreams with Batson **136**
- October 9-13 Wood Stain Art with Thieszen **137**
- October 23-27 Brooms from the Ground Up with Hendry **145**
- October 23-27 Adventures in Chocolate: From Bean to Bar to Bonbon with Bouley **145**
- Oct 30-Nov 3 Exploring the World of Pyrography with Beck **149**



**CABINETMAKING AND HOME INTERIOR**

- April 24-28 Trim Features: Wainscott, Panel Jamb, Crown Details & Curved Moldings with Striegler **60**
- May 22-26 The Art & Craft of Cabinetmaking with Vondriska **73**
- July 31-August 4 Making the "Case" for Tambour Doors with Hack **107**
- August 14-18 Custom Architectural Woodworking with Striegler **115**
- September 18-22 From Face Frame to Furniture with Glantz **129**



**DECORATIVE DETAILS, METHODS, SCULPTING & BENDING WOOD**

- April 24-28 Attractive Boxes in Small Sizes: Transforming Cutoffs into Keepsakes with M Smith **59**
- May 8-12 Small Decorative Boxes with Stowe **68**
- May 15-19 The Twisted Woodsman's Workshop with Bushor **70**
- May 22-26 Decorative Details with Latta **73**
- May 30-June 3 Resawn Veneered Boxes with a Twist with Ferrazzutti **77** (Tues to Sat)
- June 19-23 Curvy Furniture: Using the Stitch-N-Glue Process with Orth **91**
- July 10-14 Design, Build, & Carve a Small Stack Laminated Coffee Table with Proctor **97**
- July 17-21 The Art of 3D on the Bandsaw with Snodgrass **101**
- August 7-11 Creating Exceptional Furniture: Learning to Connect the Dots with Proctor **112**
- August 21-25 Mastering the Curve: Bending, Shaping & Joining Wood with Fortune **118**
- September 18-22 Graceful Flow: Creating Sculptural Wood Furniture with Fireman **128**
- September 18-22 Creative Kumiko: Expanding Your Horizons with Wynn **129**

"...Thank you all for a wonderful week. Martin and I had an awesome time (as always) but more importantly, so did our son Marty. He truly enjoyed having Marc as his instructor. Marc made a terrific impression on him. We often go "on and on" about our "Marc Adams experience" to all our family and friends, but it doesn't sink in until they get their own "hands-on" time..."

**Martin and Sharon Goodwin, FL**





### WORKING WITH GLASS

- April 17-21 Glass Blowing Matriculation: Creating Vessels & Shapes from Molten Glass with the Lees **56**
- April 24-28 Marble Making: Graphic & Color Systems in Glass with Matthews **60**
- June 12-16 Applying Art Nouveau Feather Patterns on Glass with Chambers **88**
- June 12-18 (7 day) Prairie School Leaded Glass: Creating with Came & Copper Foil with Ellison **89**
- September 5-9 (Tues to Sat) Making A Tiffany Style Leaded Glass Lamp with Solomon **123**
- October 23-27 Decorative Glass Blowing with Balster **143**
- Oct 30-Nov 3 Glass Blowing Matriculation: Creating Vessels & Shapes from Molten Glass with the Lees **149**



### SPECIAL EVENTS WORKSHOPS—MAKING A DIFFERENCE

- March 27-31 MASW Charity Event with The Entire MASW Staff **48**
- August 19 (Sat) A Special Day with Striegler **116**
- October 14-15 Staked Low Stool: The First Step into Chairmaking with Schwarz **138**



### WEEKEND WORKSHOPS

- April 22-23 Feet Don't Fail Me Now: Exploring Table Legs & Feet with Headley & Hamilton **57**
- April 22-23 Glass Blowing 101 with the Lee's **57**
- April 22-23 CNC Rotary 4th Axis with Johnson **58**
- April 22-23 Make a Mountain Dulcimer with Ressler **58**
- April 22-23 Make Your Own Vacuum Pump & Pressing Table with Osgood **58**

- April 29 (Sat) Touch-Up & Repair for Trim Carpenters and Homeowners with Puro **61**
- April 29-30 Basketry with Kemp **62**
- April 29-30 Decorative Wooden Cachepots for Your Indoor Plants with Amadin **62**
- April 29-30 Make a Teapot with Jordan **63**
- April 29-30 Colorful Birds & Ornaments with Matthews **63**
- April 29-30 Emergency Prepping: Water, Heat, Food, Security & Communications with Sellers **62**
- April 29-30 Tooling Up: Forge, Heat Treat & Grind Chase Tools with Latané **63**
- April 30 (Sun) How to Finish & Refinish Exterior Doors: Surviving the Elements with Puro **63**
- May 6-7 Embellishments, Finishing & Decorations with Gallegos **66**
- May 6-7 Spot Repair & Touch-Up with Kohanek & Puro **65**
- May 6-7 An Introduction to SketchUp for Beginners with Pollard **66**
- May 6-7 Welding & Cutting Metal with MIG, TIG, Plasma & Oxy-Acetylene with Burney **66**
- May 6-7 Print Making: Exploring Layers, Textures, Patterns and Color with Dhondt **67**
- May 20-21 Backyard Logging & Lumbering with Bushor **71**
- May 20-21 Introduction to Ornamental Turning on the MDF Rose Engine Lathe with Colvin **71**
- May 20-21 Machine Tool Tune Up & Maintenance with Dale **71**
- May 20-21 Cutting Period Joinery by Hand with Journigan **72**
- May 20-21 Two Classic Baskets with Wang **71**
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- June 10 (Sat) Veneering Vertical & Conical Columns with Edwards **85**
- June 10 (Sat) Getting the Most from Your Bandsaw with Fortune **85**
- June 10-11 Turning & Working with Pewter with Agar **86**
- June 10-11 "Steps" for Building a Staircase with Ressler **86**
- June 10-11 Alabaster: A Heart of Stone with White **86**
- June 11 (Sun) Practicing & Learning to Use a French Chevalet with Edwards **87**
- June 17-18 Make Your Own Custom Leather Tool Roll with Wells **89**
- June 17-18 Forming & Shaping Bronze Bowls—It's Easy with Orth **89**
- June 17-18 Build a Portable Shop Stock Cart with Forshee **90**
- June 17-18 An Introduction to the Wonderful World of Lasers with Laschinger **90**
- June 24-25 Tuning & Using Handplanes with Blackburn **92**
- June 24-25 Chip Carving with Bueno **93**
- June 24-25 Respect the Spindle with R Lyon **93**
- June 24-25 Hammer Veneering with Orth **93**
- June 24-25 Make a Hand Forged Kitchen Knife with Parkinson **94**
- July 15-16 Shaker Oval Boxes with Bueno **99**
- July 15-16 Marbleizing Wood with Lacer **99**
- July 15-16 An Introduction to Bird Taxidermy: Stuffin' Pheasants with Masheck **99**
- July 22-23 Stereotomy the Net: Intersecting Shapes & Forms with Moore **102**
- July 22-23 Making a Kitless Pen with Gross **102**
- July 22-23 Making a Kumiko Box: Perfect for Keepsakes with Pekovich **102**

- July 22-23 Map Making with Fabrics with Tarr **103**
- July 29-30 Making a Charcuterie Board with Robinson **105**
- July 29-30 Colorful Stalled Icosahedrons with Kindervater **105**
- July 29-30 Sheer Bliss: A Jean Jacket Redo with J Lyon **106**
- July 29-30 Bread Bowls with Stanton **106**
- July 29-30 Bandsawing Nested Vessels with Schneider **106**
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- August 5-6 Beautiful Tools: An Introduction to Damascus Steel with Parkinson **109**
- August 12-13 Making Your Own Leather Apron with Douglass **113**
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- August 19-20 Jewelry Engraving with Dubber **118**
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- September 16-17 SketchUp: Taking Computer Aided Design to the Next Level with Pollard **127**
- September 16-17 Getting the Most from Your Scroll Saw with Berner **128**
- September 23-24 Crafting Magic with Nielsen **131**
- September 23-24 Festool System Essentials with Sedgeley **130**
- September 23-24 Basic Wiring & Plumbing: Learn How to Fix it Yourself & Save Money with Roush **130**
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- Sept 30-Oct 1 Welding & Cutting Metal with MIG, TIG, Plasma & Oxy-Acetylene with Burney **133**
- Sept 30-Oct 1 Making Simple, Yet Elegant Tables with Fortune **133**
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- October 14-15 Staked Low Stool: The First Step into Chairmaking with Schwarz **138**
- October 14-15 Pictorial Stringing: A Contemporary Approach with Latta **139**
- October 14-15 Stereotomy: Laying Out & Cutting Curved Joinery with Moore **138**
- October 14-15 Clay Sculpture: Learn Classical Portrait with Eskridge **139**
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- October 21-22 Cold Metal Bronze Casting with Grove **142**
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- October 21-22 Make a Kissmas Tree with Forshee **143**
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- October 28-29 Air Brushing Techniques for Both Turners & Woodworkers with Agar **146**
- October 28-29 Exploring Chocolate for Families: Ages 6-99 with Bouley **146**
- October 28-29 The Elegant End-Grain Bowl with Lacer **147**
- October 28-29 Glass Blowing 101 with the Lees **147**
- October 28-29 English Cuppa Caddy with Morley **147**
- October 28-29 Whisked Away Weekend with Hendry **146**
- October 29 (Sun) French Polishing with Shellac with Kohanek **148**

## GIFT CERTIFICATES FROM MASW!

There is no better way to celebrate that special occasion, holiday, retirement, anniversary or birthday than to give a MASW gift certificate. It's easy to do! Just call 317-535-4013 and ask for Paula. Tell her the dollar amount and if possible, the class choice (to assure a spot).

*Please note that all gift certificates are a final transaction and are non-refundable. Gift certificates do not expire.*



# 2022 INSTRUCTORS



## MARC ADAMS

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



Competition. In May of 2017, Marc received an Honorary Doctor of Humane Letters from the University of Indianapolis. In 2022, Marc was invited to be the Presidential Guest Speaker at the American Society for Surgery of the Hand where he shared what it means to have the Soul of a Craftsman. The Governor of Indiana awarded Marc with a Sagamore of the Wabash, which is Indiana's highest civilian honor. » (workshops on page 52, 56, 68, 69, 79, 90, 103, 111, 114, 124, 135, 148)



**NICK AGAR** has become one of the most sought-after instructors/workshop leaders and seminar presenters on the world woodturning stage. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic and metal effects. Nick specializes in hollow forms, large diameter work, and surface enhancement. His work has been exhibited around the world and is in the collections of HRH Prince of Wales, Dukes, Duchesses and the Royal Jewelers. He has been featured on BBC and ITV lifestyle television programs. Nick is a member of the Worshipful Company of Turners and has recently been awarded the Freedom of the City of London in recognition of his services to the world of woodturning. He is a Patron of the Max Carey Woodturning Trust and co-author of the book *Woodturning Evolution*. Nick is an elected member of the Devon Guild of Craftsmen, a Registered Professional Turner and is a member of the AWGB and AAW. He currently lives in Savannah, Georgia. » (workshops on page 78, 86, 144, 146)



**ANNETTE AMADIN** is a self-proclaimed "Jill-of-all trades" based in Cincinnati, Ohio. Wanting to start a garden after purchasing her home a few years ago, she went searching for simple wooden raised beds to purchase. Not finding what she was looking for, she decided to buy a few tools and try to make her own with zero prior woodworking experience. In doing this, she discovered a passion for woodworking and hasn't looked back since. Annette has recently completed the Masters program at Marc Adams School of Woodworking. An engineer by profession, Annette enjoys learning about and exploring different craft media, tools, and techniques. Annette also enjoys sharing her work and work processes on her Instagram account (@513woodworks). When not creating in her garage workshop, Annette also enjoys gardening and traveling around the world. » (workshop on page 62)



**ELI AVISERA** is an internationally renowned woodturning artist and a world-class expert in woodturning, carving, wood sculpture, and chair making. He is also a luthier (violin maker) and has an extensive background in classic carpentry, cabinet and furniture making. Eli was born in 1960 and grew up in Jerusalem. He

attended "Kiryat Noar" school in Jerusalem, specializing in their artistic woodcraft study program and he graduated in 1977. After working in traditional carpentry, Eli founded the first professional woodworking school in Israel in 1988. These classes include his creative turning concepts, furniture construction, wood carving, sculpture and a comprehensive study of the fine art of violin crafting. Eli has lectured, demonstrated his methodologies, and tutored students throughout the world. His vast woodworking talents and artistry can be seen in museums and treasured personal collections around the world. He has been invited to teach in countries such as Japan, UK, China, Australia, France, Italy, Germany, Canada, New Zealand. In the United States, Eli has taught and lectured in over 25 states, including prestigious organizations like the Marc Adams School of Woodworking and The American Association of Woodturners (AAW). From his years of Research and Development, Eli has developed a series of specialized and signed woodturning tools, which are manufactured by international companies such as Ashley Iles Ltd. (UK) and Glaser HiTec (USA).

» (workshops on page 110, 114)



**CHAD BALSTER** first started working in glass in Minneapolis in 1996 as a balmy summer job. He followed the "Hot Glass" to assist in the construction of White Pine Studio in Battle Lake, Minnesota. Then it was off to Louisville, where he was invited to be a resident artist at the Louisville Glassworks in Kentucky. Here was where Chad was producing innovative glass, teaching classes and building mobile glassblowing equipment. In 2012 he began construction of his own studio, "Chad Balster Glass" in the Germantown Neighborhood of Louisville, Kentucky. Currently he's exhibiting throughout the Midwest, from Minnesota to Tennessee

and all points between. His signature series, "Pods", are inspired by historical glass from the medieval period. These forms seem to have an ecology of their own and depart from traditional vessels. They are covered in blown appendages and expressive bit-work that seems dynamic and spontaneous, granting them a sense of motion or even locomotion.

» (workshops on page 142, 143)



**GRANT BATSON** comes from a long line of artists, inventors, fixers and do-it-yourselfers. Through the years, Grant has taken pieces and parts from each of these ancestral traits to carve quite an eclectic career path. He started with pencil sketching at age six and by age 15 had moved into woodworking by making his first electric guitar in high school shop class. Since then, he has worked in the custom cabinet and furniture industry, provided design and drafting services to architects and designers, which then lead him and his brother to start Batson Guitar Company. In 2011, Grant immersed himself into the art of pipe making. He traveled the globe, working with some of the world's most esteemed and legendary pipe makers, and today, continues to serve pipe enthusiasts around the world with his high-grade work. Grant has been teaching pipe making classes since 2013. Most recently, in January of 2019, he became the Director of Artisan Education for the Narrow Gate Foundation (a non-profit, helping young men, ages 18-25, to find identity and purpose). Grant, his wife, Jill, and four children built a farmhouse in Tennessee, where they enjoy animal husbandry, gardening, kayaking, fishing and quiet nights on the porch.

» (workshop on page 136)



## JOHN BEAVER

began experimenting with the lathe in 2009. His quest to add motion and rhythm to a turned piece led to his signature "wave" design. The success of that design convinced him to leave his previous profession as a motion picture cameraman and pursue woodturning full time. Through further experimentation John has invented multiple woodturning techniques. While John feels the "wave" design is his signature, the true genesis of his work is his ability to turn a vessel, cut it apart, add to or modify the elements and reassemble the piece keeping the walls and grain aligned perfectly. John's work has been featured in magazines in the U.S. and abroad and he has won numerous awards. John recently had two pieces acquired for the permanent collection of the Renwick Gallery of the Smithsonian American Art Museum. He has participated in many top craft shows and he has demonstrated and taught at the American Association of Woodturners National Symposium, New Zealand Woodturning Symposium and many other regional symposiums, clubs and schools. When he's not in his shop, you can find John in the ocean, on the golf course, or in the mountains hiking, biking or skiing. » (workshop on page 54)





**SHERRY BECK**

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



goal to share everything she could with her students and MASW is proud to have her fulfill that goal here. » (workshop on page 149)



**BOB BEHNKE** is Franklin International's Technical Service Manager for the Construction Division handling all technical aspects of the

Titebond Branded product line of wood glues, construction adhesives, wood flooring adhesives, and sealants. At Franklin, Bob manages a group tasked with handling all calls to the company's 800 number along with technicians tasked with testing of competitive products and new substrates. Bob has worked for over 30 years in the adhesives and sealants industry and has experience in the development of emulsion polymers. » (workshop on page 108)

**MARC BERNER** has taught and lectured scroll saw techniques in about 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 has articles that appear regularly in *American Woodworker* and many other magazines. Marc has lectured for The Woodworking Shows out of Los Angeles and is considered by almost all his peers to be the greatest scroll saw technician in America. His book *Scroll Saw Basics* was published by Schiffer Publishing. » (workshop on page 128)



**DIXIE BIGGS** has been a full-time studio woodturner/artist since 1989. She grew up with a love of carving and a fascination for working in wood. Her interest in woodturning began in 1979 when she taught herself to use a wood lathe so she could duplicate a chess set her grandfather had made. Having a biological background and a love of gardening, much of her work incorporates a botanical theme. She is best known for her meticulously carved "leaf wrapped" vessels. She has had an extensive show career and exhibited her work in such notable venues as the Smithsonian Craft Show, the Philadelphia Museum of Art Craft Show, and the American Craft Expo. Her work has been included in many exhibitions around the country and she has work in many public and private collections worldwide. She continues to share her techniques and knowledge by demonstrating and teaching at various woodturning clubs, woodturning symposiums, and craft schools around the country and abroad. » (workshop on page 53)

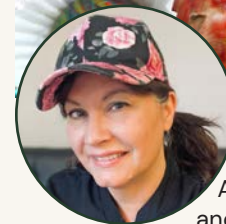
**GRAHAM BLACKBURN**

has been making furniture for more than 40 years. He has written over 20 books on woodworking, including the recently published *Jigs and Fixtures for Handtools*. He has also contributed to many woodworking magazines, including *Fine Woodworking*, *Popular Woodworking*, and *Woodwork*— of which he was also the Editor — as well as having taught and lectured extensively across the United States. Graham is also a musician (having played and recorded with many Woodstock artists), an avid sailor, a plate illustrator, and a championship tango dancer. » (workshops on page 92, 94, 124)



**DRU BLAIR** grew up in Columbia, South Carolina,

and began studying medicine at Furman University in Greenville, South Carolina. During his undergraduate studies he discovered his artistic ability and switched majors to fine arts in his senior year, graduating with a BA in fine arts. He later found employment in Myrtle Beach, South Carolina as an airbrush artist painting shirts. His rapid success inspired him to continue his education in art at the University of South Carolina in Columbia where he earned an MFA and went on to begin his career in commercial illustration. Dru won the National Airbrush Excellence Award in 1998, which ushered in a wave of commercial opportunities. The following year he produced his first aviation painting, "Power", which became the first of three *Air Force Magazine* covers and remains the number one selling aviation print in existence. In 1997, he founded the Blair School of Art in Raleigh, North Carolina which evolved into the Blair School of Realism in his ancestral hometown of Blair, South Carolina. Dru is an Air Force Association Life Member, Army Aviation Association of America Life Member, member of the North Carolina Association of Designers and Illustrators, member of the Graphic Artists Guild, Artist Fellow member of the American Society of Aviation Artists, and board member of the International Airbrush Association. Some of Dru's work includes poplar themes, such as the Budweiser Bullfrogs. He was the official artist for *Star Trek: Voyager* book covers, as well as several of the other *Star Trek* licenses. He has worked for some of America's most recognized companies including Coca-Cola, Nabisco and Proctor and Gamble, to name just a few. » (workshop on page 120)



**ANNE BOULLEY** is also known as Artisanne Chocolatier

and has been mastering the art of chocolate for a decade. She discovered a love for chocolate work after her years of food writing and working as a pastry chef. Artisanne is a play on the words "Art is Anne" and "Artisan" which both describe her methods utilized as a chocolatier, traditional mixed with plenty of modern techniques as well. Boulley instructs workshops at local colleges as well as at her studio in Bay City, Michigan. As an ambassador for Conexion Chocolate, she uses fine quality, ethically sourced chocolate. » (workshops on page 145, 146)



**KEVIN BOYLE**

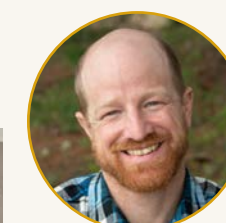
has more than 30 years of experience in the field of woodworking. Kevin's passion for woodworking ignited when he took a 4-H woodworking class with his dad. Even through college, he helped pay bills by building furniture for clients. After college he spent a few years in the home-building industry before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



In his spare time, he is in his shop designing and building furniture for his home and others. » (workshops on page 67, 140)

**HERMAN BUENO**

has been an assistant at MASW since it opened in 1993. He has attended countless classes and assisted more than 80 different MASW instructors over the years. He teaches middle school science at Southport Middle School and had coached Cross Country and Track for over 25 years. In addition, he works part time throughout the year and part time during the summer for MASW. He is married to Paula Bueno, the registrar. » (workshops on page 93, 99)



**MATT BURNEY** is the creative mind behind SO Metal, LLC, a metal fabrication company specializing in custom metalwork, located in Springfield, Oregon. Since 2002, his career has evolved from mechanical engineering to custom fabrication to metal sculpture. He specializes in architectural components like spiral staircases to custom gates and hardware, as well as sculpture and public art fabrication services. His creativity, years of experience, and sense of humor will help inspire you to take on your next metal project with enthusiasm, optimism, and confidence. When he ventures out of his workshop, he can be found backpacking in the Cascade Mountains, or boating on the many beautiful lakes and rivers of the Pacific Northwest. » (workshops on page 66, 68, 133, 134)



"...Marc and Susie, I am blessed to have you both and all parts of MASW in my life. Thank you doesn't even come close to expressing my gratitude for what you do..." [Nancy Knarr, IN](#)





**WES BUSHOR** is a self-described Woodsman. He has been a logger in north central Wisconsin, for over thirty-five years. With logging being his main occupation, he has incorporated the natural products he can find in the forest into unique items for the home. He has made "rustic" or "naturally simple" furniture for over twenty-five years. Wes has an infectious passion for trees and demonstrating his simple approach to woodworking which has landed him in the press a few times. Drawing inspiration from the natural form of trees, Wes likes to allow the wood to manipulate him as much as he manipulates the wood. With his wife, Jonelle, built a home/studio they call Lost TreeHouse, which they consider an evolving piece of art. On Good Friday of 2021, Lost TreeHouse burned to the ground with most of their belongings and creations. After a bit of sorrow, they embraced this as a new beginning and a fresh canvas and went to work on Lost TreeHouse 2.0. » (workshops on page 70, 71)



that their patience, attention to detail, and genuine joy working together in a "family" business has made Jac & Jo Designs known for quality products. Their finished pieces have been on display at juried shows



**RALPH BUSCHBACHER**

has been working with wood all his life. He started making furniture at a young age and became an accomplished woodworker. He eventually turned to woodturning as well and now specializes in the decoration of platters, bowls, and spindle turnings. His work incorporates multiple modes of surface enhancement and he has developed numerous innovative techniques. His signature styles incorporate combinations of pyrography, resin inlays, gold leaf, staining, india ink, acrylic paint, and interference paint to create beautiful and unique heirloom pieces. Ralph had won numerous awards and prizes for his work. He has been accepted as a visiting artist at Cazenovia Artisans, an art gallery in Cazenovia, NY. This was through a juried process. He was also named a finalist at Art Comes Alive 2022, a national juried art competition, and his work is being displayed at the ADC Gallery in Cincinnati, OH. He is also a passionate teacher, and in addition to his skills with wood, he is a Professor at the Indiana University School of Medicine and a martial arts instructor. He has taught nationally and internationally in both of these fields and has been awarded for his teaching abilities. He brings the same organized and easy to understand style to his fine arts teaching. He currently lives in Carmel, IN. » (workshop on page 69)



**JACKIE BUTLER & JOANNE LUDWIG**

are the mother/daughter team behind "Jac & Jo Designs". What started as a hobby making original 3-D book folding designs as gifts for family and friends, grew to a successful business for these two high school teachers. They both agree

in New Jersey, Pennsylvania, Delaware, and Maryland as well as having an established online presence. Jackie and Joanne are excited to share their book folding knowledge and expertise at MASW. » (workshop on page 112)



**BRIAN BYRNE**

started his woodworking career under the guidance of his grandfather. At 16, his Eagle Scout project was to make 200 wooden toy cars for the food pantry in Johnson County, which were distributed at Christmas time to families in need. In his early teens, Brian worked at MASW as a summer intern learning all he could about woodworking. After high school Brian attended IUPUI and in 2017 graduated with a degree in Mechanical Engineering. Over the years, he has had the honor of assisting and working with some of the greatest craftspeople of modern time. His goal in life is to earn an employee of the month award at MASW. » (workshop on page 141)



**LUKE CALDER**

has been creating his hand-crafted gilded world globes and maps for over 10 years. He learnt the craft of gilding through a signwriting apprenticeship in the 1980's when hand gilded signs for professional practices was in demand. The creation of his globes is a combination of these valued skills and his love of cartography and travel. Each artwork that Luke creates is truly an individual piece due to the variations of the patina process and it's only through years of experimentation that he is able to control and manipulate this process to achieve the desired results. Luke's artworks have been featured in various online and print publications around the world. Luke has been a finalist in the National Small Sculpture Awards twice. He is represented by a number of galleries in his home country of New Zealand and creates commissioned pieces for clients all over this wonderful world. Luke lives in Dunedin, New Zealand. » (workshop on page 73)



**EVAN CHAMBERS**

spent a lot of time growing up making objects in his parent's metal, ceramics and stained glass studios. Being in those environments helped direct him to his work today, and it also gave him a philosophy of making where he understood the importance of balance between art and craft. Evan began blowing glass and working with copper at age 18 at Cal Poly San Luis Obispo. During his summers in college, Evan traveled to Sonoma County and worked with glassblower and metalworker Fred Cresswell. Fred taught him how to make art nouveau glass, how to use and fix tools as well as machines. At the end of college, he purchased a local glassblowing studio with Elaine Hyde, and they ran this studio for five years. During that time, he was fortunate enough to work with two dynamic glassworkers, Andy Paiko and Ken Peterson. In the winter of 2009, Evan left San Luis Obispo and moved to Los Angeles where he built his second studio, working full time in hot lustre glass, copper, bronze and silver. » (workshop on page 88)



**JIMMY CLEWES**

is not your ordinary woodturner. Upon a first meeting one would think of him as a renegade, a free thinker and not within the stereotypical image of a woodturner. His charming British style, unending wit, creative mind and magnetic personality are only some of the attributes that make him popular in the woodturning demonstration circuit. Jimmy is on the Register of Professional Woodturners in the United Kingdom and a member of the American Association of Woodturners.



He has over 35 years of experience in woodturning and woodworking. The demand for his services as a freelance demonstrator and teacher takes him all over the world, including his homeland of the United Kingdom, Europe, Canada, Scandinavia, New Zealand and Australia. He is currently a contributing editor to the *Woodsmith* magazine and produced a critically acclaimed DVD series. He recently became an American citizen and lives in Las Vegas, Nevada and when not teaching or demonstrating woodturning, enjoys gold prospecting out in the desert! » (workshops on page 65, 141)

**RICH COLVIN**

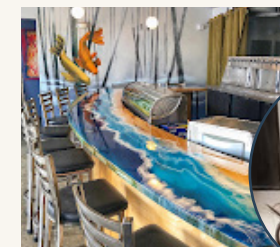
designed, builds, and continues to evolve the MDF Rose Engine Lathe 2.0, and is an avid user and teacher of the machine. Rich published the plans for anyone to freely use, along with user guides & manuals, on the MDF Rose Engine Lathe 2.0 Library. His collaborations with other turners show the beauty of ornamentally turned pieces, and how they work well with pieces turned on more traditional lathes. Rich believes strongly in helping new ornamental turners get started. He developed, published, and supports the *Ornamental Turning Book of Knowledge*, and is the president of Ornamental Turners International, the AAW affiliate for ornamental turning. Rich is also a member of the (British) Society of Ornamental Turners. He lives in Marysville, Ohio. » (workshops on page 71, 74)



**DOUG DALE**

has worked at MASW for over 20 years and is in charge of student affairs and

all of the in-house maintenance. At one time, he held the record for the most classes attended in one summer—17 classes. He obviously has completed his Masters and in 2005 taught his first class at the school along with Zane Powell on Machine Maintenance, Jigs and Fixtures. Doug currently tests tools for *Fine Woodworking* magazine. When he's not working at the school (or driving to and from the school—he lives in Ohio and drives more than 100 miles one way each day), he is working in his shop making furniture and cabinets and dabbling in restoration. He is a dedicated employee who has motivated and inspired thousands of students through his wit and enthusiasm. Doug has lectured nationally for the Consumer Woodworking Expo. He has starred in five videos with *Popular Woodworking*: The Table Saw, The Bandsaw, The Router, The Drill Press & Mortiser, and The Jointer and Planer. » (workshops on page 54, 71, 95, 132)



**JESS CROW** is from Alaska, but currently maintains a dual residency in Idaho, and is the artist behind Crow Creek Designs, a woman-owned



“...Both the class and the experience with all the staff were above and beyond expectations. My congratulations and thanks to all who make this an exciting and rewarding experience. I want to thank you for the torrent of information you directed at me and my classmates this past week. I don’t think I’ve been exposed to this kind of learning since I left university many years ago...”

[Kevin Miller, GA](#)



**JULIE DHONDT** is a graphic designer, print maker and watercolor painter. She received a BA in Visual Communications and Photography from Purdue University and practiced as a professional graphic artist for many years. After being invited to teach a Typography course at Ivy Tech Community College in Indianapolis, she fell in love with the classroom experience and the interaction with students. Julie returned to school and achieved an MFA in Graphic Art from Indiana University, Bloomington. She continued teaching at Ivy Tech, Indiana University and Franklin College, enjoying every minute. Julie and her husband found the wooded property of their dreams in south central Indiana nestled in the Hoosier National Forest. She made the decision to leave teaching and pursue her own creative endeavors. Julie splits her time between watercolor painting, print making and wandering in the woods. Her work reflects her passion for the natural world. Julie says, “She is surrounded by a lifetime of inspiration.” » (workshop on page 67)



**ALICIA DIETZ** traded a pilot’s helmet for a hand plane, following her passion for craft after a ten-year, world-wide career as a Blackhawk Helicopter Maintenance Test Pilot in the U.S. Army. She holds two Woodworking and Furniture Making Degrees from Vermont



Woodworking School (2012, 2013), and an MFA in Craft/Material Studies from VCU (Virginia Commonwealth University, 2016). She has apprenticed under Wendy Maruyama, assisting her during her *Wildlife Project*. Alicia designs and builds custom modern furniture for both private and public commissions. Specializing in solid wood and high performance concrete, she often combines the two disparate materials, creating a harmony that is reflective of her process and collaborative style. Working in partnership with the materials, designers, and clients, pieces are uniquely designed and built to fit both space and lifestyle. » (workshop on page 96)



**GRADY DOUGLASS** has been a leather craftsman since he started carving and building with leather in the summer of 2009 while studying at Texas A&M University. His passion for leather and this time-honored craft stemmed from his desire to create unique, personal pieces for himself and friends, which has grown into a full-time business boasting clients from all 50 states and numerous countries abroad. Grady is a fifth generation rancher in the western Texas Hill Country with deep roots in Cowboy Culture. From carving and stamping intricate western belts, briefcases, and portfolios to building purses, duffel bags, and gun cases with little to no western embellishment, Grady has been able to capture audiences from Texas cowboys to New York business executives. Grady’s impeccable craftsmanship was brought to national spotlight when television’s INSP Network featured him in a special episode of “Handcrafted America” a show focused on honoring craftsmen committed to keeping traditional crafts and trades alive. Grady builds all his products one at a time from his shop located on his family ranch outside of Rocksprings, Texas and has a reputation

for building and creating heirloom quality items meant to serve the current generation and those to come. » (workshops on page 111, 113)



**MICHAEL DUBBER** has been a hand engraver since his first year as a high school art teacher in the late 1960’s. His current major concentration is on vintage Colt Firearms, although his days are filled with hand engraving on a variety of subjects from antique and modern firearms to jewelry and inscription plates. Mike is a Founding Member of the Firearms Engravers Guild of America (FEGA) and served in many FEGA offices over the years, including FEGA President from 1998 to 2004. He is recognized as a FEGA Master Engraver and Colt Master Engraver. He has been honored by the Colt Collectors Association (CCA) with commissions for the 2003, 2006, 2009 and 2014 “Show Guns”. In addition, Mike has also won the CCA Howard Dove Award for Best Engraved Colt on five occasions, including “The Greatest Generation Colt .45 Auto”. At the 2016 NRA Annual Meetings in Louisville, Kentucky, Mike was awarded the NRA Silver Medallion Award for his entry into the “Ten Best Arms” competition. His Master Project, “The Greatest Generation Colt” is shown on the front and back covers of C. Roger Bleile’s 2014 book, *American Engravers, III*. Michael is one of the craftspeople featured in *The Difference Makers* published by The Lost Art Press. In 2016 Indiana Governor Mike Pence awarded Mr. Dubber with a Sagamore of the Wabash, which is Indiana’s highest civilian honor. » (workshops on page 115, 118)



**PATRICK EDWARDS** began his career in physics by building an atom smasher for the

science fair and taking top honors. After graduation from UCSD with a degree in Applied Physics, he realized that his true passion was with antiques, not high energy particles. He had established a business in 1969 which specialized in restoration of pre-industrial antiques, and in 1973 he “retired” from his full time physics career to devote all his energies to that business, Antique Refinishers, Inc. Countless trips to the East Coast visiting historic houses and museums, research at Winterthur, and attending “ecole Boule” in Paris have all added invaluable experience to his understanding of how antiques were made and what tools and materials were used. He created several television shows about antiques, two of which were nominated for Emmys. Patrick has contributed articles to the early SAPFM journal, *Fine Woodworking*, *Woodwork*, *American Woodworker* and other publications. He developed a liquid hide glue, Old Brown Glue, which has received wide acceptance for its excellent working characteristics. For Patrick, the complex process of creating marquetry is just as challenging as working in the physics industry, and more fun. » (workshops on page 77, 85, 87)



**THEODORE (TED) ELLISON** studied art and apprenticed in a glass studio before starting his leaded glass and mosaic company in 1998. Honoring the artistic integrity of the Arts & Crafts tradition, he’s created original glass, mosaic and lighting designs for new construction and historic homes all over the country. His work has appeared in *Fine Homebuilding*, *Old House Interiors*, *Style 1900* and *Old House Journal*. He’s written on the history of glass for *American Bungalow* and presented on the history of mosaic at the National Arts & Crafts Conference in Asheville and the Pasadena Heritage Craftsman Weekend. His work is based

on the firm belief that thoughtfully designed and carefully crafted artworks enhance the lives of those who encounter them. » (workshop on page 89)



**CASEY ESKRIDGE** has earned the reputation of being one of the top figurative sculptors in the world due to his extensive knowledge of classical figurative sculpture and dedication to creating the highest quality work that rivals the great masters. Casey is a graduate of Herron School of Art (undergraduate), and the Pennsylvania Academy of the Fine Arts (Masters). His work has spanned over twenty years creating everything from miniatures to monuments. Drawing on sources like the ancient Greeks and Renaissance masters, he reinterprets classical themes and formal strategies to make them relevant to today’s society and audiences. By combining continuity with the past with innovation and craft knowledge, he has produced a prominent body of public work. The formative years of his professional career have their roots in Philadelphia beginning in 1997 serving as project manager and senior sculptor at the Franklin Mint Corporation. Casey has worked as a sculptor and designer with the very best in the industry, including the Danbury Mint, United States Mint, and McFarlane Toys. He has created monumental public sculptures, such as the Birth of Apollo sculpture for the Schermerhorn Symphony Center in Nashville, Tennessee, bronze portraits for universities and municipalities, and private commissions. » (workshops on page 136, 139)







**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 Canadian 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*. » (workshops on page 77, 126, 127)



**BRIAN FIREMAN** is a furniture designer specializing in hand-crafted contemporary furniture. His education in architecture was fueled from an early age fascination with building. Upon graduating with a BS in Geology from The Colorado College, Brian spent time traveling and kayaking around the world. Some of these journeys brought him to Ecuador, Chile, India, and Nepal. He returned to the United States to earn a MA in Architecture from Virginia Tech. There, he became intrigued with the tectonic nature of building, where the forces generating a structure are revealed through a choice of construction and materials. Working in the summer building and raising hand-cut timber frame structures taught him about the diverse tradition of woodworking and joinery. While working for a high-end residential architecture firm, it became clear that he missed a truly hands-on approach to both designing and building, and in 2003 Brian Fireman Design emerged. Allowing the inherent beauty and natural characteristics of wood to influence his designs, balancing each piece's practicality with its structural, sensual, and formal qualities, he has created a unique line of furniture. Brian's work has been exhibited nationally and published in a variety of magazines. He works from his studio in western North Carolina. » (workshop on page 128)

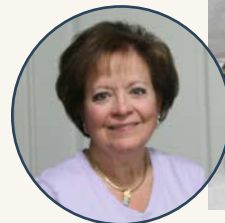


**DAVID FINCK**

built guitars and furniture for 28 years before catching the violin making bug and teaching himself the craft in 2012. Since then, he has primarily made violins and violas (a couple of classical guitars slipped in there somehow), for professional musicians, advanced students and dedicated amateurs. Most important to him among his "clients" are his two daughters who continue to play violins number one and two as professional classical violinists. As one of James Krenov's students in the mid-1980's, David credits the sensitive approach to woodworking taught at Krenov's



school with his successful transition to violin maker – and his wife, who has offered nothing but support over many years of dream-chasing. » (workshop on page 54)



**BRENDA FOREMAN** taught drawing, painting and jewelry/fiber classes for 30 years. During her teaching career, she accepted art commissions and participated in three art invitationals, was a member of the Bexley Area Art Guild, won an Honorable Mention for a drawing and took second place in painting. Brenda exhibited artwork in the Artist as Teacher and Teacher as Artist Exhibition. Other accolades are Ashland Oil Nominee and Outstanding Art teacher (OAEA). She was awarded Outstanding Young Woman of America and Who's Who Among America's Teachers. At a local school district, Brenda held leadership positions of Secretary, Election Chair and being a building representative for 29 years. She also represented her local school district at the OEA Representative Assembly for 25 years and was elected by her peers to be an Ohio delegate to the NEA Convention for 22 years. At the state level in Ohio, she was Convention Chair. » (workshop on page 131)



**JERRY C. FORSHEE**, a life long DIYer, began his serious furniture building and woodworking efforts with a course at MASW in 1997. After many subsequent courses, he completed his Masters at MASW in 2011. Jerry retired in 2012 after a 44-year career at Indiana University, Bloomington, in a variety of technical and administrative positions. He was recently featured in *Psychological Brain Sciences* magazine (PBS is an Alumni, Faculty, Staff and student news magazine for Indiana University) for his workmanship as a Master Builder. He has written

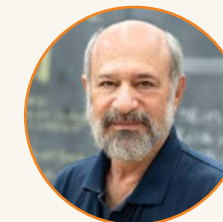
for both *Popular Woodworking* and *Fine Woodworking* magazines. Jerry now enjoys devoting more time to family, woodworking and sharing his passion for woodworking by teaching and assisting instructors at MASW (which he considers his second home). In 2014 Jerry was awarded the John C. Coolidge Memorial Award for outstanding services to MASW. He is a frequent volunteer at MASW in the off-season helping prepare stock, servicing equipment and helping with the big clean up getting ready for the upcoming new MASW season. » (workshops on page 90, 143)



**MICHAEL FORTUNE** maintains his studio near Peterborough, Ontario, Canada, where he designs one-of-a-kind furniture for private residences across North America. He has taught at Sheridan College, Ryerson University, Rochester Institute of Technology and the Savannah College of Art and Design. He was the first woodworker to receive the prestigious Prix Bronfman Award, Canada's highest award in the crafts. Michael has won dozens of honors, awards, and prizes. His work is on permanent collection at several museums, including Claridge Collection of Canadian Art and Craft in Montreal, Museum of Civilization in Ottawa, and the Ontario Crafts Council Collection. He was recently inducted into the Royal Canadian Academy of the Arts and awarded a Queen's Jubilee medal and has been featured in just about every woodworking magazine in existence. Michael received the Award of Distinction from the Furniture Society in 2007 and in 2010 became a contributing editor to *Fine Woodworking*. Michael is not only featured in *The Difference Makers* published by The Lost Art Press, but his #1 Chairs grace the front cover. This is Michael's 22nd year teaching at MASW. » (workshops on page 53, 78, 85, 118, 122, 132, 133, 134)



**GREG GALLEGOS** is the artist behind the breathtaking pieces that merge the skill of woodturning with elegance. He has been turning for over 20 years and has been seen in *The American Woodturner* magazine, *American Association of Woodturners* as well as displayed in the local Lansing Art Gallery, where he donates pieces for display. Most recently he spoke on two panel discussions at the 2022 AAW Symposium. He has been an active member of the AAW since 2009 and lent his knowledge about selling work online and making a living woodturning. He has a lucrative following on Instagram while running and operating his website, Natural Selection Studios. Greg has a drive for innovation and loves using locally reclaimed wood in many of his pieces. He loves turning domestic hardwood, fresh greenwood and burls as well as hollow vessels, pots, bowls, sculptural pieces and most notably, podlets. He teaches workshops throughout America on his process of embellishment techniques, podlets and the process of how to dry wood by using a microwave. » (workshops on page 66, 67)



**ANDREW GLANTZ** holds a BA and a Master's degree in the Teaching of Art from Wesleyan University and taught Graphic Arts and Photography for over ten years. Switching to construction, renovation and architectural detail in 1978, he founded Zenith Design and worked as a contractor until 1984. He then retooled and reorganized his business to design and produce contemporary, sculptural furniture, and has been making fine pieces in a one-person shop ever since. Andy served two terms as a Trustee of The Furniture Society and is a past President. He publishes articles in several of the well-known wood working journals and enjoys all aspects of creating fine furniture. An engaging teacher, dynamic presenter, talented maker and creative problem-solver, he brings a wealth of experience and knowledge to the classroom, shop and lecture hall. » (workshop on page 129)

"...Marc, thank you so much!!!! We all had the best time with you at the school. Everything was amazing as always. I can not begin to tell you how much you all mean to me!! Being able to get away from home and the constant reminder that I am dealing with cancer can be a bit madding at times. Being able to come there and lean new things and see old friends is more healing than you can ever imagine. I have been dreaming about your place a lot lately. I wake up with a smile on my face!!!"

Billy McClain, NC



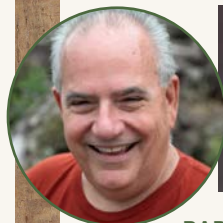
"...I just wanted to say thank you for all you've done to offer me blessings in my life. When I got home late last night and unpacked my tool bag, I took my nameplate to add to the stack of others and took a quick trip down memory lane of the classes I've taken at MASW. I've learned so much, but the learning is only secondary to the opportunity to be in such an amazing place and work alongside such gifted students and learn from amazing masters of the art of woodworking..."

[Jon Adland, OH](#)



**ALEXANDER A. GRABOVETSKIY**

carves from early morning to late in the evening. But it was not always this easy for the award-winning wood carver. Born in the Soviet Union, Alexander received his initial education in ornamental wood carving from his grandfather when he was six years old. By the time he was sixteen, he was noticed by Vladimir Tokarev and taken under his wing, learning the art of carving true masterpieces. Life seemed to be heading in the right direction for Alexander when he suffered the biggest setback of his life. He was arrested by the Soviet Government and sent to prison for his adherence to the Christian Faith and refusal to enter the Red Army. He was released from prison at the age of 21. By that time, Alexander had already started a successful architectural and ornamental wood carving business from prison. In 1996, Alexander, his wife Nadia, and their ten-month-old son Mark moved to America where he has become one of America's premier carvers. In 2012 he was selected as the International Carver of the Year. Alexander's intricate wall decorations and wood ornaments grace the walls of royal palaces. In 2015, Alexander received the Woodworking Excellence Award in Turning, Carving and Object d'Art award. » (workshops on page 55, 97, 140)



**BARRY GROSS** started creating his fine writing instruments 22 years ago after discovering all the diverse grain patterns that exotic and native burl woods have to offer. Since that time, he has gradually moved to working with resins to

coat a number of assorted materials to create his one-of-a-kind fine writing instruments. He has received a prestigious Readers' Choice Award from *Pen World Magazine* and has published over 60 articles for several woodworking magazines. He has authored six books on turning and is a member of the American Association of Woodturners (AAW), Bucks County Woodturners, Pennsylvania Guild of Craftsman, and the Pen Makers Guild. He has been a presenter at the AAW symposiums four times and was featured by Pennsylvania Cable Network and Ebru TV for his unique style in using recycled material to create one-of-a-kind fine writing instruments. Barry was commissioned by the White House to make pens to be given as gifts to foreign dignitaries by former Vice President Dick Cheney. In 2014 -2015 he was accepted as a member of Who's Who for Outstanding Achievements in the field of woodturning. » (workshops on page 100, 102)



**SCOTT GROVE** is a self-taught seasoned woodworker known for layers of artistic expression and unconventional techniques. He maintains his own studio in the mountains of the Finger Lakes in Western New York and has worked for world-renowned Wendell Castle as his studio director. He has four Veneer Tech Craftsman Challenge Awards, an unprecedented achievement. Scott has pioneered several alternative veneering techniques including asymmetrical matching and veneering extreme compound curves. He has also won the NICHE Award for his trompe l'oeil wood carving, a DuPont Prize for innovative use of materials, and an NEA grant for sculpture. Scott has written for and been featured in a variety of publications including *Fine Woodworking*, *Woodworking Network*, *Woodshop News*, *FDM*, *American Woodturner*, *Popular Woodworking* and appeared on Home and Garden's HGTV Network. In

2014 he did a Ted Talk on mixing technology and old-world craftsmanship and has also authored four books: *Advanced Veneering and Alternative Techniques and Edges and Inlays* for Schiffer Publishing and self-published *Filigree Inlay* and *How to Inlay an Opal Ring*. His work is in prominent collections and museums including the Hunter Museum of American Art and the Memorial Art Gallery. » (workshops on page 119, 121, 142, 144)



**STEVE HAMILTON**, one of Virginia's

native sons, is responsible for building many of the most magnificent pieces of our generation. He has participated in the building, finishing, and restoration of furniture found in some of the most prestigious private collections in the country. His work can be seen at Colonial Williamsburg, Carlisle House, Mt. Vernon, The White House and the U.S. Parks Service, to name a few. He apprenticed with Mack S. Headley, Sr., and has been a master builder with Mack S. Headley and Sons for over 30 years. During that time, Steve has taught building, restoration and finishing of fine furniture to four apprentices. He was featured in *The Difference Makers*, published by The Lost Art Press. » (workshops on page 56, 57, 136, 138)



**GARRETT HACK** is an internationally known furniture maker, educator, writer, and farmer from Thetford, Vermont. A furniture maker for more than 46 years, he has created his own style with designs that continually push his skills to the next level.

He's also an in-demand woodworking instructor, teaching classes in Germany, England, Austria, Italy, Spain, Canada, Australia, Israel, and Japan, as well as throughout America. Garrett has a great love of hand tools and uses them to great effect in everything he builds, from shaping curves to sculpting delicate details by eye. He is the author of *The Hand Plane Book* (Taunton Press, 1997) and *Classic Hand Tools* (Taunton Press, 1999), a contributing editor at *Fine Woodworking* magazine (30 years), and former chairman of the New Hampshire Furniture Masters. Garrett was one of the craftspeople featured in *The Difference Makers* published by The Lost Art Press. » (workshops on page 107, 109)

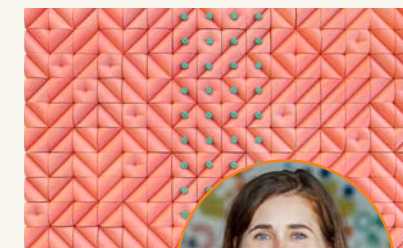


**COLONEL (RET.) MARK HARRELL**

is the owner of Bad Axe Tool Works and makes saws every day with his team in

their Superior, Wisconsin workshop for customers across North America, Europe and Australia. Hailing originally from Oklahoma, Mark completed a 28-year career in the Army with much of his service spent in Special Forces and officer production assignments. Upon redeploying from Afghanistan in 2007, Mark retired from the Army and started up a saw sharpening business with his late wife, Yvonne L'Abbe, quickly followed by development of the Bad Axe line of saws; and thus, Bad Axe Tool Works was born. Bad Axe saws closely follow traditional designs established by the Henry Disston & Sons, Simonds, and Wheeler Madden Clemson lines using today's tools and processes. Mark writes extensively on saw maintenance, design, utility and sharpening, and

conveys those methods and techniques at the Marc Adams School of Woodworking and other venues. » (workshop on page 75)



**JACKIE HEAD**

grew up in Indianapolis, Indiana where her interest in ceramics began in high school. She received a Bachelor of Fine Arts, with an emphasis in Ceramics, and a Bachelor of Science in Arts Management from Indiana University, Bloomington in December 2014. In the summer of 2014, Jackie had the opportunity to study abroad in China and worked at the Pottery Workshop in Jingdezhen. During her three-week stay, she began her exploration in creating slip cast wall tiles and working with tessellations. Jackie has pursued art residencies at The Archie Bray Foundation in Helena, Montana, and the Morean Center for Clay in St. Petersburg, Florida. In 2022, Jackie completed her Master of Fine Arts in Ceramic Art in 2022 at the New York State College of Ceramics at Alfred University and relocated back to Indianapolis. Upon returning to the Hoosier state, she completed an outdoor public art piece with the Indianapolis International Airport and had her first solo exhibition in New York City. » (workshop on page 126)

"...I left Friday afternoon with a song in my heart and a smile on my face. I was amazed at the atmosphere you have in Franklin. I am especially impressed with the family aspect..."

[Curtis Meinhardt, IL](#)





**JEFF HEADLEY**, a fourth-generation cabinetmaker,

is continuing the family business, Mack S. Headley and Sons (not to be confused with Mack Headley Jr., retired from Colonial Williamsburg), of reproducing pieces of American furniture built before the 1820's. The Headley's shop is located outside of Berryville, Virginia, in the historic Shenandoah Valley, 60 miles west of Washington, D.C. Jeff has written for *Fine Woodworking*, *American Period Furniture*, demonstrated on the Woodwright's Shop with Roy Underhill, and lectured to many organizations and museums, including Colonial Williamsburg, Mount Vernon, and The Society of American Period Furniture Makers. Jeff was hired as an instructor by the government and worked for many divisions of the military and The Park Service, and The White House. Jeff has also worked for many museums, such as Mount Vernon, The Carlyle House, Mosby Tavern, The Colonial Williamsburg Foundation, The White House for over 40 years and The Park Service and have done work for many heads of state and other dignitaries. He was featured in *The Difference Makers*, published by The Lost Art Press. Jeff lives with his wife, Susan, in Clarke County, Virginia between Winchester and Berryville, with their three dogs and two cats. Jeff also raises a small herd of Angus cows on the family farm. » (workshops on page 56, 57, 136, 138)



**MARK HENDRY** is a full-time artisan specializing in historic handcraft with a focus on using natural materials. With over 40 years of experience as a professional teacher of fine and performing arts, both in private, public, and magnet schools, Mark travels throughout the country teaching all levels and ages. He teaches regularly for the John C. Campbell Folk School & Arrowmont School of Arts & Crafts, is a member of the Southern Highland Craft Guild, and is currently the director and resident artist for Mountain Heritage Handcraft, a studio and gallery located in Blue Ridge, Georgia. » (workshops on page 145, 146)



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



**DEREK JONES** began his career restoring period furniture at the age of 15 in a small antique shop in Brighton, England. After running his own shop for several years, he studied 3D Design in college before opening a small workshop to produce bespoke furniture for domestic and corporate clients in and around London. He's built custom furniture for banks, boardrooms, boats and recording studios. When the chance came, some twenty years later, to try something new he took on the role as Editor at *Furniture & Cabinetmaking* magazine. With more than 250 articles to his name and three books about woodworking, he now enjoys passing on all the tips and tricks he's learned over the years through teaching. "The biggest thrill for me now is not in the making, but instead helping students to acquire techniques for creating things by hand. The simpler the method the better." His latest venture and one that completes the circle is helping to fill the gap in craft skills training for the next generation of craftsmen and women at the London Design & Engineering University Technical College where students begin their training at age 14. » (workshops on page 111, 112)



**JOHN JORDAN** is a woodturner from Cane Ridge (Nashville), Tennessee. Known primarily for his textured and carved hollow vessels, John has been featured in nearly every major turning exhibition in the past 30 years. His work has received numerous awards, can be found in many corporate and private collections, and is in the permanent collections of more than 25 museums, including the Renwick Gallery of the Smithsonian in Washington, D.C.; the Museum of Art and Design in New York City; the White House in Washington; the Fine Arts Museum in Boston; the Fitzwilliam in Cambridge, England; and the prestigious Victoria & Albert Museum in London, to name just a few. John is in great demand as a demonstrator/teacher, traveling extensively to teach at universities, craft schools, turning groups and trade shows throughout the world. His work, along with articles he has written, are frequently seen in publications in several countries, and can be found in numerous books on woodturning and craft. He has also produced three instructional woodturning videos, which are very popular, and in 2012 the American Association of Woodturners selected him as their Lifetime Honorary Member for his contributions to the field of woodturning. » (workshops on page 59, 63)

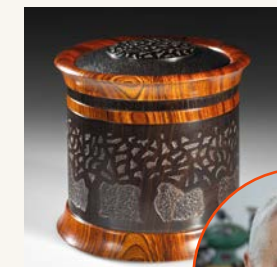


**JAMES (RAY) JOURNIGAN, SR** has been reproducing some of America's finest period furniture for private collectors for over 30 years. The quality of his work has gained him recognition as one of the country's

best craftsmen by *Early American Life* magazine and he is a past recipient of the Society of American Period Furniture Makers "Cartouche Award". His passion for period furniture making and carving is expressed through his lectures, demonstrations, and presentations he has given for guilds and groups around the country. He has written on 18th century carving, and other furniture making techniques for the magazine *Qercuis* as well as the SAPFM's past issues of *Pins and Tails* as well their annual Journals. Yet, being for the most part self-taught, he is compelled to teach others what he has learned over the years with an "if I can do it anyone can" approach. It is Ray's goal to have every woodworker experience the pleasure of using hand tools no matter what their skill level. When he is not in the shop or classroom you can most likely find him on the lake searching for the next Virginia state record largemouth bass or sailing as he and his wife, Sharon, watch another sunset. » (workshop on page 70, 72)



**CAROLYN KEMP** is a basket maker and watercolor artist that is a resident of Lancaster County, South Carolina. Carolyn has been painting her whole life and combined it with basket weaving in the early 1980's. She now does both with equal enthusiasm. Carolyn has co-authored and illustrated numerous books on basket making and teaches basketry at many venues around the country. "Weaving is pure joy for me...I love doing it and I love sharing what I've learned with others." » (workshop on page 62)



**STEVEN KENNARD** started turning wood in England in the mid 1970's as part of his work when restoring antique furniture. He began turning boxes at the same time and immediately was drawn to the mystery inherent in them. Steven has worked in England, France, New Zealand, the USA and Canada and has been selected for numerous awards. His work has been featured in many publications including *New Masters of Woodturning*, *New Masters of the Wooden Box*, and *Fine Woodworking* to name just a few. The Art Bank of Nova Scotia has purchased his work for their permanent collection. For the last 19 years, Steven has served as a standards juror for Crafts Nova Scotia. He has also served as a juror on committees for the Canada Council for the Arts, and Arts Nova Scotia. Steven has taught and demonstrated as a featured presenter at several AAW symposiums as well as presenting workshops for turning clubs and guilds throughout North America. His work has been presented at SOFA Chicago and New York many times and he was the subject of the short video "Turns", released in the spring of 2015 which describes Steven's work and philosophy. "Turns" was directed by 2022 Academy Award winner, Ben Proudfoot. » (workshops on page 125, 126)





**VICKI KINDERVATER**

learned how to fold a Stellated Icosahedron when she went to a play date for her preschool children. Fast forward 10 years, she began teaching sixth grade math classes how to fold these shapes. Educators appreciated her teaching style about how to take a seemingly complex sounding shape and break it down into simple systematic steps to accomplish a satisfying outcome; teaching students that it is not how fast you fold, but the quality of the folds on each piece that makes a good final product. She also hosted women's group workshops, and is always gratified to see lifelong learners, old and young alike, put the final piece in place so it all holds together. As one person put it, "It's 'just' paper but suddenly it is a three-dimensional shape you can hold in your hands."

» (workshop on page 105)

**JOHN KNIGHT's** 37-year career in machine controls began while still in high school building relay panels and custom electronic controls for his father. Once he turned 18, he could enter manufacturing facilities and assist with installations. Following high school, he went to work full-time for his father and expanded his skills to include creating electrical drawings and learning Programmable Logic Controllers (PLC's). John's experience with CNC's started in 1982 when he went to work for Cincinnati Milacron's Electronic Systems Division. His work was to help embed part program post-processors into Milacron CNC controls. After his time with Cincinnati Milacron, John returned



to general automation, applying relays, PLC's, CNC's, microprocessors, computer controls, and custom electronics to a variety of equipment. Later John began to specialize in custom CNC applications. His CNC experience includes applications for routers, profilers, vertical machining centers, horizontal lathes, vertical turret lathes, and horizontal boring mills. John currently works at a small controls company near Dayton, Ohio, providing custom CNC applications for both the new and rebuilt machine markets. » (workshop on page 100)

**MITCH KOHANEK** had

formally been an instructor for the National Institute of Wood Finishing at Dakota County Technical College in Minnesota for 35 years. He has also performed an internship at the Smithsonian Conservation and Analytical laboratory. His graduates have become the best professional finishers in the wood finishing industry, in the furniture restoration/refinishing field and spot repair artists this country has to offer. His program was the only certified wood finishing program in America and has been featured in *Better Homes and Gardens*, *Wood and Fine Woodworking* magazines, and he has written for *American Woodworker* and *Fine Woodworking* magazines. Mitch currently has his own consulting company educating individuals or companies on the finishing and repairing of wood. He is also a part of Fresh Air Finishers which is a high-end finishing company in St. Paul, Minnesota. Fresh Air Finishers is a standalone company specializing in environmentally friendly on site location finishing, custom finishing, and wood repair and restoring. He has lectured for The Woodworking Shows out of Los Angeles and is a consultant to the entire finishing industry. » (workshops on page 53, 64, 65, 119, 120, 121, 144, 145, 148)



**DEBORAH KRAEMER'S**

career as a soap manufacturer, teacher and entrepreneur grew out of her experience as a mother. When her baby was unable to tolerate commercially manufactured soap, she became a formulator to produce soap he could tolerate. Along the way, she discovered a passion for turning common self-care practices, like showering, into aesthetic experiences. After completing a BA at Columbia College, Deb founded the Chicago Soap Company, manufacturing soap out of her home. Selling primarily in Farmer's Markets until opening her own shop in Chicago, she has a thriving private label business as well as producing a full line of skin care products under the successful brand, Abbey Brown Soap Artisan. Deborah not only conducts regular soapmaking workshops but travels around the world helping farmers and entrepreneurs, as well as those in disadvantaged communities in America. Her goal is to teach them how to take better care of their skin, utilize the benefits of aromatherapy, start and maintain entrepreneurial businesses and support a green environment. She is also involved in a number of woman's organizations and takes a special interest in empowering women to find more satisfaction in their journey through life. » (workshops on page 108, 109)



**TAEHO KWON**

attended East Carolina University and majored in Commercial Arts, studying Interior Design. He's been a furniture designer for 27 years and a woodworker for 24 years. During those years, he also spent years learning Eastern joinery at the School of Korean Traditional Architecture in Korea,

studying Buddhist temples and traditional Korean houses in the making. TaeHo spent almost 15 years researching the traditional joinery that can last 1,000 years which are forgotten art in our current time. His plan has been to utilize this advanced joinery in his furniture design, as represented in his sitting bench/coffee table, entry table, and most of the furniture he creates. He then decided to pass down his knowledge to all woodworking enthusiasts by having workshops across the United States. Since then, he's been teaching for ten years. All his workshops involve complex joinery by making unique projects designed by TaeHo or modified from the traditional Korean design to suit modern living while utilizing the forgotten methods of joinery made to last for hundreds of years. » (workshops on page 75, 92)



**ALAN LACER** has been involved in the turning

field for more than 40 years as a turner, teacher, writer, exhibition coordinator, demonstrator and past president of the AAW. His work has appeared in a number of regional and national shows and exhibitions. As a demonstrator and instructor, he has appeared in all 50 states and five foreign countries. His writings (over 150 published articles, tips or columns) have covered technical aspects of woodturning and finishing, numerous specific projects, the history of woodturning, and the turning traditions of Japan and Germany. He has published one book with another near completion. Alan has also produced five videos on his own, with three of them winning a total of five national awards. In 1999, the AAW selected him for their Lifetime Honorary Member Award for his contributions to the field. He was a regular writer for *American Woodworker*, and after his appearance on the PBS program *Woodturner's Workshop*, he became known to all his fans at MASW as the "TURNminator". » (workshops on page 52, 96, 99, 147, 148)



**DR. SAM LACINA** started making nets under the tutelage of Ron Reinhold in 1994. Over the last 28 years he has refined and simplified that process for the home shop. For the last 29 years he has taught small group classes as well as demonstrating this craft at conclaves and fly-fishing shows across the country. His nets have been featured as limited editions by Garden and Gun and the Orvis Company. In 2010, he produced a DVD to share these techniques with other woodworkers and fishermen. He continues to pursue his passion of sharing information and teaching. Sam has lived and fished in Michigan for the last 45 years. He is retired from his practice of Pediatric Cardiology, and with his background in medicine, he is always looking for safer and more efficient ways of work. » (workshop on page 79)



designing patterns with a special interest in textures, knitting techniques and the materials of the craft. She works out of her home studio in Michigan. Her designs have been published in magazines and knitting websites. Her enthusiasm is infectious, and her style of teaching is fun and energetic! » (workshop on page 108)



**CHRIS LASCHINGER** is a MASW Master, professional wood-

working 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 into 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 for technology in the workshop, Chris embraces modern tools and views the laser as an everyday woodworking tool. » (workshop on page 90)



**PHYLL LAGERMAN** began her knitting journey at the ripe old age of 17 with her mom on the back porch of her childhood home. She's been knitting passionately ever since. With the exception of one class when she was 25, Phyll is entirely self-taught. She has taught knitting for 20 years anywhere and everywhere she could get students to pick up needles and yarn. This led to

"...Thank you for this school. It brings me peace, hope, humor, love, and creative space. It keeps the world away. It has actually saved me. The first time I came to a class, I left a different person. My family all noticed..."

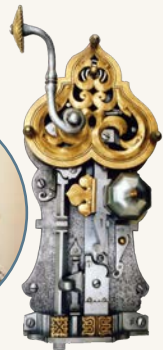
**Susan Doring-Zook, KY**





**TOM LATANÉ**

has always been fascinated by the blacksmiths at Colonial Williamsburg and in high school was stirred by artifacts unearthed in an archaeology club. These two events inspired him to construct a forge in his backyard in 1972. After graduating high school in 1973 he spent his time producing forged iron and hewn wood products for art fairs and consignment shops. Tom attended three semesters of metalsmithing and jewelry classes at Towson State University in the late 1970's. Since 1983 Tom and his wife Catherine have operated a shop in Pepin, Wisconsin repairing antiques and producing their own work incorporating historic design motifs from various traditions. He has demonstrated at numerous ABANA conferences as a founding member of the Patient Order of Meticulous Metalsmiths and taught at six different craft schools. From the beginning, Tom has been more fascinated by the projects "smiths" were able to accomplish with hand tools centuries ago as to the work being done with modern power equipment. » (workshops on page 63, 64)



contributing editor to *Fine Woodworking* magazine and has released several videos on inlay and furniture construction. He has lectured at Colonial Williamsburg, The Museum of Early Southern Decorative Arts, and Winterthur Museum as well as numerous other schools and guilds. Working in conjunction with Lie-Nielsen Toolworks, he helped develop and market a set of contemporary inlay tools. Steve is an active member with the Furniture Society, The Society of American Period Furniture Makers and the Pennsylvania Guild of Craftsmen. His work is featured in *The Difference Makers*, published by The Lost Art Press. He lives with his wife, Elizabeth, in rural, southeastern Pennsylvania. » (workshops on page 73, 105, 139)



**DAVE & BRYAN LEE**

are a father and son team that own the Hot Shop Valpo glass blowing studio in Valparaiso, Indiana.

The two have worked together for years creating beautiful works of art from individual vessels, paperweights and marbles, cremation ash memorial art, to large architectural installations. Their work has found its way into collections across the country from California to Key West, Florida. Permanent architectural installations reside in hospitals, municipal buildings, and universities across the Midwest. The duo has been juried into the prestigious Indiana Artisans. Both father and son are dynamic, yet patient instructors. "Glass is an adrenaline charged medium. It is urgent in that once you start something you have to finish it. Glass has a mind of its own with many factors working against the artist, such as gravity and temperature, but that is what makes it so exciting." » (workshops on page 56, 57, 149)



**GABRIEL LEHMAN**

Despite a fondness for drawing as a child, Gabriel's dyslexia presented mountainous challenges throughout his school career, leading him away from college and into construction. After spending over a decade in flooring, his joints began to feel the toll of physical labor, and he realized he needed to change paths before the damage was too severe. He prayed that his purpose would be revealed and turned back to his childhood joy of art. Gabriel tried drawing, quickly realized it was a perishable skill, and turned to the brush. Although he had never done much painting, he immediately felt a connection to the medium, and decided to explore it. He took a full run at painting, living out of his car on the beach in Wilmington, North Carolina, and painting on anything he could find. He created his own rules, his own world, and his own style that he has dubbed "illustrative surrealism". He has since moved back to his home state of Indiana where he enjoys painting, woodworking, cooking, and playing and writing music. » (workshop on page 55, 125)



**WILLARD (WILL) LERUMS**

is a proud Hoosier and full-time staff member at MASW. Inspired by his grandfather's love for woodworking, he began assisting in designing and constructing furniture projects at a young age. Attending Indiana University, Bloomington, Willard developed a Design-Build Management major thru the Individualized Major Program. Graduating in 2014, he moved to Chicago and began working for a commercial design-build company as a project engineer. He collaborated with project owners, architects, engineers, and designers in order to manage a crew of in-house carpenters, fabricators, and outside contractors to deliver high-end design-build solutions.

Willard was introduced to the school in 2016 by his mother, a fellow student, and interned in 2017. He also loves sharing the outdoors, camping with friends and family. » (workshops on page 55, 121, 129)



**TOM LOHMAN**

began many years ago as a furniture maker then moved to laminated wood items. In the past decade he has focused on segmented woodturning, creating wooden bowls and vases from a variety of exotic woods. Tom draws inspiration for his projects from Hopi and Navajo art and African baskets. Now retired from a career as an engineer, he brings this expertise to the world of segmented woodturning. In addition to creating wood turned gifts for family and friends, Tom enjoys donating items to favorite charities for raffles and auctions. While Tom's passion is segmented woodturning, he thoroughly enjoys teaching what he has learned with others. He has demonstrated at multiple symposiums including the 2014 and 2016 Segmented Symposiums. He also demonstrated at the 2018 AAW Symposium in Portland, Oregon. His work has been featured by the AAW Segmented Woodturning Chapter of which he is a member. Tom is active in his local woodturning club and has demonstrated on both Segmented Woodturning and the "Bowl from a Board" technique at local Minnesota and Wisconsin woodturning clubs. » (workshops on page 122, 124)



JENNY LYON is a fiber artist, author and teacher from northern California. Her work focuses on free motion quilting on whole



cloth and her work has juried into international quilt shows, art shows and galleries. Jenny teaches and lectures on free motion quilting at major quilt shows as well as guilds and shops across the country. She has appeared on The Quilt Show and has an on-demand course on Creative Spark. She is passionate about free motion quilting and has authored a book published by C&T, *Free Motion Quilting, Ordinary to Extraordinary*. She loves to inspire her students to find joy in free motion quilting their own quilts! Jenny claims the title "Encourager-in-Chief" as she believes that every quilter has the skills to free motion quilt some of their own work. She lives in Granite Bay, California with her husband and Australian Shepherdess. Her boys have left the nest and she now has a fine 2-room studio. The two most important points to know about Jenny is that her classes are light-hearted and encouraging, and, that you CAN free motion quilt! » (workshops on page 104, 106)



**ROBERT F. LYON**

received a BA degree in Studio Art from The College of New Jersey and in 1977 he was awarded the MFA degree from the Tyler School of Art, Philadelphia, Pennsylvania. He joined the faculty of the School of Art at Louisiana State University in 1978 where he taught ceramics, glass, and sculpture. In 1997 he was named Professor and Chair of the Department of Art at the University of South Carolina. In 2002 he rejoined the faculty where he taught sculpture. Robert has been the recipient of many awards and grants, which include a National Endowment for the Arts Visual Artists Fellowship in sculpture, a Southeastern Artists Fellowship from the Southeastern Center for Contemporary Art, and a Project Grant from the Southeastern College Art Conference. He has been an artist-in-residence at Artpark,

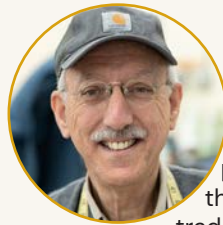
Lewiston, New York; Sculpture Space, Inc. in Utica, New York; The Banff Centre For Arts and Creativity, Banff, Canada; Arts/Industry Residency Program; John Michael Kohler Arts Center and The Kohler Company, Kohler, Wisconsin; and the 2009 Windgate International Turning Exchange, The Center for Art in Wood, Philadelphia, Pennsylvania. In 2013 Robert was awarded an Individual Artist Fellowship in Craft from the South Carolina Arts Commission. In 2015 he retired from his university teaching position and is a Distinguished Professor Emeritus from the University of South Carolina and full-time studio artist. » (workshops on page 91, 93)

**ALEC MANDLA**

had his first life-changing cup of coffee in 2011 at a small cafe in Chicago, Illinois. This small cup of coffee ignited a passion for the bean that led him into innumerable rabbit holes which continues to this day. A love for great espresso and a disdain for the typical coffee found at events prompted Alec to create his own specialty catering company called Lost and Found Coffee. In time, Lost and Found was sold to the venerable Tinker Coffee Co., an award-winning coffee roaster in Indianapolis, Indiana. Over the last couple of years, Alec has had the opportunity to learn from some of the most influential coffee educators in the world and has earned teaching certifications in multiple categories through the Specialty Coffee Association. 2020 provided an ample opportunity to formalize the class structures and since that time, Alec has taught thousands of students from around the country both in person and virtually. » (workshop on page 117)







**MIKE MASCELLI** has been a student and practitioner of the upholstery trade for over 40

years and divides his time between the worlds of classic cars and classic furniture. He has provided upholstery for national champion cars and furniture that is on display at the US House of Representatives, in addition to instructing hundreds of students in basic upholstery techniques. He has contributed an essay on classic French upholstery techniques in *Roubo on Furniture* by Don Williams and has completed instructional videos on Upholstery for *Popular Woodworking* and *Fine Woodworking*. Mike has published several articles on various aspects of upholstery for *360 Woodworking*, *WOOD magazine*, and is a contributing editor for the e-magazine of the American Society of American Period Furniture Makers *Pins & Tales*. Mike is also the Co-Director of the Professional Refinishers Group which is a national organization founded in 1998 to connect professionals in the refinishing and conservation trades. » (workshop on page 74)



**CHARLIE MASHECK** has been an outdoorsman his entire life. He is a trapper,

fisherman, hunter, and has a great respect and appreciation for the natural world. He started Hoosier Trapper Supply in 1976 and started doing taxidermy in 1995 under the

name Leatherwood Wildlife Art. Presently he has three employees that work as taxidermist. Leatherwood Art does large and small mammals, shoulder mounts, birds and waterfowl taxidermy. » (workshop on page 99)



**MARK MATTHEWS** is an independent glass artist, who's studio is located within Sauer Village, Archbold, Ohio. Mining 5,000 years of glass history as a rich source of inspiration, Mark has become internationally recognized for his mastery of the glass sphere. He started handling molten glass for aesthetic purposes in 1974 while still an undergraduate at glorious Kent State University. After receipt of his MFA from Ohio University, he began working full time in glass, and in 1985 concentrating nearly exclusively on spheres. "For me, the sphere is a device that unifies my radically diverse explorations in glass," says Mark, who utilizes both modern and ancient techniques to create everything from traditional swirls and lutz marbles to realistic interpretations of animal pelts. His work can be seen on collection at Smithsonian American Art Museum, Renwick Gallery, Washington, D.C. Victoria and Albert Museum, London, and the Corning Museum of Glass, Corning, New York, to mention just a few. » (workshops on page 60, 63)



**MARY MAY** is a European trained professional woodcarver in Charleston, South Carolina. She has trained with a variety of master carvers around the

world and has focused on studying the traditional styles and techniques of classical woodcarving. Mary focuses mainly on carving antique furniture reproductions and traditional architectural decorations. She has written several articles for *Popular Woodworking* magazine, *Woodcarving Illustrated* magazine and *The Society of American Period Furniture Makers* yearly journal and teaches workshops at a variety of locations throughout the United States and Europe. Mary has been a guest on The Woodwright's Shop with Roy Underhill four times. She recently published her first book on *Carving the Acanthus Leaf*. » (workshop on page 87)



**MARK MELONAS** is a designer and artisan

focused on creating furniture and objects with concrete. Mark started working in the building trades at age 14 and studied Architecture, Art and Design at the University of Maryland. He received a Master of Fine Arts degree from the Furniture Department of the University of Massachusetts Dartmouth. While in graduate school Mark began experimenting with forming and concrete. After returning to Maryland in 2000 he created LUKE WORKS, a design and build studio that has created furniture, sinks, counters and other installations in concrete wood and steel. For over 20 years LUKE WORKS has delivered unique pieces for residential and commercial spaces across the US and throughout the Baltimore Region. Mark's specialty concrete mold fixtures are in use by concrete artisans around the world. Over the last seven years Mark has created time to teach high performance concrete across the country at schools of craft. » (workshop on page 96)

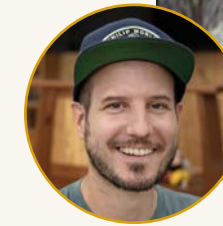


**ROB MILLARD-MENDEZ** has been teaching sculpture, woodworking, and design for over 20 years. His work has been published in many books and magazines, including *500 Chairs* by Lark Books, *American Craft* and *Sculpture* magazine. His work has been shown in over 500 exhibitions, including shows in each of the 50 states and internationally, and he has won over 120 awards for his art and teaching. Rob makes complex, narrative objects out of wood and other materials, and his work can be found in many private and public collections. » (workshop on page 76)



**PATRICK MOORE** has more than 10 years of accredited schooling from around the world and became the first person from North America to be received as a "Compagnon Passant Charpentier" in France. He completed his Masters with the esteemed "Association ouvrière des compagnons du devoir de tour de France". He has pieces of work on display in multiple museums around the world. Patrick has two diplomas; one in heritage carpentry and in heritage masonry, is holder of two Red Seal Certificates; carpentry and cabinetmaking and a Gold Seal Certificate as a Superintendent. He specializes in historic joinery and carpentry practices and has worked around the world on nationally and internationally classified historical sites. He wields an extensive portfolio; two UNESCO World Heritage Sites, numerous nationally classified historical monuments in Europe and North America,

as well as new construction of luxury high-end private residences. He has written numerous articles for multiple journals in North America and Europe. In 2014 he founded and created the Professional School of Practical Stereotomy in Ottawa, Canada. A school unique in the English-speaking world where students are able to obtain a Masters certificate in Stereotomy. » (workshops on page 102, 104, 138, 141)



**PHILIP MORLEY** is a custom furniture maker located near Austin, Texas where he resides with his four children and wife. Philip was originally trained at age 16 in carpentry and joinery under the City Guilds of London, England. His interest turned to furniture while working alongside a Rhode Island School of Design graduate. Philip quickly fell in love with the precision, craftsmanship, and creativity required in furniture making. He is known for his clean simplistic design style, while incorporating complex woodworking techniques and details in his pieces. He apprenticed under master craftsman Michael Colca and started his own business in 2017, building one-of-a-kind pieces. He has immensely enjoyed working out of his studio just outside of his hill country home. In addition to building furniture, Philip has been teaching classes throughout the United States. Philip has won several awards for his furniture, nationally and internationally, including "Best in Show" at the Texas Furniture Maker's Show. He is a contributing author to *Fine Woodworking* magazine and has appeared in several other publications. » (workshops on page 65, 147, 149)



**JOE MROSS** received his degree in 1993 from the University of Oregon in Fine and Applied Arts with an emphasis on metalsmithing and printmaking. He has spent his life intently pursuing artistic expression in many types of media including metalsmithing, sculpture, painting, set design, printmaking, furniture, ceramics and photography. Exceptional attention to detail, reliability and harmonious blending of influences from Arts & Crafts, Rustic, Modern and Steam-punk have earned Joe a reputation as one of the leading custom hand-crafted metal design and fabrication studios in the United States. His work has been published in many books and magazines and is featured in high-end homes around the United States and Canada. His self-published book on copper work in 2009, *Kitchen Hoods For The Arts & Crafts Home*, was honored with a foreword by the late Arts & Crafts author and historian, Paul Duchschere. In 2014, he received a coveted Burning Man honorarium for his installation: "Lost Nomads of Vulcania". Joe was invited to create several key props for the Eugene Ballet's 2021 production of *Taming of The Shrew*. Recently, his collaboration with Matt Burney won a sculpture competition with a 15' chess knight in riveted steel. » (workshops on page 76)





**PATRICK MURRIN** works as an artisan woodworker in his studio in the Indianapolis area, and has been doing this full time for over 10 years. In his studio, he makes furniture, architectural installations, built-in cabinetry, and fine art pieces for his clients. Pat realized his love for woodworking during high school with a company that refurbished vintage mahogany Chris Craft boats. After his experience in boat refurbishing, he acquired several different woodworking and remodeling jobs. This inspired him to study construction management, design, and architecture. During his studies he attended MASW and was an intern and then received his Masters in 2010. All these studies aided him in turning woodworking into his livelihood. The best part about coming to MASW for Pat was this is where he met and fell in love with Marc's daughter, Markee. They now have two beautiful children.

» (workshop on page 123)



**RICHARD SCOTT NEWMAN** originally from New York City, has spent his entire adult life in Rochester, New York as a professional woodworker. In 1966 he applied to study woodworking at the fabled School for American Crafts, and with his submission he included a photo of a banjo he had made while studying engineering at Cornell. By 1969 Richard set up

his shop as a full time studio furniture maker. His work is widely known and respected, especially by fellow woodworkers, for its technical sophistication and execution. His pieces are in museums and collections across the country, and featured in many books and articles. He has written, taught workshops, and spent three years teaching full time at RIT. But he never entirely left banjos, spending quite a bit of time in the 1970's making them completely from scratch. He was known in banjo circles for creating the "Holographic" rim banjo. One of Richard's banjos was featured in "The Harmonious Craft" show originating at the Smithsonian and traveling across the country. In 1977, after the birth of his daughter, he was persuaded to give up banjos and focus on his furniture career. But now, "semi-retired", he is back to his original love, working full time, but at his own pace building custom and spec banjos, and also providing superlative laminated rims to other makers. Richard is excited about sharing his experience and knowledge with aspiring builders at MASW. » (workshop on page 131)

**LUPE NIELSEN** has been performing magic since childhood. Her specialty is close-up and parlor magic, and through the years performed at venues such as private parties, corporate events, dinner theaters, conventions, bars and restaurants. In the magic world she has performed at numerous magicians' conventions (both in the United States and internationally) and at the Magic Castle in California. Since 1993, she has been transitioning from performing magic to building and crafting magic for magicians. Currently this is what she does on a full time basis through her business, Nielsen Magic.

» (workshop on page 131)



**ROBERT (ROBBIE) O'BRIEN** began his guitar building career in São Paulo, Brazil in 1997 under the tutelage of Antonio Tessarin. While still living in Brazil and after returning to the United States, he studied acoustic building under Kent Everett in Atlanta, Georgia. He has also studied with renowned classical builder José Romanillos. In 2003 Robbie founded the Lutherie program in the Fine Woodworking Department at a college in Denver, Colorado. He developed the program into one of the largest lutherie schools in the United States. He has taught master classes and complete building courses in Brazil, Taiwan, Spain, Canada and the United States. Robbie has created online video instructional courses encompassing building and finishing of a variety of instruments. He has written articles for *American Lutherie* magazine and lectured at the Guild of American Luthiers convention in Tacoma, Washington. In 2007, Robbie introduced his popular Luthier Tips du Jour video series on YouTube where he offers free advice on a variety of topics related to lutherie. Viewings by luthiers and woodworkers around the globe have topped 10.5 million. Most recently he created a new site called Lutherie Academy, which is fast becoming the "GO TO" portal for all topics Lutherie related. Robbie designs, builds and sells custom classical, flamenco, steel string and electric guitars one at a time to the specifications of his clients. He lives with his wife and children in Parker, Colorado. » (workshop on page 98)



**DAVID ORTH** loves cross-over techniques such as boatbuilding skills applied to furniture and sculpture – and his unique combinations of wood and metal. He has taught at the School of the Art Institute of Chicago, the

Minnesota Woodworker's Guild, and since 2005 at MASW. His work is seen coast to coast in homes, synagogues, and churches. David's craft skills come bundled with a broad knowledge of science, philosophy, and art. He believes that a life of craft deepens our participation in the world and expands our understanding of life. Author James A. Mangum describes Orth's work as "primal, ethereal, lyrical." David lives and works in northwest Arkansas. » (workshops on page 89, 91, 93)



**MARK OSGOOD** is a life-long woodworker. His first major project was building a sailing dingy when he was 13. Growing up around water, he worked in boatyards in Florida, Ohio, and Chicago, doing extensive repairs. He had a long career in the Chicago futures markets and found woodworking to be a helpful stress reliever. His family's interest in bicycling led him to merge the sport with woodworking. He has been building wooden bicycles since 2013, full time for the last three years. His award-winning work has appeared in art shows and presentations to woodworker guilds and bicycle clubs. Mark won the 2016 Veneer Tech Challenge award and the Excellence in Woodworking award at MASW. Examples of Mark's bicycles can be seen at RollingArtBicycles.com. » (workshops on page 58, 137)



**MATTHEW PARKINSON** was inspired as a child watching a blacksmith work in a museum; this seemingly small moment stuck with him. Later, as a young teen under the

direction of his grandfather, he made a knife from an old file which ignited a desire to make knives. He has been a professional bladesmith since 1998. In 2005, Matthew along with Jamie Lundell and Peter Swarz-Burt, formed Falling Hammer Productions which designs, manufactures and installs high end custom interior and exterior ironwork running this part of the business until 2019. Under the Dragons Breath Forge name they market their swords, knives, axes and armor to clients from around the world. Matthew has taught at craft and art centers throughout America and has had his personal work featured in publications around the world. Matthew has published several articles on knives and writes for *Knife* magazine. In 2015, Matthew was a contestant on the first episode of "Forged in Fire" airing on the History Channel. He won by making a Katana in five days that split a bullet. In 2016, he returned for the championship round where he placed second with his Scottish Claymore which also split a bullet. That same year Matthew attained the rank of Journeyman smith from the American Bladesmith society, one of less than 200 bladesmiths to do so. » (workshops on page 94, 95, 109)



**DARRELL PEART** has been woodworking for nearly half a century. He is widely known for his interpretive Greene and Greene work and his innovative woodworking jigs. He has written articles for numerous woodworking magazines. In 2006 his first book, *Greene and Greene: Design Elements for the Workshop*, was published. His second book, *In the Style of Greene and Greene*, was published in the spring of 2013. He is currently at work on a book about designing furniture. He has taught and lectured about Greene and Greene furniture from coast to coast. In 2005 he was dubbed "The

Guru of Greene and Greene" by the Robb Report. Darrell is one of the craftspeople featured in *The Difference Makers*, published by The Lost Art Press. He is currently retired from commission work – which frees him up to explore new designs and build more furniture. » (workshop on page 134)



**MICHAEL PEKOVICH** studied furniture making, fine art, and graphic design, and he's been putting those skills to use designing and building furniture for over 30 years. For the last 20 of those, he's also been busy as the art director at *Fine Woodworking* magazine and most recently as the author of *The Why and How of Woodworking*, where his aim is to communicate woodworking how-to in a clear and inspiring way. His work has appeared on the cover of *Fine Woodworking* numerous times, and he has written several articles and appeared in several video-project series for the magazine. In Mike's workshops he stresses fundamental woodworking skills and techniques, from sharpening to layout to cutting joinery, which individuals just have to know in order to do good work. By understanding the big picture of how a piece comes together, from wood selection to milling to joinery to finishing, students come away from his workshops with the knowledge and confidence to tackle projects in their own shop, and have more fun doing it. » (workshops on page 101, 102)





**TERESA PERLEBERG** began needle felting in 2006 after purchasing a lamb for her daughter's birthday. She has had an interest in animals since she was young, growing up on a farm raising and showing beef cattle. Teresa's careful study of animals throughout the years shows in her detailed realistic and whimsical needle felted sculptures. The expressions and character in her sculptures have captured the hearts of many throughout the world. Her sculptures have been featured in *Better Homes and Gardens*, *Mary Janes Farm*, *Sheep* and *Australia's Homespun* magazine. Teresa and her husband have grown their flock of sheep to 375 and have been concentrating on producing the best wool for needle felting while growing the flock. In 2008 Teresa started Bear Creek Wool which sells her kits that have been enjoyed by needle felters from around the world. In 2018, she partnered her business with a local fiber mill and they now process all of their own fiber at their newly renovated school in Nome, North Dakota. Teresa teaches needle felting at the Nome School house where they provide education fiber animals and fiber arts through Eweniversity.org. » (workshop on page 92)



**ELI POLITE** has been a woodworker for as long as he can remember. The first power tool he ever used was a skill saw at the age of 8. In high school he attended a vocational school where he earned a degree in carpentry. In time, he moved from construction jobs to all aspects of cabinet making. Working for a local cabinet shop he quickly moved up the ladder to become the plant manager in a 50-man shop. After the market crash of 2008, Eli and a few friends started their own shop that specialized in countertops and cabinets. His work with granite won him national recognition. In 2015 his wife bought him a lathe for his birthday. For the first few years the lathe sat idle but when he got around to using it, he found that he really liked turning, especially segmented turning. Eli immediately incorporated his knowledge of other crafts into his segmented work. In 2017 he entered his work in a competition at the Segmented Symposium in St. Louis where he won first place. He has also been awarded three first place ribbons at the Delaware State Fair. » (workshops on page 107, 110)



**TIM POLLARD** is a cabinetmaker and designer with 30 years of experience, based in Saint Charles, Illinois. Originally a budding rock musician from England, Tim came to the United States in 1988 to further his musical career. As is common with many musicians, Tim is very hands-on and was already somewhat skilled in woodworking, so having met his wife shortly after arriving, he decided to legally stay and make a living, just not in music. After doing a cabinet making apprenticeship with an old timer, Tim started his own one-man cabinet shop and produces everything from fireplaces and vanity cabinets to full kitchen installations. After having used traditional drawing board in designing his work, Tim invested his time in learning CAD (computer aided design) as a much more efficient way of producing accurate, detailed shop drawings and powerfully visualizing design concepts to clients. Having learned this useful skill, Tim now produces drawings, not just for his own work, but for several other designers, cabinet makers and contractors. These individuals have found great value in being able to present this type of visual aid to their clients. Design work has become about 20% of his professional output. Tim is also a photographer, and his photoshop editing skills are also very useful in producing visuals for clients. Tim has been married 32 years and has five adult children all over the country, with two in the military. He is a proud naturalized United States citizen who loves his adopted country. » (workshops on page 66, 127)



**STEPHEN PROCTOR** is currently a furniture designer/maker who lectures throughout the world. He has an M.A. degree in furniture design from the Royal College of Art in London, England. From 1975 to 1988, he was involved with the Wendell Castle School in Scottsville, New York, and became Dean there in 1981. He taught at the Rochester Institute of Technology and has lectured at woodworking schools throughout North America. His furniture has been exhibited in London, Tokyo, Basle, New York, Chicago, and Washington and has been featured in *Fine Woodworking*, *Vogue*, *London Times*, *American Craft*, and *Corporate Showcase*. Stephen is an excellent instructor who is unparalleled when it comes to problem solving and hand skills. His work is featured in *The Difference Makers*, published by The Lost Art Press. » (workshops on page 64, 97, 112, 148)



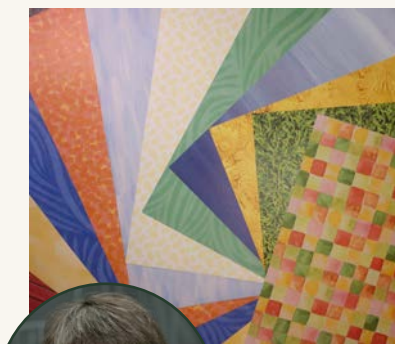
**TIM PURO** began restoring and refinishing furniture in Bloomington, Indiana in 2002. Tim studied furniture finishing, repair and restoration at the National Wood Finishing Institute in Minneapolis, Minnesota, and has taken courses in furniture conservation offered by the Smithsonian Institution's Museum Conservation Institute. He has served as an assistant or an instructor in finishing and furniture restoration classes at MASW since 2004. Tim has published finishing articles in the *Journal of the Society of American Period Furniture Makers* and *Fine Woodworking*. Tim is a self-described "shellac-a-holic", and he enjoys encouraging woodworkers to try a variety of finishes and finishing techniques. After selling his shop to his employees in 2019, Tim is now employed as a sales representative for Mohawk Finishing Products. » (workshops on page 61, 63, 64, 65)



**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 58, 60, 86, 139)



**SERI C. ROBINSON** creates art through spalting, the coloration of wood caused by fungi. Seri is an associate professor of wood anatomy at Oregon State University and the lead researcher in the development of wood spalting. Seri is also an avid woodturner and sculptor, blurring the lines between science and art. She has contributed numerous articles to *Fine Woodworking* and *American Woodturner* as well as 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 1400's to modern day. » (workshops on page 103, 105)



**MARY ROONEY** started scrapbooking in 1997 when her

mother handed her two large boxes of black and white family photos with her "blessings and condolences". Mary was able to go through the pictures with her mom to make sure each had a name and year before putting them in an album. It was important for her to be able to assemble her family history into an album that can be preserved and passed on to future generations. In 25 years, Mary has completed over 30 albums including family heritage, Baby Boomers, weddings, domestic and foreign travel vacations, plus on-going albums for herself and each of her grandkids. She has also completed commissioned albums for friends and family. A former Creative Memory consultant, Mary attends national scrapbook conventions to gather new ideas for her albums and participates in "crop-till-you-drop" events throughout the Midwest. Her love of graphic art design and sense of humor enables her to look at ordinary objects with a different perspective and incorporates those ideas into her page layout designs. Mary is an MASW Alumni, has two children, three grandchildren, and lives in her hometown of Michigan City, Indiana. She has a dedicated woodworking shop in her backyard named Dusty; but when she needs a change of pace from turning or intarsia work, she goes back in the house to scrapbook. » (workshop on page 72)

"...Your "Saints of the School" article on your website literally brought tears to my eyes. I've marveled at your previous articles on your website, but you really outdid yourself this time. Your explanation of what you went through to pull off the last couple off years is nothing short of remarkable (but not really for Marc Adams). Without your personal leadership, and without the great Susie and Marc team that you are, MASW may have folded its tent and called it quits. You are easily in the top 10 people I have met in all my days. I have been impressed with everything I've personally seen you do and heard of what you've done for your staff, students, instructors, school, community, church and on and on. We all should be as good as "Susie and Marc" are..."

Chip Emmette, Virgin Islands





**TERRY ROUSH** is a second-generation electrician and plumbing expert that can fix or

repair anything from well pumps to air conditioners. In 1985 he completed the requirements to be a licensed electrician with an associate degree from IUPUI and in 1991 took over the family business of Roush Electric. Terry has great understanding of both residential and commercial wiring requirements including high voltage wiring, three phase wiring and great math skills which allow him to make accurate measurements to calculate electrical current values. He also has great understanding of hydronics and plumbing skills including how to connect plastic, copper and iron pipe fittings. He is skilled at working with both natural gas and propane lines to assure they are safely hooked up. Since the beginning of MASW, Terry has done ALL our electrical, mechanical and plumbing needs. If you have been coming to the school for years, you have probably seen him on the property fixing one of our many mechanical issues. Believe it or not, his commonsense knowledge of how the world works is equal to or even greater than Doug Dale's, and that is saying a lot. » (workshop on page 130)



**CECILIA SCHILLER**

is an award-winning woodcarver who combines carving, woodworking, and engineering to craft whimsical interactive mechanized creations that come to life when the viewer turns the crank.

They are commonly known as "automata", an art form begun long ago by master clock makers who created amazing mechanical wonders that were then gifted between emperors and heads of state. Cecilia's work became part of this tradition when a few years ago the Moroccan Counsel General to the UN purchased two of her pieces as gifts for other diplomats. Cecilia honed the multifaceted skillset she needs to create these unique story telling devices by spending over twenty plus years in the theater world, building specialty props, scenic pieces, and sculpting masks and puppets. Currently living in St. Paul, Minnesota, she plans to relocate to rural northern Wisconsin near Lake Superior, where she'll work from a fabulous renovated barn studio.

» (workshop on page 122)



**JASON SCHNEIDER** is an Assistant Professor

of Woodworking and Furniture Design at Northern Michigan University. He received his MFA in Furniture Design from San Diego State University in 2005. From 2005 to 2014, Jason was the Studio Coordinator in the Woodworking and Furniture Design at the Anderson Ranch Arts Center in Snowmass Village, Colorado. His current body of furniture and turned sculpture explores the use of corrugated cardboard. He has exhibited his work extensively throughout the United States, including SOFA Chicago, the Museum of Craft and Design in San Francisco, ICFF in New York, and the Center for Art and Wood in Philadelphia, Pennsylvania. Jason has lectured and demonstrated his unique process of working with corrugated cardboard for organizations such as Google, the Furniture Society, the American Association of Woodturners, Anderson Ranch Arts Center, Penland School of Crafts, and universities and woodworking clubs throughout the country. » (workshops on page 94, 106)



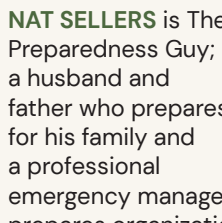
**CHRISTOPHER SCHWARZ** is a furniture maker, woodwork-

ing teacher and writer who works from a German barroom built in 1896 in Covington, Kentucky. He is one of the founders of Lost Art Press, a book-publishing company that specializes in handwork, and Crucible Tool, a company that makes hand tools for woodwork. Chris is the former editor of *Popular Woodworking Magazine* and the author of several books, including *Workbenches: From Design & Theory to Construction & Use* (F+W Media), *The Anarchist's Tool Chest*, *Campaign Furniture*, *The Anarchist's Design Book*, *Ingenious Mechanics*, *The Stick Chair Book* and *Sharpen This* (Lost Art Press). In addition to his publishing efforts, he builds casework and Welsh stick chairs for clients all over the world. » (workshop on page 138)



**BRIAN SEDGELEY** works as a Tool and Application Trainer at Festool North America in Lebanon, Indiana. Brian has been teaching Festool training classes at the Festool training center

for 13 years. He has been involved in the woodworking industry for over 30 years and has owned his own cabinet shop in Ft. Lauderdale, Florida. He now lives in Whitestown, Indiana. » (workshop on page 130)



**NAT SELLERS** is The Preparedness Guy; a husband and father who prepares for his family and a professional emergency manager who prepares organizations and communities for disasters. Nat began his preparedness and self-reliance journey as

a youth. Being a Boy Scout was pivotal in his formative years. Inspired by servant-leaders who were ready for anything, Nat never wanted to be in a situation where he could have done something but was helpless instead. He became an Eagle Scout, Army Combat Medic, Air Force Emergency Management Specialist, HAZMAT Technician, a civilian emergency manager, trainer working in public health, higher education, healthcare, and with many communities, volunteer organizations like Community Emergency Response Teams, and private companies. He also earned a Master's degree in Emergency and Disaster Management. He has made it his mission to help responders become as capable at providing services to the community, and, more importantly, helping the community prepare themselves for when professional help isn't so readily available.

» (workshop on page 62)



**JENNIFER SHIRLEY** has been working with wood for 24 years and woodturning for 22. Her work has been shown in several national exhibits, national and international publications and is in many private collections. She is a frequent demonstrator at regional and national woodturning guilds and symposiums and teaches at many craft schools around the country. Her love of making turned objects feeds her passion for teaching others the art and craft of woodturning. » (workshops on page 88, 110)

**DAVID SMITH**, president of Fresh Air Finishers, has been finishing wood professionally for the past 30 years. A few of his wood finishing specialties include onsite executive office touch-up and refinishing; historic interior woodwork restoration; and custom finishing for artists, designers, architects, and fixture manufacturers. David has traveled from coast to coast repairing complex wood finishing problems. Color theory, spot repair, distressed finishes and water-based coatings are just a few of the topics he has taught at companies who have sought to learn more about wood finishing. He has been a visiting instructor at the National Institute of Wood Finishing, AWFS and IWF. Photography, bicycling, and looking for old growth wood are a few activities that keep him busy. » (workshop on page 125)



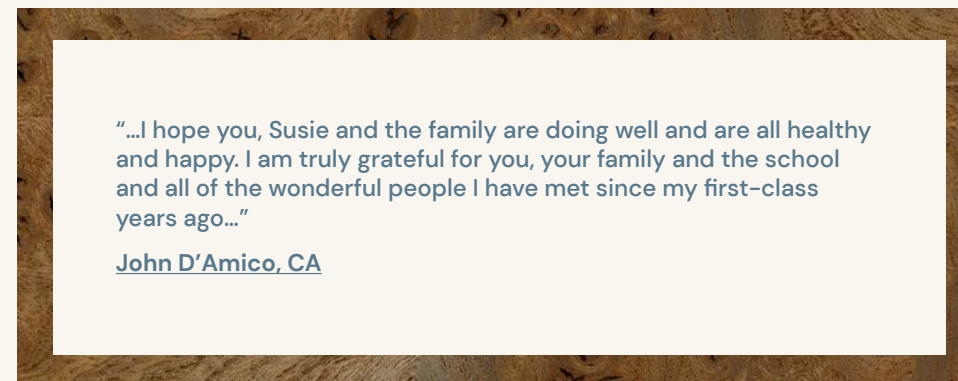
**MARK SMITH** has been involved with woodworking for over 25 years. He started at Rockingham Community College (RCC) in North Carolina in their Fine and Creative Woodworking program. After graduating he worked for several woodworking companies, which included selling hardwood lumber. For the last 10 years

he has been teaching woodworking at RCC, as well as taking classes at MASW. In 2018 he completed his Masters at MASW. His main interest is American 18th century furniture but has an appreciation for all forms of working with wood. Mark has competed in several juried woodworking shows and has won many awards including Best in Show and People's Choice. He is a board member of the Fine Arts Festival Association in Rockingham County, which has been in existence for 78 years. This organization helps promote the arts and artists that live in the county. When not involved with woodworking in some manner, he enjoys traveling throughout both the United States and world with his wife, Carol. » (workshops on page 59)



**ALEX SNODGRASS**

has been working with bandsaws and bandsaw companies for over 30 years. At 25, he became a manager of a hardware store in Hawaii. In the late 1980's he moved to Atlanta, Georgia to begin a career selling scroll saws, along with bandsaw blades. So began his real interest with the bandsaw. Alex wanted the bandsaw to be able to do what the scroll saw could do but on a bigger level, which lead to the development of the Stabilizer and his first patent. Soon after that he began his career with Carter Products. He developed and patented the Quick Release which is now standard on all Powermatic 14 saws and holds a patent on the ETG- Electronic Tension Gauge. His latest development is the FAST-Fence Alignment System Tool which allows easy alignment of the bandsaw fence to the blade. Alex has consulted with Jet and Powermatic and with numerous bandsaw blade manufacturers testing and helping to improve products. » (workshop on page 101)







**CHUCK SOLOMON** is a woodworker, gardener and glass enthusiast. He became interested in crafting Art Glass lamps but did not have the time to take classes. So, his wife took the classes, came home and then he learned how the work was done. Soon thereafter, they moved into their new Victorian house, which offered quite a few opportunities to put this new hobby into practice. Original Tiffany lamp patterns are widely available, as are Tiffany collections books with color pictures, which has led to quite a few lamps in their home. Chuck currently is working on a new collection of grandfather and grandmother clocks. » (workshop on page 123)



**SAVANNAH STANTON** grew up exploring the thick coniferous stands of the Pacific northwest. She eventually found herself a student of Wood Science at Oregon State University, fusing her interests in biology and artistic expression. Nine months of the year she works as a high school career technical educator, instructing various courses in the woodshop. Savannah loves to challenge students to explore woodworking topics through the lens of wood science. Her current Master's research is directly related to her work as an artist, with special emphasis on the science

behind woodturning tools. Most of her studio artwork is wood turned or sculptural in nature. A minimalist when it comes to equipment, her turning tools of choice are primarily skew chisels and traditional bowl gouges thanks to their versatility. Her largest installation to date has been a 5'x6' intarsia mural that captures the diverse landscapes of western Oregon. When not teaching or woodturning, Savannah can be found turning in a different sense -- practicing aerial acrobatics! » (workshops on page 106)



**DOUG STOWE** began his career as a woodworker in 1976, making custom furniture and small boxes. He is the author of 15 woodworking books. His book *Making Elegant Custom Tables* won the 2003 Golden Hammer Award for the best how-to book. His boxes and furniture have been featured in *Woodworkers Journal*, *Woodwork*, *American Woodworker*, *Woodcraft*, *Popular Woodworking* and *Fine Woodworking*. In 2001, he began a woodworking program at the Clear Spring School, designed to integrate woodworking activities to stimulate and reinforce academic curricula, restoring the rationale for the use of crafts in general education and demonstrating its effectiveness. In 2009 he was named an Arkansas Living Treasure by the Arkansas Department of Heritage and Arkansas Arts Council for his contributions to traditional crafts and craft education. He maintains a strong advocacy for hands-on learning through his blog, *Wisdom of the Hands*. His most recent book, *The Wisdom of Our Hands: Crafting, A Life* explores the



transformational aspects of woodworking and other crafts, suggesting a path toward building more meaningful lives and stronger communities at the same time. » (workshop on page 68)

**FRANK STRAZZA** interests in woodworking are many and varied. His passion covers several aspects of furniture making including, carving, inlay, marquetry, Windsor chair making as well as violin making. Frank's first recollection of any interest in woodworking came at the age of seven when his mother found an old hand crank drill at an antique trading post; this piqued Frank's interest in tools, and furthermore, in working with wood. When Frank was young, he was given the opportunity to take woodworking classes in the evenings with some of the men in his community. At the age of twelve, he built a cedar chest with hand cut dovetails throughout. Frank started his apprenticeship at age 17 with a craftsman in Austin, Texas and then did a long journeymanship with Master Craftsman, Paul Sellers. Frank has been building furniture full time for nearly 30 years and his work has been featured in both local and national publications, including *Woodworker West*, *Woodwork Magazine* and *Fine Woodworking*. Frank has won multiple awards, including "Best of Show", People's Choice, First and Second Place, Best Traditional Furniture and more honors for many of his pieces, including several awards both at the Texas Furniture Makers Show and at the International Design in Wood Exhibition in California. He has also participated in building furniture for the permanent collection at the White House in Washington, D.C. as well as furniture for a past president. » (workshop on page 98)



**GARY STRIEGLER** is a second-generation home builder with more than 45 years of experience. He is the president of Craftsman Builders, Inc., a custom home-building firm specializing in highly detailed interiors featuring curved trim. Gary is a frequent contributor to *Fine Homebuilding* magazine and the *Journal of Light Construction* and is a contributing editor for *JCL* magazine. His work has been featured in *Luxury Home Builder* and *Custom Builder* magazines. He is a consultant for Dewalt, Kreg, White River, Grex Power Tools, WoodMaster tools and Tenryu Blades. Gary has lectures nationally for JLC live shows, and currently volunteers with Mercy International in Honduras. » (workshops on page 60, 115, 116)



**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 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 101, 103)



**ANGIE THIESZEN** has come from a family of artistic talents and studied art at Bluffton College (now Bluffton University) in Bluffton, Ohio. As a wood stain artist in juried Chicago Art Fairs, she has won multiple awards including "Outstanding Achievement" and "Best in 2D Art" and in Nappanee, Indiana, was honored with "Best in Show". Her piece, "The Peony; Picturesque and Perishable" was chosen to be on display in the Secretary of State's office in Indianapolis for 2022. In the March 2022 publication of *Pan-O-Ply Michiana*, she was featured as artist of the month and has recorded two podcast programs about her artistic process and journey. Angie has enjoyed showing the public her work through a solo gallery show, several online art exhibits as well as permanent pieces displayed in her community. In 2021 she opened her first public studio and shop on the second floor of Southgate Shopping Marketplace in Elkhart, Indiana. She currently lives in Millersburg, Indiana. » (workshops on page 137)



**DAN TILDEN** lives in southern Oregon and has been a woodturning artist for 20 years. He has received awards at some of the best Art Shows in the country, has been featured on the Oregon Art Beat, and in several publications of *Master of Contemporary Wood Art*. He is a 10 year member of AAW, has taught



at International Symposiums, and done demonstrations at many different clubs. What Dan is best known for is his work with some of the world's best hardwoods and burls, which are harvested in his own area. Dan uses these natural features of the raw wood in his turnings, such as a natural edge opening, the movement of green wood, a knot or branch incorporated in the shape, which all add character to the final piece. What some woodworkers consider a flaw in the wood, Dan uses to his advantage. He likes to let each piece speak to him during the shaping to guide him on which direction the work should take. He sources out the best material he can find then asks himself, "How can I best represent this beautiful piece of wood with the skills I have?" » (workshops on page 114, 117)

**JEFF VOLLMER** was born and raised in Cincinnati, Ohio, and attended the College Conservatory of Music and the University of Cincinnati. Jeff was always a hobbyist woodworker who enjoyed making really fun and weird projects. In 1989, he made his first puzzle box. This was the beginning of Royal Woods, his own part-time business. In 1992, he made a full-time commitment to making bandsawn boxes, and Royal Woods really took off. Today, Jeff and his wife, Lynn, work together making puzzle boxes and selling them at art shows and in fine galleries. Their work is represented in all 50 states and in Europe. Jeff has written articles for *Popular Woodworking*, and in 2010 he authored his first book *Puzzle Boxes Fun and Intriguing BandSaw Projects*. Jeff says working with wood is much better than having a job! » (workshops on page 142)







**GEORGE VONDRISKA** was given a scroll saw when he was nine, and a router and lathe shortly after. That was the beginning of his love for woodworking and working with his hands. He turned a baby carriage and lawn mower into a go-cart, disassembled and reassembled (generally successfully) anything he could get his hands on, and built a shop in his mom's garage before he was in high school. George's love of making and creating led to him becoming a Technical Education (shop) teacher. His first teaching job was at a Shoppersmith store, which led to his career of teaching adults. He opened his own woodworking school in 1998, the same year he became Tools and New Product Editor for *American Woodworker* magazine. In addition to *Woodworkers Journal*, *Fine Woodworking*, *The Family Handyman* and *Wood* magazines. He also co-wrote a book: *CNC Essentials*. George has taught woodworking in Africa for the United States Peace Corps and has done training for Andersen Window and the Pentagon. As the Managing Editor of the Woodworkers Guild of America, he has produced over 120 DVDs and countless YouTube clips. In his spare time, George enjoys camping, riding his motorcycle, teaching himself to weld, or shooting his bow. » (workshop on page 73)



**JANINE WANG** discovered woodworking while studying to become an architect, and once she got her hands on the materials she couldn't go back to drafting at the desk or computer again. She has worked for years in the retail home design industry while keeping one foot firmly rooted in the woodturning and hand-crafted world. Today she teaches woodworking and woodturning full time, helping to spread the joy and empowerment of building the environment we live in, one object at a time. Janine lives in Philadelphia and teaches at Bucks County Community College and nonprofit organization TinyWPA. She holds a BA from the Cooper Union School for the Advancement of Science and Art and an MA in furniture design from the Rhode Island School of Design. She is a member of the AAW, has exhibited widely and done residencies at the Goggleworks Center for the Arts, Arrowmont School of Craft, Hunterdon Art Museum, Dovetail Wood Arts, and the Center for Art in Wood. » (workshops on page 71, 75)



**DEREK WEIDMAN** has been pushing the limits of the lathe and the woodturning field since 2008 and has been a wood sculptor since 2003. His multi-axis work has been considered groundbreaking. Many of his sculptures have left observers shaking their heads at how it was made and overwhelmed when they find that his work was created almost exclusively on a lathe. In demonstrations



he asked the audience for an animal to turn, and then with no planning turns that animal's likeness on the spot. He has in effect created an entire visual language that can capture any subject through the circular cut woodturning provides. » (workshop on page 135)



**TIM WELLS** trained as a furniture maker in his native England, where he completed a traditional five-year apprenticeship with John Makepeace. During that time, he earned the Craft Certificate in Furniture from the City and Guilds of London Institute, with distinction in handmade furniture construction. After two years of perfecting his craft as a journeyman with American furniture designer Wendell Castle, Tim established himself as a master craftsman in the United States. Tim approaches his work in a unique way, using traditional techniques of high-quality construction with a contemporary twist on design, blending simplicity of form with function. One way that he accomplishes this is by wrapping forms with leather. He uses renewable resources, including locally grown hardwoods, and his attention to detail and quality construction are precise. » (workshops on page 88, 89)



**CHRISTOPHER WHITE** lives in Loveland, Colorado, but spends long hours in the rugged canyon lands of West Texas hunting for very specific shapes of dead standing wood, primarily West Texas juniper and aged Mesquite. Through his



hands, these aged and weathered woods are transformed into a variety of subjects that flow into graceful movement. The message of each woodcarving is then amplified and refined by a poem. While the messages are drawn from scripture and his faith, the subjects that this Christian artist uses are as variable as nature. His studies in wildlife biology at Texas Tech University and five years of studying human anatomy at the National Institute of Fine Arts are both evidenced in his portfolio of birds, fish, mammals, and moving depictions of men, women and children. His signature style of realism flowing into stylized forms has continually won him top honors at national and international competitions, including "Best of Show" at the International Woodcarver's Congress in 1994 and Best in World, Interpretive Wood Sculpture at the Ward World Champion Wildfowl Carving Competition 2006 and 2009. He has published two books: *Expressions In Wood* and *Parables: Wood Sculptures*. Chris is a featured in *The Difference Makers*, published by The Lost Art Press. » (workshops on page 78, 86)



**KATHY WISE** has always had a strong love for animals along with a talent for sculpture. She has worked with many Giftware companies including Enesco, Simson, Westland, United Design and Encore Group. Kathy has designed over 1000 different animal sculptures in over 40 lines that have been sold worldwide. She has worked in many medias including bronze, ceramic and wood. Kathy's first intarsia pieces came about in 2002 when she began designing custom patterns for her father-in-law's Intarsia craft business. In the fall of 2004, *Scroll Saw Woodworking & Crafts* published the first article by Kathy, and she has now been published over 60 times. She was the winner of five Intarsia first place awards



**SCOTT WYNN** is a third-generation woodworker born and raised in Dayton, Ohio. Scott has been designing and building furniture professionally since 1976, maintaining a workshop in San Francisco, specializing in limited production, one-of-a-kind, and commissioned work. He is also a licensed and practicing Architect and uses the shop to produce furniture and installations for his architectural designs. His experience ranges from traditional furniture styles to contemporary designs that incorporate features of Danish Modern, Japanese and Chinese construction and style. His skills include veneering, carving, turning, creating metal hardware, restoration of both furniture and historic buildings, millwork, cabinetry, and finish carpentry. Scott is keenly interested in historical appropriate technologies, and has studied, and uses, traditional hand tools extensively in his work. He has written five books on hand planes: *The Woodworkers Guide to Handplanes*, *A Comparative Compendium Guide of all the Styles of Handplanes:*

*Getting Started with Handplanes: Discovering Japanese Handplanes: Traditional Wooden Handplanes and Classic Handplanes and Joinery*. Scott has written for, and been featured in *Fine Woodworking*, *Fine Homebuilding*, *Woodwork*, and *Quercus* magazines. He has taught for the Kezurou-kai organization on Japanese tools, and has lectured, taught and demonstrated extensively in the Bay Area for the last 25 years. » (workshop on page 129)

"...So, here's the belated thank you, and I will try to keep it short but heartfelt. Thank you and everybody else at MASW for making things seamless and easy for students. Once again, thank you for your hard work and dedication. What you do is unique, and it makes lives better..."

Mario Nunez, NY





**TIM YODER** is best known as the good-natured host of the Emmy Award winning Woodturning

Workshop. In four years, he produced 65 episodes of woodturning projects and tips which are still seen nationwide on PBS. Currently he is hosting and producing Woodturning with Tim on YouTube which features over 200 videos, 105,000 subscribers and over 39 million views. Tim has also developed Tim's Tools, a line of gauges, rulers and center finders for woodturners. In addition, he manufactures and sells the original articulated hollowing tool, the Elbo Tool. Tim has a knack for breaking down turning techniques in such a way that beginning and experienced turners can learn something new. He has many mantras such as "Sneak up on a bead", "You can't put wood back on" and "You can't learn from perfect...that is why you are watching me!" That last phrase is what connects Tim to his viewers. He does not hide his mistakes. He embraces them and uses those "design modifications" as a teaching opportunity. » (workshops on page 132, 133)



**DAVE ZELTWANGER** is a certified mason with the Mason Contractors Association

of America, a certified member of the Masonry Heater Association, and currently serves on the board of directors for MHA. Being a mason for 20 years, Dave operates an independent masonry company in Lafayette, Indiana. His work includes projects across the United States, Japan, Guatemala, Mexico and Jamaica, and specializes in building brick ovens and high efficiency fireplaces (Masonry Heaters). Additionally, Dave had done countless historical masonry restoration and is certified to apply Jahn limestone repairs as well as historical lime mortar applications. Heirloom tools and antiques is one of his hobbies, besides being a novice stone carver and budding drywaller. He is a professional pyromaniac and delights in the uncontrolled ignition of biomass fuels in a safe, efficient and environmentally sound application. » (workshop on page 61)



"...Tomorrow is Thanksgiving and I am deeply appreciative of the help and guidance I have received in my life from many great teaches as well as the warmth and support from close friends. I have learned so much from knowing both of you these past years. You are a great inspiration to me and I am proud and fortunate to you as friends..."

**Patrick Edwards, CA**







# 2023 WORKSHOPS

(IN DATE ORDER)

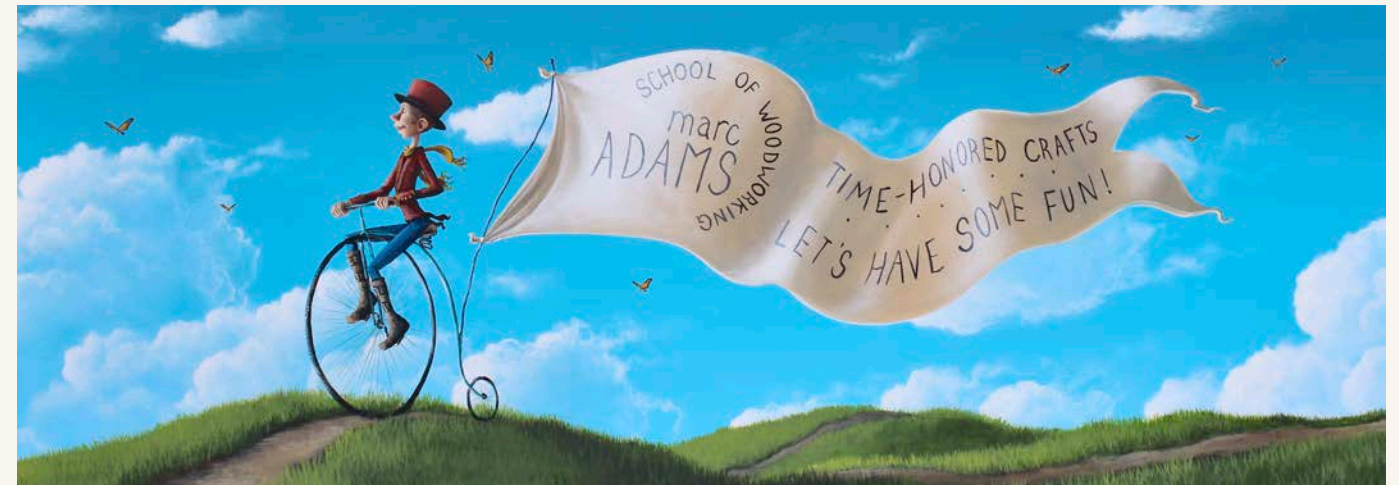


## MASW CHARITY EVENT

March 27-31

**THE GREATEST GIFT IN MAKING, IS GIVING**  
To celebrate our 30th anniversary, MASW will kick the year off with a very special event which features four unique charities. Each charity has direct ties to someone in the MASW alumni family and all fall under the exemption requirements of 501(c)(3), with all donated money being tax exempt to the full extent as allowed by the law. In other words, you get to take this workshop, have lunch each day and dinner twice, as well as making 2 beautiful keepsake dovetailed boxes with inlaid tops made of the finest steamed cherry available in America. It will be up to you to either keep the boxes for yourself or give them to someone who has been special in your life. I would encourage participants to consider giving at least one box to someone special. It will mean more to them than it will to you. Regardless of what you do with your keepsake boxes, know that 100% of your donation will go to support one of our causes. These organizations have been selected not only for the personal relationships with MASW but they are also organizations that typically don't have large corporate sponsorships that throw money at them. These are special organizations that need YOUR help.

**WHY SHOULD YOU GET INVOLVED**  
Have you ever seen, witnessed or been a part of something so special that it inspired you to "act" or be moved in a way that you can't explain? It's that feeling of emotion where you well up inside and it's hard to fight back the tears. I've had those moments several times in my life, like when my dad told me he loved me at my wedding, or when my children were born and every time I hear the Star Spangled Banner at a sporting event. You know those times; you've experienced them as well--moments of overwhelming emotion. What about the special people in your life? Everyone can point to at least one very special person who has directly affected the story of their life. For me it was



my grandmother. I never really told her what a difference she made in my life—if only I would have taken the time. Although I am thankful each day for how she shaped my life, I missed the opportunity to hug her and tell her that I loved her. I bet there is someone special in your life as well. And just like me, you have probably not taken the time to express your true gratitude to that very special person.

These emotional memories and special people don't occur in our lives through happenstance. They happen because of Divine intervention. It's the Holy Spirit reminding and showing the wonder of God's never-ending love for us.

**WHAT'S THE COST—HOW DOES IT WORK?**  
Okay, so what's this all have to do with a workshop at MASW? And is the workshop really FREE? Yes, it is free from the school's standpoint. Your tuition, materials and meals will all be provided by MASW for no charge. Instead, we are asking that each participant make a tax free donation of no less than \$950 (the cost of a one week workshop) to one of our four chosen charities. Here's the plan. To buy into the workshop you must declare half the total workshop cost (\$475) be committed to one of the four featured

charities. On Thursday evening there will be a catered dinner where principles from each of the chosen charities will be given a 10-minute platform to share the story of their organization. On Friday morning, participants will have a choice as to which organization (the money can be divided between all of them) they wish their remaining \$475 to be given to.

**WORKSHOP**  
This workshop will consist of each person making two very special document boxes. These will be yours to keep or give to someone that has been very special in your life. These keepsake boxes will involve intricate marquetry, unique ornamentation, exposed fine joinery and be made from some of the finest woods available today. NO PREVIOUS WOODWORKING SKILLS WILL BE NECESSARY. Throughout the week each of the four charities will give a special gift that will eventually be placed in your personal box as a keepsake reminder of what you accomplished in one very special week. The workshop will be divided into five groups that will rotate through different stations throughout each day of the week.





## MASW CHARITY EVENT (CONT.)



**I.D.E.S. (International Disaster Emergency Service)**

I.D.E.S. mission is to meet the physical and spiritual needs of suffering people throughout the world in the name of Jesus Christ by partnering with Christian Churches / Churches of Christ and their missionaries. IDES, is a Christian organization, that connects those who are hurting worldwide to those who have a compassionate heart.

In 2021, IDES worked with 124 mission partners (foreign missions, stateside ministries, or US congregations) among the Christian Churches in 37 nations, to successfully implement 205 projects.

These projects fall into one of five focus areas for ministry:

- 1) Disaster Response; working in partnership with servants around the globe to care for victims of natural disasters.
- 2) Hunger Relief; there are about 795 million people in the world that are undernourished. IDES provides hunger relief for those suffering.
- 3) Community Development; helps provide a "hand-up" instead of a "hand-out." IDES provides clean water, livestock and helps with community sustainability, which leads to better communities.
- 4) Medical Care; IDES helps provide medical supplies, equipment, prescription medications and funding for urgently needed surgical care.
- 5) Evangelism; the primary goal of IDES is to share the Gospel of Jesus Christ in all that they do. They do so to show God loves and cares for those in need.



**Send Me Outdoors (A Veteran Founded Nonprofit Organization)**



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

The mission of Send Me Outdoors is to provide opportunities for military and first responders veterans and their families to develop strong social connections while enhancing their physical, mental, and emotional wellbeing through acts of service and activities in an outdoor setting. Our members know first-hand how important it is to stay connected and active through service and outdoor adventure. We work together to do better and be better.

Many veterans struggle with finding purpose in their post-military lives, and we believe SMO and partner organizations can help bridge these gaps. Multiple members of our communities have benefited from learning fine skills working with leather, wood, or metal. Veterans face many challenges, and we know from experience that the best solution to those problems often comes from a peer or mentor that has "been there and done that."



**Aark Wildlife Rehabilitation and Education Center**



Aark is a non-profit wildlife rehabilitation and education center with its mission divided into three major areas – rehabilitation, education and training: each with the common goal of fostering the care and understanding of wildlife.

As a rehabilitation center, Aark sets broken bones, treats illnesses, and provides food and shelter for birds and mammals that have been injured or orphaned and are unable to care for themselves. The goal is to return these creatures to their natural environment as quickly as possible. Every effort is made to avoid interfering with the development of those natural characteristics that enable each wild creature to survive in the wild.

As an educational center, Aark provides several different programs each year including summer camp, winter education classes and on and offsite program. These programs help inform attendees of the proper ways to handle injured or orphaned wildlife, and encourage them to appreciate wildlife with respect and from a safe distance.

As a training center, Aark and its staff devote a portion of their schedules to educating individuals interested in learning how to respect and care for wildlife. Annually, students, referred to as "interns," gain invaluable experience in the handling and care of wounded creatures and orphaned animals.



**Mobility Worldwide International and Mobility Worldwide West Michigan**



Mobility Worldwide International is an organization of volunteers who reflect the love of God by bringing the gift of mobility and dignity to those in developing countries who are unable to walk. Since 1994 MWI has provided almost 100,000 three wheeled, hand cranked mobility carts made in 24 affiliate shops, specifically designed for the environment in rural areas where standard wheelchairs frequently flounder. MWI coordinates production of the shops with needs of organizations in over 80 countries who find those in need of mobility and give them the carts.

According to the World Health Organization over 70 million people are leg handicapped in the developing world. Lack of mobility in poverty stricken areas means loss of opportunities for education, employment, social interaction, and access to health and other resources.

Receiving a cart changes the recipient's life and that of his/her family in ways we, in America, can hardly imagine.

Mobility Worldwide West Michigan is a typical affiliate of MWI. MWWM is entirely run by unpaid volunteers. Most are retirees. We build 750 small (formerly child-size) carts. We are supported by individual donors, in kind donations from local industries, and organizations such as service clubs and church congregations. Since inception in 2013 they have shipped 6000 carts through MWI to various countries.





### JOINERY WITH MARC ADAMS

DATE: April 3-7 August 7-11  
June 19-23 October 30-November 3  
COST: \$950 tuition, \$70 material fee  
SIZE: 20 people



It's a general rule that the weakest part of any furniture piece is at the joint. No matter what your skill level, this class will change the way you approach all your projects. Students start by learning the actions and terms of many common joints, the elements of a joint, and how to select the best joint for the job at hand. There is a special presentation on adhesive selection and sharpening and tuning your tools. This class will help you 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 I know that you will succeed. This is the most popular class offered at the school so make sure you sign up early.

#### Key Points:

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



### WOODTURNING WITH ALAN LACER

DATE: April 3-7  
October 30-November 3  
COST: \$950 tuition, \$55 material fee  
SIZE: 16 people



This class includes something for everyone, whether a new turner or someone wishing to build and improve upon their woodturning foundation. Alan discusses the basics of spindle turning, 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, sharpening, and honing woodturning tools. You will be coached and encouraged to produce at least one piece from three areas of woodturning. The first is spindle 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. The last area to explore will be end grained hollowed items such as lidded boxes, goblets, end grain bowls, toothpick holders, scoops, etc. 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
- » Fundamentals of sharpening all lathe tools
- » Exercises for developing tool control and good forms
- » Create several between center projects
- » Basics of chucking techniques for bowl/plate turning
- » Step-by-step approach for turning a green bowl
- » Methods for making a turned lidded box
- » Suggestions for finishing a variety of turned objects



### HANDS-ON FINISHING WITH MITCH KOHANEK

DATE: April 3-7  
October 23-27  
COST: \$950 tuition, \$85 material fee  
SIZE: 20 people



This five-day hands-on finishing class is designed to help students understand what 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, which systems include changing the color of wood with dyes, stains, toners, and glazing techniques. Everyone will have the opportunity to apply finishing systems of their choice to their assigned lab projects, and students are encouraged to bring small projects to finish during the week. A majority of this class will be in the finish shop and not in 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 a shellac, French polish, and brush on finishes as well as using spraying equipment. Once the coatings have been applied, adjusting the sheen using rub out techniques, and how to maintain your coating will be demonstrated. Mitch will teach how to solve common problems and fix finishing defects such as blotching, orange peel, brush marks, and fisheye and how to achieve the ultimate finish. There will also be an introduction to the basics of color matching. Anyone who works with wood and enjoys its beauty will benefit from this class.

#### Key Points:

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

### MAKING A COMFORTABLE DINING OR DESK CHAIR WITH MICHAEL FORTUNE

DATE: April 3-7  
COST: \$950 tuition, \$100 material fee  
SIZE: 15 people



The structure for this chair is made with mortise and tenon joinery while the seat and back are made using the technique of cooping. With this method the seat and back become compound curves that are very comfortable. Shaping the curves is done with a surprisingly simple shop made hand tool that will be made during the class. Students will learn how to layout and cut compound cuts, pattern bandsawing and wedge mortise and tenon joints. The jigs to reproduce these chairs are documented so they can be copied and used in your own workshop.

#### Key Points:

- » The dimensions for a comfortable residential dining or desk chair
- » Through wedged mortise and tenon joinery
- » How to make a simple cooping tool for inside compound curves
- » Layout of compound cuts
- » Pattern bandsawing
- » Safe method of cutting compound tapers on the table saw



### NEED SOME RELIEF: ADD INTEREST & LIFE TO YOUR WORK WITH POWERCARVING WITH DIXIE BIGGS

DATE: April 11-15 (Tues to Sat)  
COST: \$950 tuition, \$75 material fee  
SIZE: 16 people



Explore the embellishment techniques of power relief carving and woodburning that can be used by woodturners, furniture makers or other wood artists to expand the visual impact of their work. Students will learn techniques for relief carving using a micro-motor rotary power carver; the use of woodburners for adding texture and detail; and incorporating color into their work with acrylic paints through 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 powercarving 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
- » Experiment with textures created with a variety of burrs
- » Tips and tricks for sanding
- » Incorporating newfound skills into your own work







### TURNED FORMS: CUTTING, COMBINING & CONSTRUCTING WITH JOHN BEAVER

DATE: April 11-15 (Tues to Sat)  
 COST: \$950 tuition, \$60 material fee  
 SIZE: 16 people

Imagine turning a nice bowl or vase and then cutting it into pieces, adding, modifying or subtracting elements, and then reassembling it into a piece of art. It's fun, challenging and a great way to take your work to the next level. This class will explore multiple ways to safely and accurately cut turned vessels, interesting ways to modify the pieces, and clever ways to get it all back together with the walls and grain aligned. John will show the class the importance of form but go beyond that to combine two different forms, so they relate to each other in a pleasing manner. The class will also explore ways to control the shapes and forms, so your work tells a story. Students will not only go home having learned John's designs but go home with many tips and tricks to create original pieces of their own.



**Key Points:**

- » Turning bowls and vases into works of art
- » Cutting round objects safely and accurately on a bandsaw
- » Deconstructing and reconstructing turned vessels
- » Adding protruding elements to your turnings
- » Combining multiple shapes and forms in a single piece
- » Solving challenging design problems

### WOODWORKING SOLUTIONS: JIGS & FIXTURES EVERY SHOP NEEDS WITH DOUG DALE

DATE: April 11-15 (Tues to Sat)  
 COST: \$950 tuition, \$225 material fee  
 SIZE: 16 people

There are three common shop fixtures that every woodworker should have: a router table, cross cut box, and a cope and style fixture. In this one-week class you will make all three of these fixtures, which are the same ones used at MASW. And there's more. There will be at least three surprise fixtures or hand tools that Doug has designed for you to make as well. The router table was recently featured in *Fine Woodworking* magazine and will include a pivotal fence system that is perfectly square. (You will need to bring your own insert to hold your router in place.) The crosscut fixture will be made large enough to crosscut 20" wide boards and will be made to fit your table saw and will feature a clear plastic safety shield. The cope and style fixture will be made to mount on either the router table or the shaper and can cut both rails and styles on any size door. If you make furniture or cabinets on a regular basis, I'll bet that you have a few homemade fixtures hanging around. We all know how important they are. If you are new to the field of woodworking or just can't seem to find the time to make your own special fixtures, you won't want to miss this class, which is led by the best fixture man in the business.

**Key Points:**

- » Make a router table with pivotal fence
- » Make a cross cut sled for the table saw
- » Make a cope and style fixture for doors
- » Learn how to choose fixture materials
- » Creating fixtures that offer repeatability, safety and accuracy



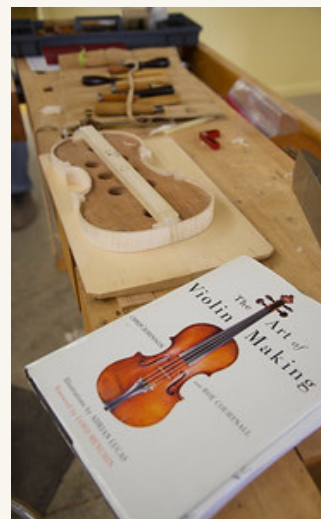
### THE ART OF VIOLIN MAKING PART 5: BRINGING IT ALL TOGETHER WITH DAVID FINCK

DATE: April 11-15 (Tues to Sat)  
 COST: \$950 tuition  
 SIZE: 12 people

In this class students will take the separate parts of the instrument that have been made previously: scroll, fingerboard, top, back, and rib structure -- and bring it all together into a violin! Students will first remove the ribs from the internal form and glue the top and back to the ribs. Then the fingerboard and nut will be glued to the neck. David will then show how to cut the neck mortise into the body, fit the soundpost, shape, fit, and glue the neck, and make and install the saddle.

**Key Points:**

- » Use of hot hide glue
- » Safely removing the rib assembly from the form
- » Gluing up the violin body
- » Making and fitting a soundpost
- » Shaping the neck
- » Fitting the neck to obtain the correct neck projection, overstand, and mensur
- » Gluing the neck
- » Making and gluing the saddle



### SUNSHINY DAY WITH GABRIEL LEHMAN

DATE: April 11-15 (Tues to Sat)  
 COST: \$950 tuition, \$50 material fee payable to Gabriel  
 SIZE: 15 people

In this class as playful as the paintings themselves, students will create a bright sky with big, puffy clouds across a 24" x 30" canvas before adding simple design elements and exploring hidden light sources to create a whimsical scene all their own. Keeping it light and fun, Gabriel will show students time-saving techniques and a practical approach to painting, using colors straight from the bottle to simplify the process and ensure a successful painting. No painting experience is required. Gabriel will begin with color theory and a review of the color wheel, study of clouds, and how to see color and light. Once the paintings are completed, students will learn how to apply professional hanging gear to their piece, as well as how to photograph the work for reproduction.

**Key Points:**

- » Using unconventional brush technique
- » Exploring light and light sources
- » Creating an even blend of color
- » Painting without visual reference
- » Choosing color, warm versus cool tones
- » Realizing it's just color- you don't have to take it too seriously



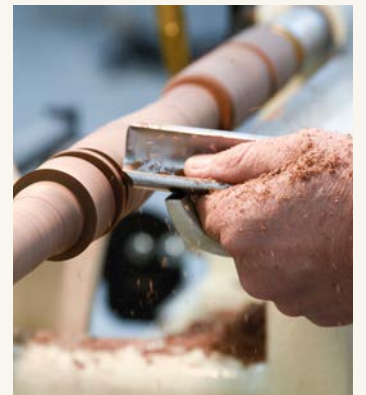
### FROM WOODWORKER TO WOODTURNER: TURNING TECHNIQUES FOR FURNITURE MAKERS WITH WILL LERUMS

DATE: April 17-21  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 15 people

If you identify as a furniture maker and have a desire to push your work further by learning woodturning, then this is the class for you! By starting with the basics of, What is a lathe? What tools do I need? How do I sharpen my tools? students will dive into spindle turning techniques learning how to turn beads, coves and pleasing forms. Advancing your skills, students will learn how to cut clean pommels, size turned tenons, and sand/finish on the lathe. Away from the lathe, students will see techniques of turned joinery, duplication, and discuss how to drill and cut joinery on round surfaces. These skills will be applied to a class project that will help to reinforce proper turning techniques and assembly of turned furniture!

**Key Points:**

- » Lathe set up, tooling, and safety
- » Proper woodturning and sharpening techniques
- » Turned furniture components and methods of duplication
- » Sizing, fitting, drilling, and cutting turned furniture parts



### FUNDAMENTALS OF TRADITIONAL CARVING WITH ALEXANDER GRABOVETSKIY

DATE: April 17-21  
 COST: \$950 tuition, \$45 material fee  
 SIZE: 16 people

This class is designed to be an introduction to carving skills and would be perfect for any furniture maker or just a hobbyist who wants to take his or her work to the next level. Alexander will introduce the students to the design process and ways to embellish their furniture or just to decorate a home as well as give it character. He will start by sharing his sharpening techniques which he calls "sharpening on steroids." This is a production style of sharpening that is fast and precise, which he uses every day that he carves. Demonstrations will also include how to use carving gouges the old fashioned way – by hand. This class will cover tool selection, how to work with grain issues in the wood, planning the cut, ways to carve safely, how to clamp the wood without damaging the carving, and subtle tips and tricks in getting the best use out of your gouges. Students will work on a traditional style of wood carving. Alexander will explain how to think through a carving project in order to make the carving process the most efficient.

**Key Points:**

- » Sharpening gouges
- » How to properly use gouges for safety and efficiency
- » How to lower down background for relief carving
- » How to work with wood grain issues
- » How to carve a more advanced classical decoration
- » Tips and tricks on how to get the most out of your gouges





## MAKE A PHILADELPHIA CHIPPENDALE CARD TABLE WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 17-21  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 15 people



This five-day class will be an exciting class on building a Chippendale card table originally made by Thomas Affleck in Philadelphia. This classic table has straight square legs with a rope twist carved down a center bead on the face of the legs. One unique aspect of this project is it involves carved corner brackets with a gadrooned skirt. This serpentine table has a folding top which is supported by a wooden hinged swing leg (knuckle joint) which is rarely done in modern furniture. Jeff and Steve will cover all aspects of this table but there will be some work to finish once you get home.

### Key Points:

- » Hand carved rope twist, corner brackets, and gadrooned skirt
- » Cut and fit a wooden knuckle joint
- » Learn to veneer a serpentine drawer front
- » Angled mortises with straight tenons
- » Cut and fit Marlborough feet
- » Cock beaded drawers fronts

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

DATE: April 17-21  
 October 30-November 3  
 COST: \$950 tuition, \$150 material fee  
 SIZE: 7 people



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



### Key Points:

- » History of glass
- » Working with hot shop tools and safety
- » Creating solid glass paperweights
- » Blowing cups/glasses, vases and bowls
- » Adding color to clear glass
- » Creating various blown forms
- » Adding bits and prunts
- » Sculpting with molten glass
- » Freeform experimentation and expression

## BASIC WOODWORKING WITH MARC ADAMS

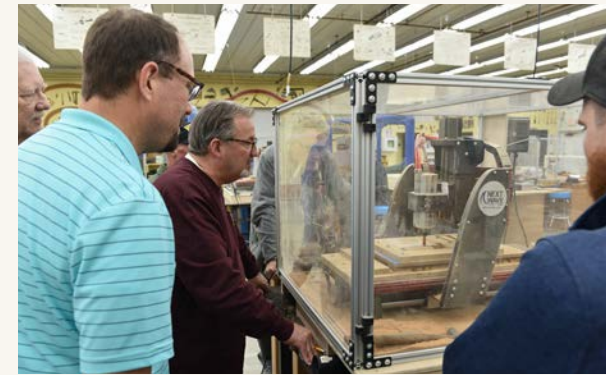
DATE: April 17-21  
 September 5-9 (Tues to Sat)  
 COST: \$950 tuition, \$100 material fee  
 SIZE: 18 people



This class will advance your woodworking skills by leaps and bounds and is perfect for beginners or a husband and wife who want to spend a week together building new woodworking skills. Students begin the week by learning tool safety and set up 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 Wednesday, 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. By Thursday, students begin assembling the nightstand and start preparing it for finishing. The goal is to complete the table (except finishing) by Friday afternoon. By the end of 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



## INTRODUCTION TO CNC WOODWORKING WITH RANDY JOHNSON

DATE: April 17-21  
 COST: \$950 tuition, \$40 material fee payable to MASW, \$40 supply fee payable to Randy  
 SIZE: 16 people



This class is open to woodworkers of all skill levels. Prior CNC experience is helpful, but not required. This class provides a systematic approach to learning the essentials of designing for and operating a CNC router. Through a series of CNC projects, students will explore the essentials of 2D CAD design, precision layout techniques, CNC hold-down methods, decorative v-carving, CNC inlay techniques and basic 3D modeling. Students will also learn to set up, calibrate and operate a benchtop CNC. Participants are encouraged to personalize their projects and explore various design options. There will be plenty of materials available to cover mistakes or multiples of a favorite design. A step-by-step manual (written by the instructor) will be used in the class to guide students through the CNC project lessons. Most of the class time will be spent designing and machining projects, but Randy will provide daily presentations covering a variety of CNC topics from technical to creative, including tips and tricks he's learned from his years working with CNC routers. A full version of Vectric VCarve Pro software will be provided to the students for use during the class. Prior experience with this software is helpful, but not required. Students are required to supply and know how to operate a Windows 10 or 11 computer (laptop or desktop) and a scroll wheel mouse and must have administrative access to their computers, so they can install the full version of the VCarve Pro software during the class.

### Key Points:

- » Develop your CAD/CAM CNC software skills
- » Learn the fundamentals of designing for CNC
- » Take the mystery out of machine feeds and speeds
- » Pros and cons of various hold-down methods
- » Practice the five essential CNC tool paths
- » Make a CNC precision solid wood inlay
- » Design and machine a 3D carving
- » Add CNC to your list of woodworking skills

## FEET DON'T FAIL ME NOW: EXPLORING TABLE LEGS & FEET WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 22-23  
 COST: \$425 tuition, \$75 material fee  
 SIZE: 18 people



With over 100 years in the family business, you can bet that students will start this class on the "right foot" with Jeff Headley and Steve Hamilton. Between those two, there are many secrets to share during this information packed weekend. On the first day students will saw and then work out a cabriole or Queen Anne leg. Steve will show students several, time saving techniques that will give participants a quicker and more refined final cabriole leg. The remainder of the class will be on different feet and legs from many different periods and regions. This will be a first "step" into a well-rounded class for adding to your knowledge and support of general furniture construction, both historic and modern.

### Key Points:

- » Learn how to saw and then work out a cabriole leg
- » Learn how to cut and apply an Ogee foot
- » Jeff and Steve will cover many different feet and legs from many different regions and styles
- » Left feet will also be covered

## GLASS BLOWING 101 WITH DAVE & BRYAN LEE

DATE: April 22-23  
 October 28-29  
 COST: \$425 tuition, \$90 material fee  
 SIZE: 6 people



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

### Key Points:

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





## CNC ROTARY 4TH AXIS WITH RANDY JOHNSON

DATE: April 22-23

COST: \$425 tuition, \$20 material fee payable to MASW, \$30 material fee payable to Randy

SIZE: 16 people



This weekend class is open to woodworkers of all skill levels. CNC experience is helpful, but not required. The class is a hands-on workshop providing students an introduction to a variety of rotary 4th axis CNC techniques. The class will cover rotary project set up including fluting, spiral cutting, and 3D models in the round. Students will each produce at least three rotary practice projects during the weekend. Most of the class time will be spent designing and machining projects but will also cover a variety of technical and design tips and tricks that students can apply to their class projects or future work. A full version of Vectric VCarve software will be provided to the students for use during the class. Prior experience with this software is helpful, but not required. Students are required to supply and know how to operate a Windows 10 or 11 computer and a scroll wheel mouse. Students must have administrative access to their computers, so they can install the full version of the VCarve Pro software during the class.

### Key Points:

- » Develop your CAD/CAM CNC software skills
- » Learn the fundamentals of Rotary 4th axis work
- » Practice the rotary design and toolpath essentials
- » Make a CNC rotary project
- » Add rotary 4th axis to your list of woodworking skills

## MAKE YOUR OWN VACUUM PUMP & PRESSING TABLE WITH MARK OSGOOD

DATE: April 22-23

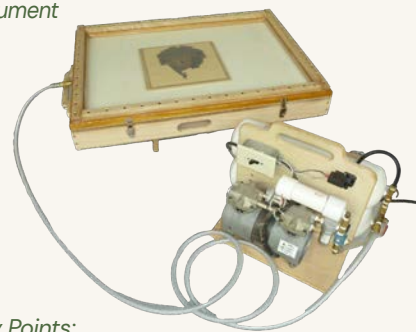
COST: \$425 tuition, \$290 material fee

SIZE: 14 people

A vacuum press has many uses in the wood shop. 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 veneer 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 up the top frame, place your project on top of the flat torsion box, set the frame back down and apply vacuum. However, the frame alone can be used on any nonporous surface such as a table saw outfeed or a workbench. Students will build their own 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 press can go head-to-head with the best vacuum presses offered commercially and this class would be the perfect prelude to a veneer class at MASW. Students will have the added cost of purchasing the Veneer-Supplies.com EVS-2 or EVS-1 pump kit.

### 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



## MAKE A MOUNTAIN DULCIMER WITH JOHN RESSLER

DATE: April 22-23

COST: \$425 tuition, \$150 material fee payable to John

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 as a moderately challenging project. Students will be guided through all the critical elements of building the dulcimer and be provided with dimensions and plans that will assist you in continuing to build in the future. Materials will be traditional cherry or walnut with a spruce top. John will also discuss the background and history of the dulcimer. By the end of the workshop there will be a group lesson on playing the instrument. **WARNING:** Building stringed instruments 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 and play the instrument



## HOLLOW VESSEL TURNING WITH JOHN JORDAN

DATE: April 24-28

COST: \$950 tuition, \$50 material fee

SIZE: 16 people



This class will cover the techniques required to turn elegant and refined vessels using green wood as a material with a major focus on the characteristics and properties of this wonderful material. Learn about the difference in orientation of the wood, end grain vs. side grain, balancing the grain patterns and colors for maximum effect. Moisture related issues such as warping and cracking will be covered at length, and you will learn John's simple method of dealing with these concerns. Smooth, fluid, and efficient tool use, sharpening, and shear scraping will be covered with a strong emphasis on the deep fluted, side grind gouge. The class will start with some basic bowl turning and will move on to safe, simple and effective hollow turning for those who are interested. Methods of carving and texturing to enhance the surface of the turned vessel will be explored, using a variety of hand and power tools, and on the lathe textures will be demonstrated as well. John requests that students should have good basic sharpening and gouge skills.

### Key Points:

- » Lathe maintenance and set up
- » Efficient use of the side ground bowl gouge
- » Why all hollowing tools are not created equal
- » Safe and effective work-holding using chucks and faceplates
- » The use of green wood as a material
- » Dealing with wood movement and avoiding cracking/checking
- » The use and sharpening of hand and powered carving tools
- » Some easy textures done on the lathe



## ATTRACTIVE BOXES IN SMALL SIZES: TRANSFORMING CUTOFFS INTO KEEPSAKES WITH MARK SMITH

DATE: April 24-28

COST: \$950 tuition, \$60 material fee payable to Mark

SIZE: 16 people



We have all been in this situation: you have a small piece of wood left over from a project that is way too nice to get rid of. Or you find a small piece of wood which really catches your attention; however, you don't really know what you can do with it. This class can answer some of these dilemmas. In this course the students will make at least four boxes.

Two small (2 3/4" x 2 3/4" x 4 1/2") and two smaller boxes (2" x 2" x 3"). Mark will provide materials for one box of each size. Participants will supply the materials of their choosing for the other boxes (one of each size). The program will start by looking at how the boxes are constructed, then view the wood itself and explore the many combination of species and the different grains that can be taken advantage of. From there the class will start milling and gluing-up material that Mark brings for the students. This process will be done a number of times throughout the first two days. After having the main part of the boxes ready, the group will start cutting rabbets and miters. Various approaches will be demonstrated on how to do these procedures. By the third day students will be resawing and prepping for the tops, bottoms and liners, along with gluing-up their boxes. After the glue sets up overnight, Mark will cover the many options to add decorative elements, such as stringing and banding, to the boxes. Once the students have added some finishing touch to the boxes, tops will be removed, and a liner will be fitted to hold the lids on. Finally, Mark will cover how to clean up and sand the boxes, along with finishing suggestions. At the end of the week the students will have the knowledge and skills to continue making these keepsake boxes.

### Key Points:

- » Combination of woods for various visual effects
- » Examine different grain patterns that work well
- » Simple jigs/devices to use
- » Milling and prepping of materials
- » Ways to cut small pieces safely and accurately

- » Easy methods for gluing-up the boxes
- » Different ways of attaching the lid
- » Decorative elements that can be incorporated
- » Basic ways to prep the boxes for finishing





## MAKE A UKULELE WITH JOHN RESSLER

DATE: April 24–28  
 COST: \$950 tuition, \$400 material fee payable to John  
 (lower cost materials for backs & sides will be available)  
 SIZE: 14 people



Aloha! No, we aren't having a class in Hawaii; however, we will bring a little bit of Hawaii to Indiana as students build a popular Hawaiian instrument, the ukulele. By the end of the week students will have their own tenor ukulele to play and sing "Somewhere Over the Rainbow!" John will provide the highest-grade materials, including figured Tasmanian Blackwood and Macassar ebony. The instrument will be built from scratch, including neck carving. The ukulele will be ready for finish at the end of the week. Whether you are new to building stringed instruments, or are an experienced builder, this class will teach new skills and methods such as soundboard bracing, joining necks to the body and much more. Mahalo!



### Key Points:

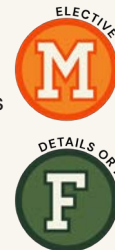
- » Build a tenor size ukulele from start to finish
- » Dimensioning wood for best tone on smaller instruments
- » Fretting a stringed instrument
- » How to tune a ukulele
- » Learn a few ukulele chords

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

DATE: April 24–28  
 COST: \$950 tuition, \$150 material fee  
 SIZE: 16 people



This is the class Gary has always wanted to teach at MASW. Students will be working with full size wall mockups to learn the skills Gary uses every day on the job site to trim a home along with many of the special elements for which he is known. The class will be totally hands-on, but there will be times where students will be assigned to groups for specific exercises in how to make then install curved trims, the steps to install doors, tricks to cutting and installing crown molding, how to build a panel door jamb, ways to create well-proportioned crown molding details and options for pediment details over doors and cabinets. Gary will also demonstrate six options for making wainscot paneling, which is probably the most requested trim application asked for by his customers. He will show ways to get the most from your miter saw plus the tricks to making complex angle, bevel and compound miter cuts. Students will also learn how to build window jambs and sills that add distinction to those elements. He will also review three trim options for doors. If you have ever admired the craftsmanship displayed in a beautiful room with amazing trim details, you have to take this class. During the week students will hone their skills while building a mirror frame and display shelf to take home. By the end of the week participants will know how to create an amazing room of your own.



### 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

## MARBLE MAKING: GRAPHIC & COLOR SYSTEMS IN GLASS WITH MARK MATTHEWS

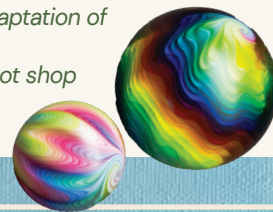
DATE: April 24–28  
 COST: \$950 tuition, \$175 material fee  
 SIZE: 6 people



This course will concentrate on the development and refinement of color and graphic resolutions in hot worked glass objects. The sphere with its minimal and neutral physical presence can be an ideal form for such purposes. The bench stations in the shop will be set for hot finishing of glass spheres, and special tools will be available. Alternately, participants may derive new graphic and color applications by making blown or solid objects already in their repertoire. While individuals may certainly use any glass blowing techniques necessary to make work of their own choosing, this is not a glass blowing class, per say. Whichever direction participants choose, the goal of the course is to present everyone with a systematic, step-by-step approach for the derivation of sophisticated resolutions, a kind of esthetic engineering. Mark will present color theory, using Jonas Itten's book, *Elements of Color* and will discuss the particular challenges and peculiarities of deriving successful sophisticated resolutions within hot constructed glass objects. This is not a beginner class, previous glass experience is a must. Participants are encouraged to bring a diverse and labeled color palette of compatible glass.

### Key Points:

- » Color and graphic construction strategies
- » Solid sphere forming techniques
- » Ways to think of hot glass color combinations
- » Exploration and adaptation of your own ideas
- » Team work in the hot shop



## BUILDING A BRICK OVEN: MAKE, TAKE & BAKE WITH DAVE ZELTWANGER

DATE: April 24–29 (6 day)  
 COST: \$1140 tuition, material fee includes 2 options listed below  
 SIZE: 12 people



Imagine the countless meals you will enjoy from your own brick oven! This brick oven building class offers the unique opportunity to build your own brick oven one brick at a time. At the conclusion of the class, participants will have cut, assembled and labeled all the bricks necessary for their own personal brick oven! Together, Dave and each student, will pack up the bricks and get them ready to transport to the location for reassemble into a permanent oven. Dave will be building a companion oven to show proper techniques and optional design considerations. He will completely cover kitchen design as well as building code considerations so the installation will be both efficient and safe. Students will be able to complete the oven at home in total confidence of the installation process. One really neat aspect of this class is that Dave will share a daily cooking demonstration after class each day to show the various meals and dishes that can be created with the onsite oven that sits at the Marc Adams Woodworking School—made by last years class. Participation in the cooking demonstrations is optional, but it will be open to other MASW workshop participants (or else there will be anarchy). This class is scheduled to run from Monday through Saturday because to the time necessary to cut and assemble a typical 36" oven. There will be very little idle time and students may want to plan to work on their oven in the evening to assure completion by Saturday. Please keep in mind that participants will need some kind of a base for the oven to sit on. This class is just making the oven, not the process of building a base for it to sit on. However, Dave will discuss the concerns with making a sound base that will last for decades. There are two options to participate in this class.



Option 1 — Design and cut a sample brick for each chain (or course layer) of the oven. Students will take home approximately 50 pounds of brick which will be the individual patterns needed to complete the rest of the cuts at home with your own bricks. Students in this option will have the opportunity to help assemble the class oven that will be made by Dave, and experience the details required to finish the oven at home. Material costs \$120, payable to Dave.

Option 2 — Design and cut all the bricks necessary for your own oven and temporarily assemble the oven in class. (Oven size will be limited to 36" with this option.) By the end of the week, participants in this option will disassemble the oven (piece by piece which are individually marked) and pack them up to be shipped to your destination. The pieces can be reassembled in order of how they were matched. Students that choose this option will watch the class oven being cut and assembled, learning the proper techniques and material that are needed for permanent installation. It is important to note that the typical oven material weighs about 2,000 pounds, so the material will either be shipped by freight at the student's expense or taking the material home in your vehicle assuming it is capable of carrying this amount of weight. Material costs \$700, payable to Dave.

### Key Points:

- » Practice refractory brick laying
- » Learn material selection and sourcing
- » Use the tools and experience tips of masonry construction
- » Create a personal customized oven design for home construction
- » Practice installing Indiana limestone in Ashlar pattern
- » Pizza party to celebrate the completion of this project



## TOUCH-UP & REPAIR FOR TRIM CARPENTERS & HOMEOWNERS WITH TIM PURO

DATE: April 29 (Sat)  
 COST: \$200 tuition, \$75 material fee  
 SIZE: 16 people

Cabinets, trim, doors, floors. They take abuse over the years from kids, dogs and just everyday wear and tear. When these elements are installed, sometimes they get dinged and scratched. Here is a one-day class to teach you how to keep the wood in your house looking good. Tim will teach techniques to touch-up and repair damage to kitchen cabinets, hardwood or laminate flooring, doors, stair treads and spindles. If the wood is attached to the house, Tim has a method of repair. Students attending this class will receive samples of professional, easy to use touch-up products that they will take home to start doing repairs. While this class is primarily aimed at professional installers and homeowners that want to keep their wood looking good, anyone wanting to learn touch-up techniques are welcome to attend.

### Key Points:

- » Using purpose-made materials to touch-up damaged wood
- » Hiding pet damage on doors, trim and floors
- » Adding color to worn areas around cabinet door pulls
- » Filling nail holes and gaps when installing new cabinets
- » Fixing scratches on the floor
- » Filling dents and gouges and adding color to the repair
- » Products to avoid when touch-up wood





### BASKETRY WITH CAROLYN KEMP

DATE: April 29-30  
COST: \$425 tuition, \$55 material fee payable to Carolyn  
SIZE: 12 people

Basket weaving is the oldest craft known to man, it out dates pottery although little evidence remains due to its physical properties. Traditionally, every culture around the globe wove baskets, some for storage, some for portage, gathering or food preparation, and some for clothing and shelter. Every culture relied on local materials to produce what they wove. Today's basket maker draws on the knowledge and skills of this extensive history of basketry, weaving their own baskets in a style of their own. Carolyn emphasizes the relationship that weaving has to her own life and shares with her students the joy she experiences in pursuing her passion. The market basket that she will teach features a solid woven bottom and uses beautiful space dyed reed in either a plain weave or an optional twill weave pattern. Students will learn the basics of basket weaving and complete a large basket to carry home with pride. Students will have a choice of colors, handles and the option to weave one of two different market baskets. The class is designed for beginners, but students with experience will certainly learn some new skills and sharpen their old ones. Students will cut their own materials and work from both a detailed pattern as well as hands-on instruction.

**Key Points:**

- » Basics of basket weaving
- » How to weave a solid base
- » How to dye space dyed reed
- » Shaping a basket
- » Lashing with style
- » Adding handles to the basket

### EMERGENCY PREPPING: WATER, HEAT, FOOD, SECURITY & COMMUNICATIONS WITH NAT SELLERS

DATE: April 29-30  
COST: \$425 tuition, \$60 material fee  
SIZE: 20 people

Do you have fears and apprehensions about future disasters? Well, you can leave those at home! If you're ready to prepare for your needs and those you love, not AGAINST what you fear, then this is the class for you. Preparedness based on needs, rather than fears, reduces stress and burnout, costs less time and money, and is overall more effective at minimizing disruptions from hazards. In this class students will take a measured look at their individual disaster risks, how to understand what impact would be on their needs, and what to do to make sure those needs are met. This will include a look at food storage methods, water collection, storage, and purification, sanitation and hygiene, cooking, first aid, safety and security, and more! Students will also learn about how to take immediate action to respond to some of the most likely hazards one might face, including medical emergencies, power outages, tornadoes, earthquakes, and more. Each participant will develop a family emergency plan and a training and exercise plan for their home, so they are ready to take immediate lifesaving action. Students will learn from a professional emergency manager who takes having fun with preparedness seriously and give participants peace of mind concerning whatever disruptions they might someday face.

**Key Points:**

- » Professional best-practices applied to your home
- » Food and water storage methods
- » Family emergency plan template
- » How to address immediate, life-threatening emergencies
- » Keeping preparedness fun and positive
- » Learn practical skills
- » Realize preparedness isn't crazy after all

### DECORATIVE WOODEN CACHEPOTS FOR YOUR INDOOR PLANTS WITH ANNETTE AMADIN

DATE: April 29-30  
COST: \$425 tuition, \$50 material fee payable to Annette  
SIZE: 14 people

A cachepot is a decorative container meant to conceal basic plant/flower pots. In this weekend workshop, students will make 2-3 decorative wooden cachepots suitable for small indoor plants. There will be an option to choose from three different styles of cachepots. Annette will discuss some basics of indoor plant potting, considerations for sizing a cachepot, and ideas for making visually interesting wooden plant cachepots. Students will use power tools to prepare material, assemble, and decorate/embellish their cachepots during this two-day class. Annette will also discuss and demonstrate how to protect the interior of the cachepot from water damage. This class is perfect for plant lovers, for makers of all skill levels and from all walks of life!

**Key Points:**

- » Suitable containers for indoor plants
- » Wood choices for cachepots
- » Considerations for cachepot sizing
- » Easy methods to add visual interest to cachepots
- » Finishing and how to protect the interior of your cachepot



### MAKE A TEAPOT WITH JOHN JORDAN

DATE: April 29-30  
COST: \$425 tuition, \$50 material fee  
SIZE: 15 people

In this fun weekend with John Jordan, students will learn how to make teapots that have a personality all on their own, not only from creative use of the materials, but also with personal expression. Everyone will be given the opportunity to investigate the use of multiple techniques that can be combined to make their work exclusive and unique. From spouts to legs, each teapot will be unique. John will share ideas for surface design and how it relates to form and different techniques of coloration and texturing. In addition to focusing on the lathe, this class will also show ways of carving to make spouts an integral piece of the teapot, lids and knobs, and making metal handles.



**Key Points:**

- » Learn to think creatively
- » Learn innovative lathe techniques
- » Material choices
- » Surface decorations
- » Carving and texturing techniques
- » Coloring, dyeing and finishing methods



### COLORFUL BIRDS & ORNAMENTS WITH MARK MATTHEWS

DATE: April 29-30  
COST: \$425 tuition, \$100 material fee  
SIZE: 6 people

This course will concentrate on making colorful birds and ornaments. No glass working experience is required but is helpful. Each participant will be able to make several styles of birds and ornaments, which are relatively quick, and elementary to make. Hot shop safety will be covered along with the fundamentals of glass safety, blowing and forming, and annealing. Everyone should come away with a few good birds and ornaments.

**Key Points:**

- » Production strategies, hot shop safety
- » Hot glass blowing techniques, with optic molds
- » Solid hot glass forming techniques with hand tools
- » Color effects with different color frits and powders
- » Team work in the hot shop



### TOOLING UP: FORGE, HEAT TREAT & GRIND CHASE TOOLS WITH TOM LATANE

DATE: April 29-30  
COST: \$425 tuition, \$35 material fee  
SIZE: 8 people



Students will forge chasing tools to be ground into ten different categories of shapes that will be useful for chasing faces in the May 1-5 Let's Face it: Chasing a Grotesque or Green Man Face workshop. These will be in the form of domed bossing tools, flat planishers, straight butchers, curved face butchers, curved side butchers, liners, straight fullers, curved fullers, teardrop sinkers, and hollow chisels. Some forging experience would be helpful, and the use of each tool will be discussed. Both ends of the tools will be heat treated so, with the use of a soft face hammer, the tools will have minimal mushrooming at the struck ends.

**Key Points:**

- » Controlled forging tapered facets
- » Heat treating normalizing
- » Hardening and tempering
- » Delicate grinding

### HOW TO FINISH & REFINISH EXTERIOR DOORS: SURVIVING THE ELEMENTS WITH TIM PURO

DATE: April 30 (Sun)  
COST: \$200 tuition, \$50 material fee  
SIZE: 16 people

Do you need to finish a new wooden entry door or want to refinish your existing door? How do you find a finish system that will last? In this one-day class Tim Puro will demonstrate three door finishing systems that will last longer than exterior varnishes from a hardware store. There will be demos and discussions on a spray on water-based door finishing system, a brush on marine varnish finish and a combination stain/varnish system that has good UV resistance. Students will work on door samples and will practice proper wood prep and application techniques. You won't be able to finish your door in this one-day class, but you will learn useful techniques on how to apply a long lasting finish on your door.

**Key Points:**

- » Surface prep is key to a longer lasting door finish
- » Finish manufacturer's instructions are not suggestions
- » Choosing an exterior door finishing system that is right for your door
- » Work on door in its place or in your shop?







### FURNITURE RESTORATION, REPAIR & REFINISHING WITH MITCH KOHANEK & TIM PURO

DATE: May 1-5  
 COST: \$950 tuition, \$90 material fee  
 SIZE: 14 people



This class will teach students the techniques of furniture refurbishing and refinishing. Every wooden object is unique and so are its problems. Mitch and Tim will help participants develop a refinishing/restoration plan for the furniture they bring to the 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 as well as learn from watching the work of other students on their projects. The first task will be to get the object structurally sound with regluing and repairing. Next is how to examine the condition of the coating to decide if some gentle solvent cleaning and recoating is 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 before the class to review what 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

### LET'S FACE IT: CHASING A GROTESQUE OR GREEN MAN FACE IN SOLID STEEL WITH TOM LATANE'

DATE: May 1-5  
 COST: \$950 tuition, \$35 material fee  
 SIZE: 10 people

Students will begin by heating and upsetting both ends of a piece of very low carbon steel (lower carbon is softer) so that they may chase a face cold on each end while holding the middle in a leg vise. The upsetting will be done so a crown and ridge is created in each mushroomed end that will become the nose, mouth and chin. Because chasing is a process that pushes material around rather than removing metal, the process can be used to bring features out from the surface while adjacent areas are depressed. Facial features and expression will be discussed. Depth of detail can be determined by student skill or their own desire. Tom has chased such faces on hammer heads and door knockers and applied them to other forged pieces such as a fence post and flag holder. If sawed from the bar, the students' chased faces could make interesting features on belt buckles. Some forging experience would be helpful, but a woodcarver might take to the techniques readily.

**Key Points:**

- » Controlled upsetting of hot steel
- » Placement of facial features
- » Chasing of cold steel to create balanced elements
- » Stylized foliage design for the green man
- » Chasing of cold steel to bring material above the surface
- » Planishing surfaces to remove tool marks and leave smooth areas to contrast with deep detail



### HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: May 1-5  
 October 30-November 3  
 COST: \$950 tuition, \$50 material fee  
 SIZE: 18 people

Literally anything can be made using hand tools, but not everything can be made with machinery. Understanding hand tools and how to use them will enable you to make furniture that would otherwise be impossible to accomplish by power tools alone. The ability to use hand tools will enhance your capabilities and accuracy when using machine tools. Hand tools, correctly prepared and tuned, 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 good that every woodworker at 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



### WOODTURNING WITH JIMMY CLEWES

DATE: May 1-5  
 October 16-20  
 COST: \$950 tuition, \$55 material fee  
 SIZE: 16 people

All classes have a starting point, and Jimmy will start this class by showing the correct way to sharpen your turning tools. He will then discuss the different tool profiles and commercial sharpening systems, covering both pros and cons. Students will start with some simple spindle work, learning the basic cuts in spindle turning. Next will be 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 difficult 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 then can be refined to the finished curve. Other projects will include how to turn a box with a precisely fitted lid, how to turn a symmetrical oyster box and how to make an Oriental style box. This Oriental box has everything: square turning, fitting a lid, turning at a high speed and using proper tool technique. Another creative portion of the class will be to learn ways to color a project which emphasizes the grain or figure. This will be combined with the platter turning that entails how to achieve an aesthetically pleasing ogee. When completed, you will have a really nice finished piece that will definitely boost your confidence. This class is designed for all abilities and will cover most of what you will need to increase your ability 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



### THE FOYER TABLE: A CRAFTSMAN WELCOME WITH PHIL MORLEY

DATE: May 1-7 (7 day)  
 COST: \$1330 tuition, a cut list will be emailed so you can BYOW, there will be a \$20 fee for veneer and brass pulls payable to Phil  
 SIZE: 16 people

Learn to build this elegant hallway table! This understated table packs in more skills and techniques than initially meets the eye, as it is designed as a vehicle to teach students multiple techniques and subtle detailing. The splayed legs of the table give it a beautiful balance and elegant look. The table includes gunstock joint legs, which allows a sense of continuous flow from the leg to the bottom of the apron. The design also includes subtle edge profile details and a veneered lumber core top. Phil will discuss the advantages and how to make lumber core construction during the week. This table allows for a timeless look that will complement any style. Students will learn how to properly select lumber to best highlight and complement the elements of design. Philip will demonstrate a variety of techniques that can be used in any aspect of furniture making.

**Key Points:**

- » Creating your own lumber core
- » Shop-sawn veneer
- » Rip and flip
- » Creating traditional mortise and tenons
- » Jig making
- » Template making
- » Pattern flush trimming and shaping
- » How to mill lumber efficiently, precisely, and safely



### SPOT REPAIR & TOUCH-UP WITH MITCH KOHANEK & TIM PURO

DATE: May 6-7  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 14 people

This is an introductory class on the art and science of spot repairing minor damage in furniture and millwork. Everyone has damaged furniture that needs some attention. Why not learn to repair it yourself? Mitch and Tim will introduce participants to the professional techniques of filling dings, dents and scratches in wood. Students will perform repairs on sample boards under the instruction of two professional spot repair artists. Color matching is a critical component of a repair once the damaged area has been filled. Students will learn how to create the color needed for the repair using "In-painting" and graining techniques to recreate the grain pattern that is missing.

**Key Points:**

- » Identify the finish you are working on
- » Using hot knives to perform durable melt in repairs
- » Blending colors on a palette to match the finish on repairs
- » Using epoxy and polyester to repair crushed corners, missing veneer, and pet damage
- » Rubbing out scratches and deluxing furniture to make it more presentable
- » Repairing water rings and heat damaged finishes





## EMBELLISHMENTS, FINISHING & DECORATIONS WITH GREG GALLEGOS

DATE: May 6-7  
 COST: \$425 tuition, \$50 material fee  
 SIZE: 16 people



In this step-by-step class, Greg will go over the techniques he uses for embellishing, finishing and decoration. Greg uses a lot of techniques with different materials to achieve a variety of looks. He will go over certain types of wood that take to embellishments the best, like carving and dyes. Students will be shown the carving chisels and various rotary burrs used for many types of texture designs. The application process of using baking soda as an aging technique as well as a two-part wood bleach solution process will be presented. With all embellishments the use of paints, finishing oils, liming wax and dry brushing will be discussed. Lastly, Greg will teach his faux spalting (faulting) techniques in detail. The class will focus on the many variations of embellishments, exploring the use of color and the different methods in how embellishments can be done when turning. In the end participants will have learned many new types of embellishing variations, methods and techniques that can be incorporated into future woodturning projects.

### Key Points:

- » Using various rotary burrs and carving chisels
- » Using two-part wood bleach
- » Exploring the use of color
- » The process of creating faux spalting (faulting)
- » Dry brushing with acrylics

## AN INTRODUCTION TO SKETCHUP FOR BEGINNERS WITH TIM POLLARD

DATE: May 6-7  
 COST: \$425 tuition  
 SIZE: 16 people



Computer Aided Design (CAD) is an incredibly useful asset to have for any woodworker, whether professional or enthusiast. SketchUp (originally by Google, now by Trimble) is an easily learned and incredibly versatile program. There are two key features of SketchUp that are amazingly useful. First is the ability to create accurate and detailed 3D drawings. This allows students to design and manipulate a project from any angle, in order to create pleasing, well balanced designs. Anyone can virtually eliminate mistakes by having everything represented accurately on the computer model before any expensive materials are cut. As a further option, these drawings can then be 'rendered', meaning processed by an external plugin program, to create photographic quality pictures. These are very impressive and powerful when presenting a project to a client. The process also allows for alternative color and design elements to be visualized quickly. If you are interested in 3D printing, you can export .STL files too. Secondly, SketchUp can easily produce technical drawings, which allow for accurate material take offs and defining the exact measurements of that awkward corner cabinet. It also calculates square footage and many other useful metrics. In this introductory course, students will learn the fundamentals of the program and learn how to draw a simple project that utilizes many of the SketchUp features. There will also be a follow up course in September, 'Taking SketchUp to the Next Level', to go deeper, with more time spent on rendering.

### Key Points:

- » Using shape and 3D tools
- » Using manipulation and measuring tools
- » Using materials, styles and shadows
- » Creating components
- » Creating a 3D project
- » Creating a technical drawing
- » Using the 3D warehouse
- » A look at rendering options and other SketchUp plugins

## WELDING & CUTTING METAL WITH MIG, TIG, PLASMA & OXY-ACETYLENE WITH MATT BURNEY

DATE: May 6-7  
 September 30-October 1  
 COST: \$425 tuition, \$140 material fee  
 SIZE: 14 people

For those who don't have a week to spend learning about welding, this weekend course will give students a solid foundation and lots of hands-on experience in both welding and cutting steel. Set up, safety, and practical techniques will be covered in MIG welding, TIG welding and plasma cutting. Students will leave with a small piece showing off their new skills and have a better idea of the possibilities and limits of steel.

### Key Points:

- » MIG welding basics and skill development
- » Plasma torch basics
- » TIG welding basics
- » Oxy-acetylene basics
- » Discussion of fabrication techniques and equipment selection
- » Safety procedures



## PRINT MAKING: EXPLORING LAYERS, TEXTURES, PATTERNS & COLOR WITH JULIE DHONDT

DATE: May 6-7  
 COST: \$425 tuition, \$20 material fee  
 SIZE: 15 people



The possibility of creating unique one-of-a-kind prints is endless using gel printing plates. This exciting experimental class frees the creative spirit, allowing play and happy accidents to ignite your creativity. Using basic registration and acrylic paint students will print layers of color, pattern and textures. Participants will learn how to transfer printed images, create stencils and make mark-making tools. Many of the prints can be stand alone final pieces, while others can be used to collage, constructing multi-dimensional layers focusing on strong compositions. Students will create basic zine booklets from additional printed pieces.

### Key Points:

- » Basic registration
- » Color and shape exploration
- » Mark-making
- » Using and making stencils
- » Creating patterns from found objects
- » Transferring printed images
- » Booklet construction

## MAKING A LIMBERT ARTS & CRAFTS STYLE BOOKCASE WITH KEVIN BOYLE

DATE: May 8-12  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



Based on a design by Charles Limbert, this bookcase captures the beauty and utility of American Arts & Crafts furniture. A glazed, paneled door and gallery top highlight the piece. The design was featured in the October 2020 issue of WOOD magazine. During the week, students will work on mortise and tenon joinery using a combination of machines and hand tools. The case construction will focus on using routers and shop made jigs to form the dados and rabbets. Participants will learn the basics of resawing wider stock and forming book matched panels that will become a focal point to a very unique door. Join Kevin for a week building one of these classics. It will no doubt become your favorite place to display those prized books and collectables.

### Key Points:

- » Mortise and tenon joinery
- » Glazed and panel door construction
- » Making useful router jigs for solid joinery
- » Resawing wide stock and making book matched panels
- » Creating Arts & Crafts elements



## GREEN WOODTURNING: THE PLEASURE OF TURNING FRESHLY CUT WOOD WITH GREG GALLEGOS

DATE: May 8-12  
 COST: \$950 tuition, \$100 material fee  
 SIZE: 16 people

In this workshop Greg will demonstrate, from beginning to end, how he turns different designs using fresh, green wood. The class will begin with a discussion of selecting green wood, and the quality of the wood prior to turning. Then move on to grain alignment by illustrating ways to align the grain on the project in order to showcase the detail and the most beautiful aspects of the wood. Some woods have natural imperfections and Greg will show students how to use them to their advantage. He will discuss the selection of which tools and the wall thickness/thinness on the selected form. It is imperative to discuss the gauging of the wall size so there are no cracks. Students will learn how to turn a piece with a natural imperfection to keep it as a focal point in the piece. Whether they are pots, bowls, or hollow vessels, each project will be turned from start to finish. Once the piece is turned, the microwave will be used to dry the piece to its final moisture content. Greg will reiterate the correlation between the size of the piece and the microwave drying so students can repeat this process successfully at home. The final discussion will be how to sand, finish your work and ways to sand wet wood for a perfect finish and/or prep. Students will learn the most important steps in turning fresh cut green wood from beginning to end, and will feel confident in tackling the next project.

### Key Points:

- » Wood selection, cutting and prepping the wood
- » Design and grain alignment
- » Turning thin wood with no cracking
- » Finish turning pieces prior to drying
- » Sanding wet wood
- » Using the microwave to dry turned pieces
- » Different ways to finish green turned pieces







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

DATE: May 8-12  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 18 people



The ability to work with veneer is a skill well worth developing, opening a whole new world of design freedom. Walnut burl, mahogany crotch, Macassar ebony, and quilted maple are just a few of the countless woods available that woodworkers can incorporate into their work. This course will begin with the history of veneer and the techniques and tools necessary to cut, match, tape and press veneer successfully. From there Marc will cover book, four-way, diamond and radial matching of veneer. After everyone has created some veneered panels, border work and inlay techniques will be covered as well as edge details. Several methods for cutting, joining, pressing, and finishing will be presented, which will enable students to create projects in a variety of different situations, depending on their specific shop and tools. In the middle of the week, students will be introduced to parquetry techniques and allowed to incorporate geometric shapes into their work. By the end of the week, each student will have pressed up many examples to take home and turn into a special piece of furniture. Because vacuum presses open a whole level of advanced veneering techniques, a portion of this class will be devoted to veneering with a vacuum. Students will leave with all the skills necessary to confidently use veneer in their work.

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



### METAL FABRICATION FOR THE WOODWORKER: HARDWARE FOCUS WITH MATT BURNEY

DATE: May 8-12  
 COST: \$950 tuition, \$260 material fee  
 SIZE: 12 people



In this fast-paced course, students will receive instruction and hands-on experience in a vast array of metal fabrication processes. Techniques covered will be MIG and TIG welding, manual and CNC plasma cutting, machining on a mill and lathe, oxy-acetylene cutting and brazing, bending and shaping, material selection and finishing options. Students will learn safe and effective use of the angle grinder, drill press, bandsaw and many other specialty tools. Emphasis will be placed on MIG welding technique, priceless tricks of the trade and safety. Students will leave with the confidence to add custom metalwork to their next wood project, and some custom hardware as a testament to their new skill set.

- Key Points:**
- » Material selection and layout
  - » Precision cutting, drilling, and machining with mill/lathe
  - » MIG welding basics and skill development
  - » Manual and CNC Plasma and oxy-acetylene torch skills
  - » TIG welding basics and skill development
  - » Abrasive selection and blending welds/joints
  - » Fabrication with tubing, sheet and solid stock
  - » Survey of finishing options (patina, plating, powdercoat, etc.)

### SMALL DECORATIVE BOXES WITH DOUG STOWE

DATE: May 8-12  
 COST: \$950 tuition, \$25 supplies, information will be emailed to help determine what materials to bring for your boxes  
 SIZE: 16 people



Tight miters, lasting joints, and hinges that fit, along with close tolerances, are part of what quality workmanship is all about. Boxes are among the most interesting wood-working projects because of the endless possibilities they offer for exploring technique, form and style. Doug will start this workshop with a discussion of the practical aesthetics of box design and will provide an overview of



techniques, including selecting and preparing stock, joinery, precision milling of multiple parts, assembling, sanding and finishing. Students will develop the basics first and then be allowed to cut loose and express themselves. Doug will motivate students to get involved and then make it personal so that their box will leave a lasting legacy in wood. Doug will also cover making jigs and sleds for accurate cutting and shaping of parts, making inlay, using story sticks for accurate fitting of hinges, and cutting small complicated parts. This class will be suited for participants of any skill level. Students should bring a piece of domestic wood that they have found or purchased that has significance or has some sort of history attached. (Absolutely NO exotic or spalted wood will be allowed.) The wood should be small enough to fit in a suitcase and large enough that the figure and color can be enjoyed.

- Key Points:**
- » Designing beautiful and unique boxes
  - » Exposed joinery that is structural
  - » Making jigs to solve complex and dangerous cuts
  - » Assembling small parts
  - » Interior architecture
  - » Developing a style of your own

### INNOVATIVE DECORATIVE TURNING TECHNIQUES WITH RALPH BUSCHBACHER

DATE: May 15-19  
 COST: \$950 tuition, \$150 material fee  
 SIZE: 16 people



- TURNING (M)**  
**DETAILS OR INLAY (F)**  
**CARVED OR TURNED SURFACES (T)**
- Ralph will start the class with an overview of the different techniques that will be covered, and then students will dive right in with decorating projects. He will cover surface preparation, resin inlays, the use of spray paint as a base coat, how to get the most from interference paints and metallic paints, how to achieve a "crackle" finish, and how to incorporate molding paste and gold leaf into the work. He will teach how to use pyrography as a decoration and to highlight other decorative elements and will demonstrate how you can make your own custom pen tips. He will demonstrate how layering various colors can be combined with using a grinder to create unique effects, including the use of the grinder with the workpiece mounted on a spinning lathe. Safety will always be the highest priority. While we can cover some turning techniques, students are expected to be at least moderately proficient turners. The focus will be on the decoration, not on difficult technical projects. The goal is to have each student go home with 6-10 finished or nearly complete heirloom projects. The pace of the class will be tailored to the student, and there will usually be 2-3 projects at various stages of completion to minimize downtime. Ralph will demonstrate his finishing techniques, which are simple, beautiful, and need no elaborate setup.

- Key points:**
- » Safety
  - » Decorating platters, bowls, and (optional) spindle work
  - » Resin inlays
  - » Pyrography and making custom tips
  - » Interference, metallic, and acrylic paints
  - » Stains and India ink
  - » Gold leaf
  - » Safely use a grinder for decoration
  - » Finishing
  - » 6-10 heirloom quality projects



### MARQUETRY WITH MARC ADAMS

DATE: May 15-19  
 COST: \$950 tuition, \$70 material fee  
 SIZE: 20 people



This workshop will teach you 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 layout and trace patterns successfully. He 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/her own pace under 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 crafts-person, this class will open new doors of endless possibilities.

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





## ENTERING THE 18TH CENTURY CARVER'S SHOP WITH RAY JOURNIGAN

DATE: May 15-19  
 COST: \$950 tuition, \$85 material fee  
 SIZE: 16 people

Most furniture carving classes offered only touch the surface of period carving, literally, by concentrating specifically on low relief work. In this class however, period furniture maker and carver Ray Journigan wants to expand each student's capabilities by guiding them through the process of laying out and carving on round stock, which enables the addition of sculptural elements to a piece. Ray will start off with teaching how these elements were used as a form of decoration during the 18th century. Each student will get their feet wet by laying out and carving a Chippendale style rosette, an element found on many period Highboys, tall case clocks, secretary desk, and gooseneck doorway pediments just to name a few. Then, to add a "twist" to

the project, students will be guided through the process of laying out and carving a flame finial, adding motion and movement to a piece. While it may look complicated, Ray will break down the process into an easily understandable series of steps that can be used on many variations of this form. The next exercise will have students laying out and carving a pineapple finial. The pineapple, being the sign of hospitality during the 18th century, was used extensively on objects found either inside or outside the period home. It would be more challenging NOT to find this motif in many forms when visiting a period home. The class will conclude with time allotted for each student to carve on a piece of their choosing, either something not finished during class or something they may be working on at home they might like guidance on. This class is designed so each student has the one-on-one opportunity to ask Ray's advice about any carving related questions they may have pertaining to their specific project needs.



### Key Points:

- » Exploring the different tasks of an 18th century carving shop
- » Uses of round carved elements during the 18th century
- » How the ability to change scale was important to the 18th century carver
- » Tools and methods used to layout round stock
- » Using a mathematical approach for consistent layout
- » Ways to hold and support round stock for carving
- » Making the work station comfortable for long hours of carving
- » Getting and keeping tools razor sharp

## THE TWISTED WOODSMAN'S WORKSHOP WITH WES BUSHOR

DATE: May 15-19  
 COST: \$950 tuition, \$40 material fee  
 SIZE: 16 people



Every tree tells a story. When building an item from its branches we continue this story. By using unprocessed wood it's possible to bring the natural beauty of the tree into the home. Wes will share his passion for creating with natural wood and reclaimed materials using simple tools and techniques. In this class students will conceive, develop and build useful items using sticks, logs, boards and brush. Students will spend time in the MASW forest learning how to choose sticks and logs, what to look for that's good and what not to use. Wes will lead students through the steps to prep the wood for making items. Each student will complete several small builds, as well as have time to work on a larger build of their choosing, such as sculptures, furniture, chairs and lamps. During the build process students will try different joining techniques, including making and using their own joint pegs. Some materials will be provided but students are encouraged to bring sticks, logs, boards, brush or any reclaimed material that they would like to use, but this is not necessary. Every build is a new adventure when using crooked and twisted wood. Wes will help students get over the concept "It has to be square, level, and straight." and shoot for fun, creative, and wild. WARNING: Nature walks will never be the same after taking this class!

### Key Points:

- » Trees are awesome
- » Tools, simple with a soul
- » Making joint pegs
- » Gathering materials
- » Concept and design
- » Prepping unprocessed wood
- » Joining round wood
- » Thinking outside of square
- » Beautiful vs. functional
- » Building for the joy of it



## BACKYARD LOGGING AND LUMBERING WITH WES BUSHOR

DATE: May 20-21  
 COST: \$425 tuition  
 SIZE: 16 people



Not everyone knows this, but all wood-working projects start in the forest with a tree. Trees give us the material to make the beautiful and functional items that we all love so much. Understanding and connecting to trees can lead to a more rewarding woodworking experience. As a fourth-generation logger, and a lifelong chainsaw operator/tree harvester, Wesley knows trees. In this class students will learn how to cut logs, move them and mill them into lumber. The class will spend time in the MASW woodlot talking about forest health and the necessity of forest management. Wesley will demonstrate sharpening a chainsaw as well as chainsaw cutting techniques. The group will then find several logs of various sizes, harvest them and move those logs to the school. An Alaskan saw mill is a broad term referring to any jig which attaches to your chainsaw to mill lumber. The class will discuss different types of Alaskan mills and the cost of buying one as well as how to make one.

### Key Points:

- » Chain saw safety
- » The dangers of logging
- » Maintaining a sharp saw
- » Tools of the trade
- » Chainsaw cutting techniques
- » Moving heavy material without heavy equipment
- » Types of Alaskan saw mills
- » Using a chainsaw to mill lumber
- » Stacking green lumber to dry

## TWO CLASSIC BASKETS WITH JANINE WANG

DATE: May 20-21  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 16 people



Did you know that all baskets are made by hand? The art of basketry is so nuanced that it cannot be replicated by machine in a cost-efficient way. And so from pre-historic times through countless industrializations, Man continues to make baskets by hand today. Spend a weekend weaving two classic, timeless basket types— the ribbed egg basket and Shaker cat head basket. These two fundamentally different, but archetypally American forms, are highly functional, useful, and endlessly designable once you've learned the basics in this class.

### Key Points:

- » Review the different types and names of techniques that go into each basket
- » Fundamental structures of baskets
- » Different forms and functions of weaving materials and why they're used across different parts of your basket
- » Tools and sources
- » Smaller weaving projects (if time allows)

## INTRODUCTION TO ORNAMENTAL TURNING ON THE MDF ROSE ENGINE LATHE WITH RICH COLVIN

DATE: May 20-21  
 COST: \$425 tuition, \$25 material fee  
 SIZE: 14 people

The rose engine lathe is an amazing and old machine. It has been around for centuries and the MDF Rose Engine Lathe was created to update the historical design and make it easier to use. It was designed to make the machine affordable and available, whilst also making it easy for the artist to make amazing works. The MDF Rose Engine Lathe 2.0 is the next evolution of that machine and was designed from the base to incorporate the best of today's technologies but keeping the artist in control of the end work. It has kept true to David Pye's comments in that ... the quality of the result is not pre-determined, but depends on the judgment, dexterity, and care the maker ... The MDF Rose Engine Lathe 2.0 can be used to make stand-alone pieces, to accentuate pieces made on traditional lathes, or to make add-on pieces like lids or finials. In this class, the student will use an MDF Rose Engine Lathe 2.0 to make a wine bottle stopper



### Key Points:

- » Learn the fundamentals of what a rose engine lathe can do
- » Learn how to set up the machine to achieve your goal
- » Make a wine bottle stopper on the MDF Rose Engine Lathe 2.0

## MACHINE TOOL TUNE UP & MAINTENANCE WITH DOUG DALE

DATE: May 20-21  
 COST: \$425 tuition  
 SIZE: 20 people



Have you ever tuned up your table saw, bandsaw, or chop saw? Have you ever tried to change the knives on your jointer or planer? What's the best way to lubricate all those metal parts and keep your tables smooth and slick? What causes snipe, kickback, binding and misalignments? How do you know what type of blades or cutters to use, and why? Unfortunately, not all the machines and tools we purchase today are ready to use right from the box. They need to be tuned up. This course will provide answers to your questions with the best in the industry—Doug Dale.

### Key Points:

- » See how to set up your table saw in detail
- » Planer and jointer tune ups demonstrated
- » Learn bandsaw adjustments for perfect cuts
- » Learn about blade cleaning and selection
- » Safe practices on stationary equipment



## CUTTING PERIOD JOINERY BY HAND WITH RAY JOURNIGAN

DATE: May 20-21  
 COST: \$425 tuition, \$40 material fee  
 SIZE: 16 people

In this two-day workshop, all of the time tested joints used during the 18th century will be explained along with their many applications. And they all have one point in common; they require proper hand tool use and techniques to ensure tight fitting parts. Ray will explain mistakes he sees students repeating while using hand tools, which set them up for sloppy joints. Once explained and demonstrated, each student will gain confidence in their hand tool use by laying out and cutting joints of their own, without the use of machinery, and be amazed at how quick and efficiently they can be produced. The seemingly simple mortise and tenon joint had many uses some may not be aware of. It was not limited to frame work! By the end of this class each student will be able to successfully layout and cut a compound angled mortise and tenon. How about a mitered bridle joint. Or maybe a keyed mortise and tenon. Ray explains how period craftsman approached projects from a completely different philosophy than their modern day counterparts. Once that approach is applied, one can understand how it was possible to create high quality furniture with speed and accuracy only using hand tools and these strong structural joints. The best part is these joints can be applied to any style of furniture to ensure they will last a lifetime. But any hand tool class would not be complete without a discussion on how to keep them in good working order, which will also be covered.

### Key Points:

- » Many joints used to create fine furniture
- » Making tight fitting joints with proper layout and hand tool work
- » Different philosophical approach needed when using hand tools
- » Proper layout, handsaw, and chisel techniques
- » Different ways to complete the same task
- » Developing speed through efficiency instead of just being quick
- » Keeping hand tools in good working order



## SCRAPBOOKING 101 WITH MARY ROONEY

DATE: May 20-21  
 COST: \$425 tuition, \$25 material fee payable to Mary  
 SIZE: 15 people

HELP! You've been given a shoebox full of photos found in Grandma's dresser and have no idea what to do with them. Now what?! Scrapbooking 101 is just for you! In this weekend class, students learn how to organize their pictures, lay them out in a fun album, and preserve them for generations. This hands-on workshop is open to any skill level; no artistic ability required! This is traditional paper scrapbooking, not digital or computerized. Students will make at least two 2-page layouts in an album of their choice (traditional 12x12, 8x10 or smaller) with their own photos. They will be able to continue working on their pages when they return home, knowing that the shoebox full of pictures will soon be in an album that would make Grandma proud. The focus of this class is to preserve your photos ... and have lots of fun, too!

### Key Points:

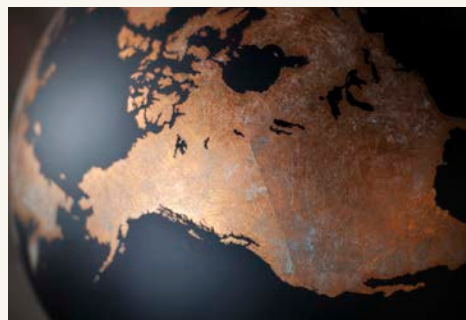
- » Photo and page layouts
- » Archival preservation of photos and ephemera
- » Cropping pictures to enhance their beauty
- » Paper selection, borders, titles and embellishments
- » Tools for trimming photos and paper
- » Journaling ideas to help tell your story
- » Using a Cricut cutting system
- » Making an heirloom your family will cherish



## GILDED GLOBES: MAKING YOUR LITTLE SLICE OF THE WORLD WITH LUKE CALDER

DATE: May 20-26 (7 day)  
 COST: \$1330 tuition, \$150 material fee  
 SIZE: 15 people

Gilding is an ancient craft practiced by many cultures and continues to be a popular and relevant skill. The techniques and material used have not changed for hundreds of years, only the variety of its application. In this class students will create a beautiful, gilded section of the world in gilded cooper and learn various tips and techniques for creating a patina finish. The spun aluminum Hemisphere bases will be premade, but participants will have the opportunity to learn about metal spinning techniques later in the week. The first step in creating a gilded globe is to prepare the base aluminum hemisphere; this will be the "canvas" for gilding



your "little slice of the world". The base hemisphere can be painted, polished, buffed, or etched to create a texture or effect on which your gilded map will be painted. Once the base hemisphere is prepared, students can select the area of the globe they wish to depict by selecting the appropriate "globe gore" templates and manually transferring the design to the hemisphere. The next step is to brush on the gilding size and apply the cooper leaf. There are a number of techniques and outcomes which students can manage through this phase and Luke will touch on each so participants can decide on the best effect for their artwork. After gilding, students will take a break from the creation process and learn a little more about the art of metal spinning. This time away from the studio will allow your gilded hemispheres time to dry. Once dried, the patination process will begin. This process cannot be rushed so patience is key. Luke will discuss the various patina solutions available and the effects they have on the copper as well as how paints and dyes can be utilized to enhance the patina effect. The final step is simply to spray your finished hemisphere with a protective matt varnish and of course, sign your finished artwork.

### Key Points:

- » Metal spinning techniques
- » Aluminum finishing techniques
- » Creating "globe gores"
- » Image transfer techniques
- » Gilding size application
- » Copper gilding techniques
- » Patina solution effects and application
- » Patina dyes, waxes and paints
- » Matt varnish application

## DECORATIVE DETAILS WITH STEVE LATTA

DATE: May 22-26  
 COST: \$950 tuition, \$80 material fee  
 SIZE: 18 people

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

### Key Points:

- » Adorning table legs, box lids, aprons and table tops
- » 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



## THE ART & CRAFT OF CABINETMAKING WITH GEORGE VONDRISKA

DATE: May 22-26  
 COST: \$950 tuition, \$265 material fee  
 SIZE: 16 people



Mastering case construction opens the door to many projects. With just a few changes, the cabinet made in this class could be a vanity, dresser, bookcase or shop cabinet. George will start with design basics, including industry



standards for kitchen cabinets, and move toward understanding advantages and disadvantages of materials typically used in case work; 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 measurement 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 you the opportunity to learn about milling, squaring and dimensioning solid lumber. George will discuss set up, safety and proper use as we approach each tool. The class cabinetmaking project includes raised panel doors on European hinges. 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 lock rabbet joint. Each student in this hands-on class makes their 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
- » Raised panel doors on the router table
- » Drawer box construction
- » Installing drawer slides and European hinges



## UPHOLSTERY OPEN SHOP: BRING YOUR OWN PROJECT WITH MIKE MASCELLI

DATE: May 22-26  
 COST: \$950 tuition, \$75 supply fee payable to Mike, a measurement will be provided so you can bring your own show cover  
 SIZE: 8 people

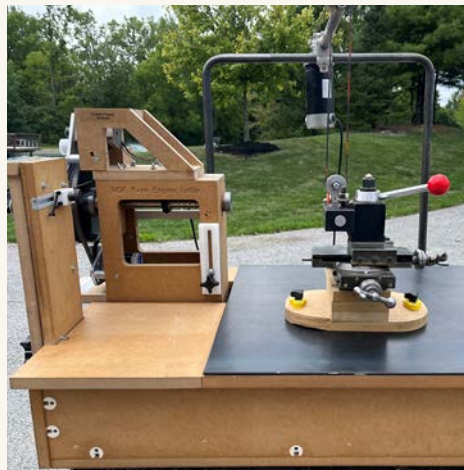


Students will work in a fully equipped upholstery shop with a Master Upholsterer and learn the history of upholstery as well as the fundamental tools, techniques and materials needed for the completion of their own full-size upholstery project. Students will be REQUIRED to submit photos of their proposed piece(s) to Mike, prior to the class to ensure that they are appropriate for a one-week format. It will also give Mike a chance to assess what prep work needs to be done prior to class, and to get an estimate of the amount of material needed for the show cover. All under-upholstery materials will be included in the supply fee; however, students must provide their own show cover fabric. There is no prerequisite, and students can expect to learn all the steps required to complete their piece. Mike will set up a complete upholstery shop with workstations, air staplers, a cutting table, glue-up area and provide a review of all basic upholstery techniques. Sewing machine operation will NOT be part of the instruction; however pieces which need small amounts of machine sewing work will be sewn by Mike as necessary. After measuring and designing a treatment for each project, students will spend most of the week in an open shop format, with a full class wrap-up session at the end of each day. Pieces of any style, including original designs are acceptable, but all must have a sound frame, and show wood surfaces that are finished. Small to medium sized chairs with tight seats and backs are ideal. Chairs with loose cushions, such as small wing chairs, can be included but may not be fully completed in one week.



### Key Points:

- » Learn the history and language of the upholstery trade
- » Learn how to design an upholstery treatment
- » Learn how to measure a piece to be upholstered
- » Install proper webbing and hand tie the springs, or install zig-zag springs
- » Create a professional upholstery foundation
- » Install the show cover and trimming to complete your piece
- » Learn how to blind stitch and hand-close seams



## BUILD & LEARN TO USE AN MDF ROSE ENGINE LATHE WITH RICH COLVIN

DATE: May 22-26  
 COST: \$950 tuition, \$3500 material fee to make the Rose Engine Lathe, including the mechanicals, payable to Rich  
 SIZE: 12 people



The rose engine lathe is an amazing machine, and the turning options it opens will greatly broaden the artist's pallet. These options are so great that Rich often sees presentations from well-established users who simply ask of their machine, "What would happen if I tried ...". The rose engine lathe has been around for centuries, but it has only been in the last 25 years that new ones have been available to buy. No longer must you wait for someone to stop using theirs in order to acquire one. The MDF Rose Engine Lathe 2.0 was designed to make the machine affordable and available, yet also to make it easy for the artist to create amazing works. It can be used to make stand-alone pieces, to accentuate pieces made on traditional lathes, or to make add-on pieces like

lids or finials. In this class, students will build their own MDF Rose Engine Lathe 2.0 from a kit and take it home at the end of the week. Rich will help guide students to make the process easier and provide knowledge and experience on why processes are implemented the way they are. This will enable students to use the machine to the fullest extent and extend the machine's capabilities over time as individuals develop or acquire add-ons to meet their ever-growing artistic needs. After participants have built their machine, Rich will teach you how to use it. In addition to the training, students will start to develop a library of examples as a reference for future work.

### Key Points:

- » Build (& tune) an MDF Rose Engine Lathe 2.0
- » Learn the startup activities necessary to ensure success
- » Learn to use the various parts of the MDF Rose Engine Lathe 2.0 to achieve the desired artistic outcome
- » Learn to use a universal cutting frame and a drilling spindle to achieve various artistic outcomes
- » Learn how to integrate a Rose Engine Lathe 2.0 into a workflow with a traditional lathe
- » Take home samples to guide future work



## WOODTURNING X BASKETRY WITH JANINE WANG

DATE: May 22-26  
 COST: \$950 tuition, \$125 material fee  
 SIZE: 8 people



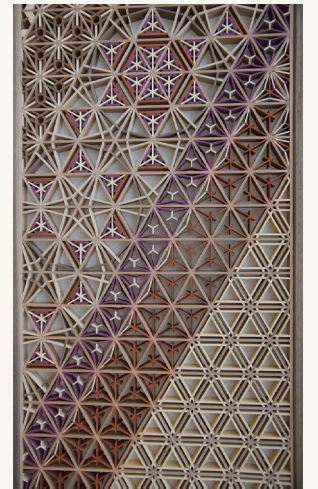
Explore experimental basketwork on turned bowls in this unique and harmonious combination. Students will learn how to bowl-turn and basket-weave in one go, brush up on the fundamentals, or dramatically enhance their craft by learning how to incorporate turning and basketry together. In this extensive workshop, Jamine will demonstrate how to use proper bowl turning techniques, using scrapers and gouges to create thoughtful bowls with features ideal for weaving. She will discuss the various combinations and considerations when working with two materials and technical palettes, as well as learn a wide variety of foundational weaving techniques. Students will leave the class with both craft techniques and understanding of the design sensibilities involved in combining the two mediums. The spirit of experimentation and exploration is highly encouraged.

### Key Points:

- » Proper bowl turning techniques using chucks, screws, scrapers and bowl gouges
- » Sharpening scrapers and bowl gouges
- » Wood grain and why it matters
- » The logic behind faceplate turning
- » How to incorporate features into your wood-turning in service of the final design
- » Several basketry techniques, including plaiting, coiling, braiding and lashing rims, with a focus on twining and triple twining
- » A wide variety of basketry materials and tools

## THE ART OF KUMIKO: MAKING CABINET DOORS & SMALL TABLETOPS WITH TAEHO KWON

DATE: May 30-June 3 (Tues to Sat)  
 COST: \$950 tuition, \$325 includes the layout & cutting jig, shaping jigs for 4 different angles & over 400 pcs of Jigumi & Kumiko parts, payable to TaeHo  
 SIZE: 16 people



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

### Key Points:

- » Mastering handsaw technique
- » Training your eye, students will be able to cut half of the 0.5mm pencil mark before the workshop is over
- » Mastering the perfect layout
- » All students will make a 24"x24" Kumiko panel
- » Learn to cut miter-folding with handsaw



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

DATE: May 30-June 3 (Tues to Sat)  
 COST: \$950 tuition, \$300 material fee payable to Mark  
 SIZE: 12 people

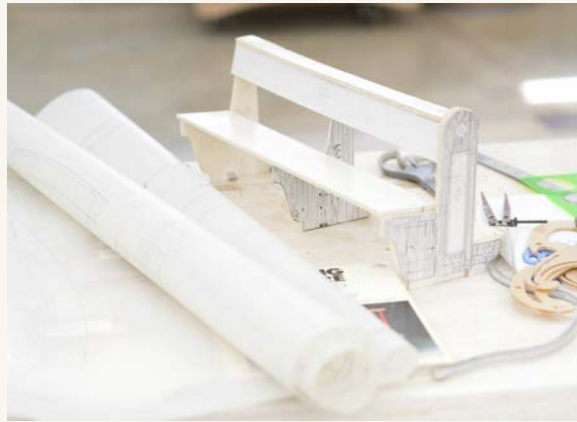


Let's demystify saw sharpening and master the skills required to restore your vintage saw collection with confidence, and build your own Bad Axe with Mark Harrell, owner of Bad Axe Tool Works. Mark's five-day course enables tool resellers, entrepreneurs and hobbyist woodworkers at large to maintain,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

### Key Points:

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





### DESIGN: DEFINING YOUR STYLE THROUGH ELEGANT FORM WITH ROB MILLARD-MENDEZ

DATE: May 30–June 3 (Tues to Sat)  
 COST: \$950 tuition, \$50 material fee  
 SIZE: 16 people

Successful design is the first step in making a successful piece of furniture. This class will help students identify and define their style so that the objects they make will work well in the home and complement other interior elements. This workshop will equip students with a systematic design approach that can be employed when making objects for themselves or for clients. It doesn't matter what's being designed (furniture, houses, cars, sculptures, etc.), the principles of design are the same. Once the principles of design are understood, they can be used to make elegant, visually pleasing objects. This class will also help students invigorate their designs by the addition of forms and elements from nature and from the history of furniture. Joinery, construction, ergonomics, and aesthetics will all be covered over the course of the week, along with sketching, technical drawing and modeling techniques to help develop an idea. It's not necessary to be an artist to produce designs that are functional, durable and beautiful. This class will teach students the skills needed to design elegant furniture that will generate pride for years to come.

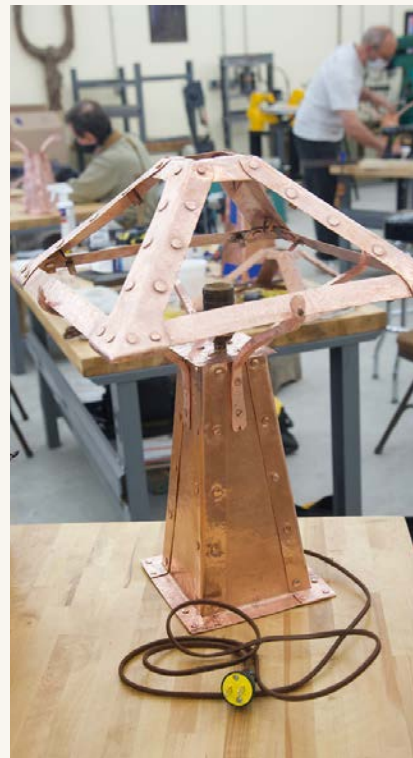
- Key Points:**
- » Understanding your own style (likes/dislikes)
  - » Understanding the principles of design
  - » Understanding the design process
  - » Using drawings/models as tools that save time/money
  - » Choosing appropriate materials and joinery for a piece
  - » Incorporating ergonomics into your work
  - » Understanding the importance of proportion and gesture



### BUILD AN ARTS & CRAFTS STYLE HAMMERED COPPER LAMP WITH JOE MROSS

DATE: May 30–June 3 (Tues to Sat)  
 COST: \$950 tuition, \$295 material fee  
 SIZE: 16 people

This workshop will teach students the basic skills and aesthetic concepts required to create a hammered copper lamp in the iconic Arts & Crafts style. Joe will cover everything from the historical influences that shape the style to the practical nitty-gritty of hammering out parts and riveting them together. Students will be exposed to the nuances of coppersmithing in this important early 20th century aesthetic movement. A thoughtfully crafted copper lamp is both sculpture and a family heirloom to be cherished for generations. Students will learn how to rivet, sand, shape and achieve an antique patina that will give their lamp a distinguished look. With an infinite range of practical and decorative possibilities, lamps are excellent projects for both beginning hammer-bangers and advanced metal-tinkers.



- Key Points:**
- » Introduction to historical context of Arts & Crafts copper work
  - » Important design elements of Arts & Crafts copper work
  - » How to get a design ready for layout
  - » Good planning to keep from getting boxed into a corner
  - » Basic properties of copper and how to wrangle it
  - » How to cut, sand, anneal & shape copper
  - » Joinery is the celebration of connections: rivets, rivets, rivets
  - » How to achieve a deep, rich, antique patina and wax finish that will continue to develop over time
  - » Installing mica panels: amber waves of light
  - » Considerations for socket, bulb and wiring



### RESAWN VENEERED BOXES WITH A TWIST WITH ADRIAN FERRAZZUTTI

DATE: May 30–June 3 (Tues to Sat)  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



This class will be based on the shop sawn veneer technique that Adrian uses to make his decorative veneered Ferrazzutti Boxes that were featured in the FWW Video "Veneered Boxes with a Twist". Students will mill and glue up multiple species of wood into a striped block to be resawn into veneers and then cut into geometric shapes to create striking graphic designs of their own. Students will also learn to saw their own veneer from solid stock to be used for the interior of their boxes. The veneered patterns will be glued to plywood using a vacuum press after which the many steps of constructing the box will begin. Students will cut joinery, fit the top and learn how control waterfall veneer patterns or grain from the top to all sides of the box. Hardwood edging will be fit and glued around all the corners using

Ebony or Holly. High quality hinges and lock hardware will be thoroughly demonstrated so each student can inlay their hardware with total precision. This will be an action pack class filled with live demonstrations by Adrian, while still giving lots of working time to complete the box at MASW.

**Key Points:**

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

### FRENCH MARQUETRY: BOULLE METHOD/PAINING IN WOOD WITH PATRICK EDWARDS

DATE: June 5–9  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 8 people



For many years now, students at MASW have had the unique experience of cutting marquetry elements using a traditional "chevalet de marqueterie". The chevalet is a wood tool, which allows the worker to sit in comfort, using his feet to clamp the packet. The saw is a horizontal frame saw with a fine jewelers blade and is suspended on a guide which controls the perpendicular cutting action with extreme precision. This is the only marquetry cutting tool which uses a horizontal blade action, providing many advantages to the normal vertical blade cutting common in other countries. This class will teach the methods developed by Dr. Pierre Ramond during his years at the famous ecole Boulle, in Paris. The Boulle process of cutting marquetry packets, made famous during the time of Louis XIV, is perhaps the most common method today to cut marquetry pictures. In this class the saw is cutting perpendicular to the material, and the advantages of this method will be contrasted with the bevel cutting process which is more generally known. Students in this class will begin with a simple Boulle project to get used to the chevalet, then progress immediately to the more advanced "Painting in Wood" projects which provide more complexity in the design. No previous experience is required. It is recommended that the student find a copy of Pierre Ramond's book, "Marquetry" which will have a lot of valuable information relating to the class. As the chevalet is perfectly designed to cut thicker material, the class will be using 0.9mm veneers (1/28" thick).

**Key Points:**

- » Making a simple Boulle packet
- » Making a "Painting in Wood" Packet
- » How to use a chevalet
- » How to use hot sand to shade elements
- » How to make mastic
- » How to build on an assembly board
- » How to clean up a marquetry surface
- » Understanding and working with protein glues







### CARVING WOOD INTO MOVEMENT (ALONGSIDE THE SPIRIT) WITH CHRISTOPHER WHITE

DATE: June 5-9  
 COST: \$950 tuition, \$65 material fee payable to Christopher  
 SIZE: 15 people

Every line, plane and form on an object gives a command to your eye. Why does one wood project look "busy" while another, with just as many lines and planes, gracefully flow? What makes the difference? Learn to coordinate and command the lines and planes in your wood projects to produce grace and movement in your designs. Movement in wood is simply the product of "S" curves and rotating planes, flow is produced by the coordination of those principles. This class challenges a person's way of viewing woodworking altogether. Its objective is to give each student a greater awareness and command of lines, planes, and forms, expressed through the simple principles of movement. A deeper objective is to gain the awareness that our Creator desires to hang with His creations and aid them in their creative endeavors. Can we actually realize God's help and presence by inviting Him into projects? This could be one principle that makes all the difference. The principles of movement are repeatedly applied and exercised as students carve a piece of wood or turned vessel into polished fluid forms. These abstract wood sculptures can serve as stand-alone sculptures or ornately designed cradles to compliment and uniquely display a turned vessel. More importantly, once learned, these principles become tools that can be applied in furniture making, woodturning, woodcarving or classic sculpting. Students will learn: the mechanics of carving with power or hand tools, how to use a cabinet maker's pattern rasp, and how to finish wood to a glass-like glowing finish. Students will also learn to remove wood and establish planes through use of gouge and mallet or power carving with typhoon burrs on the end of a flex shaft power tool. Christopher will also discuss using the grain pattern for emphasis. Wood for an abstract sculpture is provided for the first project. Additional wood can be purchased directly from Christopher.

- Key Points:**
- » The principles of movement, balance, and design
  - » Adding movement to classic shapes
  - » The use of negative spaces in design
  - » Rotating a plane at a controlled rate
  - » Merging lines and planes
  - » How to design a piece to receive a glass-like finish
  - » How to recognize wood grain from the outside
  - » The use of a cabinet maker's pattern rasp
  - » The use of a gouge and mallet (hand carving)
  - » The use of typhoon burrs on flex shaft (power carving)



### CREATIVE WOODTURNING WITH NICK AGAR

DATE: June 5-9  
 COST: \$950 tuition, \$85 material fee  
 SIZE: 16 people

This truly inspiring course is for anyone who wants to take their turned work to another level. During the week, projects will include turning small vases, bowls and platters. Students will incorporate several holding techniques for tenons, remounting and chucking. Discussions will include different applications of surface decoration including power carving using either flexible drive units, such as foredooms or Dremel, powered chisels, use of micro motors in carving, pyrography, air brushing and numerous surface texture techniques. Nick will demonstrate sharpening by revealing his special grinds and shapes that are easily reproduced and incredibly accurate. Students will learn cutting actions, such as the push/pull technique and shear cutting verses scraping. Nick will share his secrets of how he finishes his work, which will add value to any woodturnings.

**Key Points:**

- » Finding your own voice and standing out from the crowd
- » Push/pull and shear cuts
- » Staying sharp and honing for the best results
- » Getting the best from your micro motor
- » Air brush use and stencils
- » Carving and designing the rim of a platter
- » Carving the side of a bowl texture
- » Understanding shape, form and proportion



### GETTING STARTED IN WOODWORKING WITH MICHAEL FORTUNE

DATE: June 5-9  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 18 people

This course is an introduction to furniture making with an emphasis on the use of hand tools and simple easy to use machines like the 14" bandsaw and portable planer. You will learn how to sharpen and maintain chisels, planes, and card scrapers as well as set up the bandsaw and planer. Selecting and milling lumber in preparation for cutting joints by hand and machines will be covered. Students will construct a small table using air-dried wood with four different joints and be encouraged to design their own table legs, which will be shaped in a unique way. There will be lectures on the nature of wood, shop drawing, selecting adhesives and finishes, buying a basic set of tools, setting up a small workshop, and making key jigs. This is the woodworking course most people wish they would have taken when they first started woodworking.

**Key Points:**

- » Learn the safe ways to use power tools
- » How to set up your bandsaw
- » How to incorporate graceful lines in your work
- » Learn how to sharpen common hand tools
- » Learn how to shape wood
- » Sanding and finishing techniques



### CUSTOM LANDING NETS: FROM FIXTURES TO FISHING WITH SAM LACINA

DATE: June 5-9  
 COST: \$950 tuition, \$200 material fee (including materials needed for the jigs and fixtures) payable to Sam  
 SIZE: 14 people

The class will start with an overview of various methods for constructing landing nets as well as design considerations. Students will be shown quick and easy methods for developing a custom design. Next students will construct a gluing form and handle inset. There will be a discussion of wood selection, preparation of the wood lamination strips and then bending the strips. Following a conversation of clamping systems and glue selection, students will be shown the gluing method that will be used to glue the net frame. The second day will start with a demonstration and discussion of alternate gluing methods and their advantages and disadvantages. Each student will be gluing their net frame under the instructor's guidance, followed by starting to make the necessary fixtures to apply the finish to the net. Wednesday starts with removing the net frame from the form followed by the machining and sanding needed to produce the base frame. Handles will be shaped to a personally pleasing contour before starting the final sanding and detailing. Thursday's demonstration of Sam's finishing techniques will use the shop made fixtures to apply the finish to the net. The remainder of the day will be spent constructing additional fixtures and practicing the decorative techniques. The week will conclude with a discussion of net bag attachment techniques, and the steps needed to complete their nets. Along the way, there should be time to discuss fishing, flies and life.

**Key Points:**

- » Overview of landing net construction
- » Easy methods of design
- » Quick and easy wood bending
- » Preserving symmetry with centerlines and registration marks
- » Successful clamping and gluing of complex parts
- » Construction of the needed jigs and fixtures for your shop
- » Breaking down decorative techniques for success



### VENEERING: A COURSE OF ACTION FOR FURNITUREMAKERS WITH MARC ADAMS

DATE: June 5-10 (6 day)  
 COST: \$1140 tuition, \$125 material fee  
 SIZE: 16 people

The bad reputation veneer work has in some circles is the result of poor work done in low-end factories in the first third of the 20th century. Properly done, veneering is one of the finest methods known for obtaining exquisite furniture that will last as long as anything made with solid wood. Through a series of design exercises, coupled with the techniques of working with veneer, students will learn fundamental and complex ways of applying veneer to any furniture project both on the flat face and edges. Marc will help students gain an understanding of the logical order of how veneered furniture should be assembled. In some cases, assembly comes before the veneer goes on; in other cases, the veneer goes on afterward. This class will focus on commercial veneers and will address substrate materials, glues, jig making for cutting veneers, face and edge veneering, and layout. Cutting, seaming, edge treatments and pressing techniques will be reviewed in detail as well as maintaining pattern/grain continuity from one surface to another. This will not be a traditional hide glue process class for veneer, but rather a class on easier and less fussy methods for veneering. Students will make a wall cabinet that will tell a story in veneer from one side to the other. Marc will also discuss how to utilize veneering over solid wood to create the look of fine solid stock. This is both a technique and a project class, and students should have some experience with veneering and feel comfortable with hand tools. By the end of Saturday, you will be on your way to understanding the complicated puzzle of how furniture gets veneered.

**Key Points:**

- » Learn to "read" veneer
- » Veneering on irregular surfaces
- » Learn to properly prepare the surface of the substrate
- » Vacuum systems for easy veneering
- » Veneering on curved surfaces with simple cauls
- » Easy ways to edge and cross band
- » How to flatten veneer with various home brewed formulations
- » Select and apply the proper glue
- » Learn pattern matching alternatives





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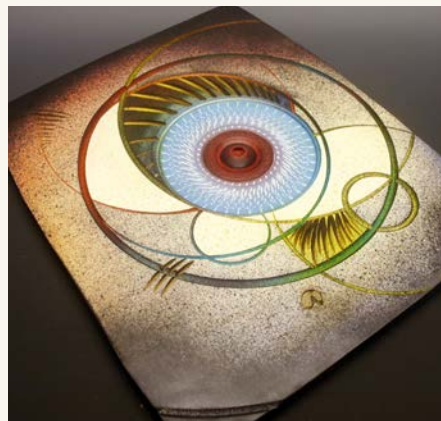
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# 2023 WORKSHOPS

## (CONTINUED)

### VENEERING VERTICAL & CONICAL COLUMNS WITH PATRICK EDWARDS

DATE: June 10 (Sat)  
 COST: \$200 tuition, \$30 material fee  
 SIZE: 16 people

The ability to apply veneers to different diameter columns allows furniture designers to expand their design options when making furniture. This class will provide instruction and hands-on experience in using protein glues to veneer columns. Both straight columns and tapered columns will be discussed, and this method is applicable to diameters from one inch to twelve inches and more. Students will be provided with protein glue and elastic banding to take home so that they can continue to practice this skill.

#### Key Points:

- » Selecting and preparing the core material
- » Determining the type and size of veneer
- » Working with liquid protein glues



- » Using elastic bands
- » Cutting the joint with a veneer saw
- » Cleaning up the surface



### GETTING THE MOST FROM YOUR BANDSAW WITH MICHAEL FORTUNE

DATE: June 10 (Sat)  
 COST: \$200 tuition, \$10 material fee  
 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 1/2 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



## TURNING & WORKING WITH PEWTER WITH NICK AGAR

DATE: June 10-11  
 COST: \$425 tuition, \$30 material fee,  
 \$110 pewter fee payable to Nick  
 SIZE: 16 people

In this class students will learn how to cast and turn pewter. Nick will show how to turn small items from wood, like boxes or containers with lids, then how to adorn them with pewter finials. Students will insert small feet, small pewter buttons or pewter medallions that will be cast and turned on the lathe. The casting of pewter will be done in molds that will be made during the class. Students will work with lead free pewter ONLY. This will be the second pewter workshop offered at MASW taught by Nick, the first class sold out quickly and had a deep waiting list, so sign up early for this class.

- Key Points:**
- » Tool choice, and how to use those tools
  - » Sharpening
  - » Turning tips
  - » Ways to hold your work
  - » Casting



## “STEPS” FOR BUILDING A STAIRCASE WITH JOHN RESSLER

DATE: June 10-11  
 COST: \$425 tuition  
 SIZE: 16 people

Welcome to the world of stairs. The craft of stair building offers numerous challenges as well as endless possibilities. All these possibilities put together are enough to frighten many people away from attempting this rewarding experience. There are many ways to approach the building of stairs. In this course, John will show the “steps” to design, layout, fabricate and install stairs. The emphasis will be to “keep it simple”. On day two, most of the day will be focused on the elusive art of curved stair design and layout.



- Key Points:**
- » Learn the considerations that must be taken to complete a successful stair design
  - » Figure rise and run of a stair
  - » Learn how to layout and build a half circle starting tread
  - » Observe how to “roll” a curved riser for the half circle tread
  - » How to mathematically calculate a curved stair
  - » Curved stair building procedures

## ALABASTER: A HEART OF STONE WITH CHRISTOPHER WHITE

DATE: June 10-11  
 COST: \$425 tuition, \$50 material fee payable to Christopher  
 SIZE: 14 people

Alabaster is one of the oldest known mediums used in art. The pages of history are filled with stone inlay, vases, boxes and sculptures from ancient Babylon, Egypt and Greece—all made of alabaster. So why was it so widely used? Perhaps alabaster's broad range of colors and patterns or its rich translucent beauty are the reasons. More than likely alabaster's popularity was due to the softness of the stone and the artist's ability to cut and shape the stone with many of the same tools used to shape wood. Come learn to shape and work with alabaster, it can be turned, inlaid, detailed or sculpted into delicate forms, with just a few tools you probably already own. This soft stone can be sanded and polished with wet/dry sandpaper to an incredible shine. Students will have the opportunity to work with a good variety of colors. Stone will also be available for purchase after the workshop.



- Key Points:**
- » Shaping stone with power
  - » Using rasps to establish and refine planes
  - » Learning the art of wet sanding to a high polish
  - » Incorporating stone with wood
  - » Inlay techniques

## PRACTICING AND LEARNING TO USE A FRENCH CHEVALET WITH PATRICK EDWARDS

DATE: June 11 (Sun)  
 COST: \$200 tuition,  
 \$10 material fee  
 SIZE: 8 people



The French chevalet is a remarkable tool, developed in the 17th century to allow precise cutting of small elements for marquetry panels on furniture. The tool is made of wood and has a bench for the worker to sit comfortably. The feet operate a clamp which holds the marquetry packet. The worker operates the hand fret saw, cutting out the design on the push stroke using fine fret saw blades. The important feature of the chevalet is that the saw is held on a sliding rod which carries the weight and guarantees the blade always remains perpendicular to the packet. This class is a unique opportunity for students who may have never seen such a tool in action to get “hands-on” experience. Basic instruction will be provided as to the proper use of the tool, and students will then be able to cut practice marquetry packets the rest of the day, experiencing the thrill of making French period marquetry.

- Key Points:**
- » How to build a chevalet
  - » What size do you build?
  - » Adjusting the blade tension
  - » Building a marquetry packet

## FRENCH MARQUETRY: PIECE BY PIECE METHOD/CLASSIC METHOD WITH PATRICK EDWARDS

DATE: June 12-16  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 8 people



For many years now, students at MASW have had the unique experience of cutting marquetry elements using a traditional “chevalet de marqueterie.” The chevalet is a wood tool, which allows the worker to sit in comfort, using his feet to clamp the packet. The saw is a horizontal frame saw with a fine jeweler's blade and is suspended on a guide which controls the perpendicular cutting action with extreme precision. This is the only marquetry cutting tool which uses a horizontal blade action, providing many advantages to the normal vertical blade cutting common in other countries. This class will teach the methods developed by Dr. Pierre Ramond during his years at the famous école Boulle, in Paris. The Classic Method, which was created and perfected in Paris centuries ago, allows the worker to produce multiple and exact copies of the design, while eliminating the saw kerf completely. It is the most common method used in commercial production and is the most cost effective and efficient process used currently. It requires good control of the cutting action and some experience using a chevalet is recommended. For that reason, students will be first given a small Boulle packet to cut so that they will become familiar with the chevalet. The Classic Method is also called Piece by Piece, as the individual elements of the design are first cut out in multiple copies. Then the background is cut out in multiple copies as a separate action. The individual elements are placed in hot sand to create dramatic shadows and then assembled into the background on an assembly board. Students will end up with three identical marquetry panels. It is recommended that the student find a copy of Pierre Ramond's book, *Marquetry* which will have a lot of valuable information relating to the class.

- Key Points:**
- » Making piece by piece packets
  - » How to use a chevalet
  - » How to use hot sand to shade elements
  - » How to make mastic
  - » How to build on an assembly board
  - » How to clean up a marquetry surface
  - » Understanding and working with protein glues

## TRADITIONAL CARVING ON CURVED & TURNED WORK WITH MARY MAY

DATE: June 12-16  
 COST: \$950 tuition, \$70 material fee  
 SIZE: 16 people



This beginning carving class will go over a variety of techniques of carving decorative elements on a turned post. These details are often seen on bed posts or table legs and include acanthus leaves, bead molding, egg and dart, rope molding, and other decorative elements. The blank turning will be provided by the school. Mary will begin by going over the basics of wood-carving – how to correctly hold long-handled gouges, how to sharpen gouges, and how to carve in the correct grain direction. She will show a variety of techniques of laying out a design along the turned surface. Mary will then show the class how to draw and carve an acanthus leaf on the turning, how to carve bead molding, how to carve rope molding, and how to carve egg and dart. If time permits, she will show how to carve a rice sheaf design for a traditional Charleston Rice bed. Mary will “think out loud” in explaining the entire carving process – starting from design concept, layout, the most efficient way to execute the carving, to final details for finishing off the project.

- Key Points:**
- » Sharpening gouges
  - » Learning all about grain direction
  - » How to layout designs on a turned post
  - » How to draw an acanthus leaf
  - » How to carve the acanthus leaves on the turning
  - » How to carve various moldings – bead, egg and dart, and rope
  - » Tips and tricks on how to get the most out of your gouges







### PUT A LID ON IT WITH JENNIFER SHIRLEY

DATE: June 12-16  
 COST: \$950 tuition, \$55 material fee payable to Jennifer  
 SIZE: 16 people

Are you ready to spend a fun week making some beautiful turned boxes? In this class Jennifer will share with students the simple techniques she uses to make a variety of different boxes and containers with decorative lids. She will show how to use hammered copper to make a lid with a finial. Jennifer will also share her techniques for embossing copper to make an embellished insert on a lid. Students will also learn how to make lids that fit onto a glass jar to make a very unique container. Participants will use stencils, dyes and woodburners and texturing tools to make each box a one-of-a-kind treasure to keep or to give as gifts. Some woodturning experience and understanding of how to sharpen your tools is helpful for this jam packed, fast paced week of fun and creativity!

#### Key Points:

- » Simple fitted lid box making techniques and tools
- » Methods to hold and secure our work in jamb chucks
- » How to hammer and shape copper
- » How to solder copper
- » An introduction to embossing copper
- » Using stencils to embellish your boxes and lids
- » Introduction to woodburning and tools
- » Tools and techniques for texturing wood

### LEATHER AND WOOD: A VALET FOR FINE PERSONAL EFFECTS WITH TIM WELLS

DATE: June 12-16  
 COST: \$950 tuition, \$60 material fee  
 SIZE: 16 people

This five-day course covers the basics of incorporating upholstery leather into your designs. Tim will introduce students to some basic techniques of joinery, cutting and manipulating upholstery leather. On day one, students will begin creating a small leather-covered desktop valet. Students will build a leather-covered carcass, a simple drawer box, a decorative drawer front, and drop-in divisions. By the end of the week, students will have a basic understanding of the techniques needed to incorporate upholstery leather beautifully into any future designs. The prerequisite for this course is an understanding of basic woodworking and joinery.



#### Key Points:

- » Building an MDF core to be covered in leather
- » Constructing a simple drawer box and drawer front
- » Marking, cutting, and skiving leather
- » Fitting and adhering leather
- » Applying a simple wipe-on wood finish

### APPLYING ART NOUVEAU FEATHER PATTERNS ON GLASS WITH EVAN CHAMBERS

DATE: June 12-16  
 COST: \$950 tuition, \$125 material fee  
 SIZE: 6 people

Learn how to apply glass threads and feather patterns on glass vessels! This little known and fairly unexplored technique will give your glass a beautiful and distinct look. Pioneered three thousand years ago on the earliest core formed glass vessels, feathering and glass threading then all but disappeared as a glass decorating technique for a long time. It had a re-emergence around 1895 on the pieces of Tiffany, Loetz and Steuben glass. This class will explore traditional ancient feather patterns and then Art Nouveau feather patterns on your own vases! Evan will demonstrate how to use feathering picks and other tools to manipulate the thread patterns in the glass. AND at the end of the workshop students will be able to take home these tools. Students should have familiar skills with blowing class.

#### Key Points:

- » Learn the history of feathering as a decoration technique on glass
- » Learn how to apply threads on glass vessels
- » Recreate feather patterns done on Tiffany, Steuben and Loetz glass vessels
- » Learn what works and what doesn't, and why
- » Design a new feather pattern that has never been done and execute it on a piece!
- » Advance blowing skills
- » Class will NOT focus on iridescent surface finishes on glass



### PRAIRIE SCHOOL LEADED GLASS: CREATING WITH CAME & COPPER FOIL WITH TED ELLISON

DATE: June 12-18 (7 day)  
 COST: \$1330 tuition, \$100 material fee, students will purchase glass directly from Kokomo Glass  
 SIZE: 15 people

This class will start with a tour of the oldest art glass producer in the United States, Kokomo Opalescent Glass, founded in 1888. Students will purchase glass for their projects from the factory that supplied glass for windows designed by Tiffany Studios, Frank Lloyd Wright and Greene & Greene. Ted will teach students advanced techniques through the creation of two projects: a leaded panel in the Prairie School style and a copper foil panel in the organic style. The leaded project is inspired by Frank Lloyd Wright and his contemporaries and their uniquely American style of stained glass. The organic copper foil project is inspired by the aesthetics of Greene & Greene, where foil and solder are used to form branches, leaves and flowers. Students will select from three designs for each project, based on their skill level. Class members will take away an understanding of design and fabrication necessary to build their own windows, through detailed demonstrations of essential techniques. Hand tools, strip cutting, glass selection and finishing techniques will be explored. If you want to expand on your knowledge of working with leaded glass, this class is for you!

#### Key Points:

- » The history of Prairie School leaded glass
- » Advanced glass cutting techniques
- » How to design your own windows
- » Working with lead and zinc came and copper foil
- » Glass design and layout
- » Decorative soldering
- » Cementing and patina
- » Reinforcing for larger panels



### FORMING & SHAPING BRONZE BOWLS—IT'S EASY WITH DAVID ORTH

DATE: June 17-18  
 COST: \$425 tuition, \$90 material fee  
 SIZE: 14 people

Students will make and finish two elegant bowls of different sizes from flat sheets of 16-gauge bronze and a handful of copper pennies. In this fun, eye-opening class the student will learn the basics of a versatile, powerful tool: the SHOP PRESS. Imagine if you could take the weight of a dozen cars, concentrate it safely into the palm of your hand, and carefully apply that pressure onto a piece of metal or wood – welcome to the shop press. The inexpensive shop press has been crossing the street from grimy mechanic shops and showing up (all reformed & freshly outfitted) in craft studios of all sorts. As the student makes bowls, they will learn other key metalworking hand-techniques. By the end of the class, metal will start looking more workable: fluid, bendable, & stretchable. Metal is the new playdough!

#### Key Points:

- » Learn shop press safety
- » Learn a variety of uses and set ups for the shop press
- » Learn several easy ways to cut 16-gauge metal
- » Apply unique surface textures to metal
- » Soften metal by annealing
- » Form & detail two bronze bowls with feet
- » Use a dapping block and dyes
- » Solder bronze and copper
- » Burnish, patina, and finish these metals



### MAKE YOUR OWN CUSTOM LEATHER TOOL ROLL WITH TIM WELLS

DATE: June 17-18  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 16 people

This two-day course will teach the basic skills needed to create custom designed leather tool rolls. Tim will demonstrate how to design a tool roll that fits your hand tools, then show how to measure and cut the leather. Students will learn how to sew the roll by hand using the saddle stitch, and then learn how to install rivets to secure the stitching. Tim will also share some simple decorating techniques. At the end of this workshop, students will leave with a custom-made leather tool roll designed to protect their most prized tools. There is no prerequisite for this course.

#### Key Points:

- » Designing a tool roll that fits your hand tools
- » Measuring and cutting leather
- » Hand sewing

- » Riveting
- » Simple decoration







### BUILD A PORTABLE SHOP STOCK CART WITH JERRY C. FORSHEE

DATE: June 17-18  
 COST: \$425 tuition, \$150 material fee payable to Jerry C.  
 SIZE: 16 people

Do you sometimes struggle in the shop keeping 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 absolutely 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 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 to shop efficiency, all while having a fun weekend with hands-on woodworking at MASW.

**Key Points:**

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

### AN INTRODUCTION TO THE WONDERFUL WORLD OF LASERS WITH CHRIS LASCHINGER

DATE: June 17-18  
 COST: \$425 tuition, \$40 material fee  
 SIZE: 15 people

As lasers become a more common tool in the woodshop it is OK to wonder if you should own one. This weekend class will hopefully answer those questions and give you the opportunity to get some hands-on experience with both a CO2 and Diode laser. Students will not only engrave on but through several different substrates creating unique items and enhancing others. Materials such as wood, leather, stone, paper, coated metals, and plastic can be run through the laser proving it to be quite a versatile tool. Lasers are driven by the user and a vector-based graphics program; for the laser we will be using both CorelDRAW and LightBurn as the preferred design and driver programs. During this weekend workshop you will learn the basics of CorelDRAW for laser applications, the general layout of a laser, and what it will actually do. We will run through some basic laser projects to show the operation of a laser then you will have the opportunity to design and create your own laser cut projects. This is definitely not a sales pitch weekend; Chris does not represent any laser manufacturers, he just like making projects/items with them. Come play with a cool tool for a couple of days and see what can be made.



**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



### JOINERY WITH MARC ADAMS

DATE: April 3-7 August 7-11  
**June 19-23** October 30-November 3  
 COST: \$950 tuition, \$70 material fee  
 SIZE: 20 people

(see description on page 52)



### WOODTURNING ESSENTIALS WITH ROBERT LYON

DATE: June 19-23  
 COST: \$950 tuition, \$30 material fee paid to MASW, \$35 material fee paid directly to Robert  
 SIZE: 16 people



If you're new to woodturning or someone who is looking for a thorough refresher, this class is for you. Discover the fundamental aspects of turning, from tool sharpening to finishing. Learn to safely use the lathe and its tools while making beautiful and useful objects, such as lamp pulls, key fobs, bottle stoppers, and bowls. Students will start with spindle turning, the foundation of all woodturning, and then progress to bowls. Understand how to properly use your spindle and bowl gouges along with good lathe posture, when and how to adjust the tool rest and recognize when you're "riding the bevel". Options for surface embellishment and various finishing materials/techniques will be discussed and demonstrated throughout the class. All students will receive a PDF via email, prior to the class that will cover a brief history of woodturning, solutions for the feet and rims of bowls, relating the foot to the contour of bowls, shape terminology thoughts on form and design and much more.

**Key Points:**

- » Working safely at the lathe
- » Sharpening your turning tools
- » Shape terminology
- » Turning tapers
- » Work holding using various centers and chucks
- » Step-by-step instruction
- » Sources for tools and materials
- » Turning wood into beautiful and useful objects

### CURVY FURNITURE: USING THE STITCH-N-GLUE PROCESS WITH DAVID ORTH

DATE: June 19-23  
 COST: \$950 tuition, \$160 material fee  
 SIZE: 16 people



Traditionally, furniture is constructed piece by solid piece with linear or planar wood elements. Boats, seedpods, and insects are put together very differently. Boatbuilding's so called "Stich-N-Glue" method mimics these organic, exoskeletal structures and can be applied broadly to furniture, sculpture, and more. Flat, thin, flexible "skins" can be joined together into richly curved, voluminous, and strong furniture. This class will upend a few traditions and offer an alternative approach to woodworking and design. Using very thin MDF as a basic building block, students will cut shapes that flex, interact together, and join into freeform, hollow-core shapes of remarkable structural strength. It is surprisingly easy and fast once you understand the new rules. David will discuss how "stitch-n-glue" forms can be covered with veneer, paint, lacquer, or mosaics to achieve just about any surface. For students who have explored steam bending or bent lamination, this week will add a completely new twist to their bag of tricks. Students can choose a pedestal, side table, floor lamp or perhaps something of their own design for their main project. Consider joining David's following weekend class on HAMMER VENEERING (June 24-25). Learn this practical method for veneering your curvy projects without clamps or cauls.

**Key Points:**

- » Build a quick pedestal to get a feel for how this works
- » Learn the dynamic "stitch-n-glue" boatbuilding technique that pulls it all together and "welds" it into place
- » Learn several intuitive approaches to voluminous shapes
- » Learn how to "unfold" the tricky geometry of curvy forms
- » Understand how rigid shapes can be developed out of highly flexible, thin materials
- » Discuss the many ways to finish with paint, veneer, or mosaics
- » Learn how to combine your new skills with traditional woodworking for nonstop creativity





## NEEDLE FELTING: SCULPTING WITH WOOL FOR BEGINNERS WITH TERESA PERLEBERG

DATE: June 19-23  
 COST: \$950 tuition, \$215 material fee  
 SIZE: 14 people

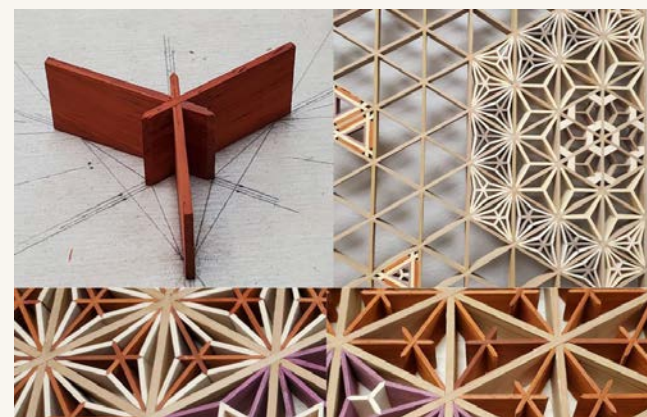


Teresa will introduce students to the uniqueness of her wool, her sheep and the fine points of needle felting, explaining the process and how it works. She will start the week off by showing how to make basic shapes and then forming them into beautiful felt garland. Each participant will learn how to 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
- » Adding details
- » Achieving a smooth finish
- » Fixing mistakes



## TUNING & USING HANDPLANES WITH GRAHAM BLACKBURN

DATE: June 24-25  
 COST: \$425 tuition, \$20 material fee  
 SIZE: 16 people

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

### Key Points:

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



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

DATE: June 19-24 (6 day)  
 COST: \$1140 tuition, \$375 material fee (includes custom made fixtures) payable to Taeho  
 SIZE: 16 people



Kumiko is a delicate and sophisticated technique of assembling wooden pieces without the use of nails. Thinly slit wooden pieces are grooved, punched, mortised and then fitted individually using a plane, saw, chisel and other tools to make fine adjustments. In this six-day workshop, the students will be introduced to making a Kumiko in traditional and power tool methods that can be used as a beautiful wall decorative panel. This workshop is perfect for those who want to master the 30°/60° patterns.

### Key Points:

- » Make a 24"x42" decorative panel
- » Mastering hand-saw technique
- » Training your eye
- » Mastering the perfect layout
- » Learn to cut miter-folding with handsaw
- » 7 to 8 different Kumiko patterns



## RESPECT THE SPINDLE WITH ROBERT LYON

DATE: June 24-25  
 COST: \$425 tuition, \$30 material fee paid to MASW, \$35 Supply fee paid directly to Robert  
 SIZE: 16 people

This class will focus on turning between centers or spindle turning, the foundation of all woodturning. Explore the fundamental aspects of turning, from tool sharpening to finishing. Learn to safely use the lathe and its tools while making beautiful and useful objects such as honey dippers, letter openers, lamp pulls, key fobs, spatulas, and spinning tops. Become comfortable using your spindle tools which include, the spindle roughing gouge, spindle gouges, skew chisels, parting tools, the bedan tool and more. Discover what good lathe posture is all about, what speed is right for what you're turning, when and how to adjust the tool rest and recognize when you're "riding the bevel". Options for surface embellishment and various finishing materials/techniques will be discussed and demonstrated throughout the class.

### Key Points:

- » Safe operation of the lathe
- » Become comfortable using your tools
- » Tool sharpening
- » Working between centers
- » Turning quality tapers
- » Surface embellishments
- » Making attractive and useful objects

## CHIP CARVING WITH HERMAN BUENO

DATE: June 24-25  
 COST: \$425 tuition, \$30 material fee  
 SIZE: 16 people

This class is designed for students with some basic techniques of chip carving or similar hand skills. Students will review sharpening, hand positions, and basic cuts. The class will then add multi-chip and varied free form cuts to their arsenal of techniques. Herman will gradually introduce advanced designs and cutting techniques leading to an individual project. The project design will include 2, 3, and 4 chip cuts creating a combination of a rosette, webbing, and negative/positive design motifs. This class is for carvers who want to advance their chip carving skills, or anyone wanting to learn how to chip carve.

### Key Points:

- » Basics review
- » Rosettes
- » Advanced free form techniques
- » Positive/negative imaging
- » Advanced techniques
- » Design theory
- » Class project
- » Combining motifs



## HAMMER VENEERING WITH DAVID ORTH

DATE: June 24-25  
 COST: \$425 tuition, \$50 material fee  
 SIZE: 16 people

Veneering opens up a world of shape and surface possibilities for the woodworker. Hammer veneering makes the process much faster and more practical. While a veneer press remains the best approach for large, flat surfaces, it is often impractical, even impossible, to use a press for small areas, edging, inside corners, angled, or curved work. Traditional hammer veneering and hide glue allows the veneer to be applied directly without the use of cauls, clamps, presses, elaborate set ups, or inappropriate contact cements. It allows one to work more flexibly, subtly, and quickly — by bringing the tool to the work. During this two-day, hands-on seminar students will learn a complete traditional system culled by David from years of research and his own painful trial and error. This class will save the student years of guesswork and grief. After demonstrations, students will try their hand at veneering flat areas, curves, edges, and inside corners. David will discuss the common problems that can arise, what causes them, and how to prevent them. This weekend will begin your mastery of an ancient, highly practical and nearly lost art.

### Key Points:

- » Learn how hammer veneering sets furniture design free
- » Learn how it speeds up work
- » Learn about substrate materials and underlying forms
- » Learn how to select and prepare veneers
- » Students will learn to select, prepare, and maintain hide glue
- » Learn the surprising method for applying hide glue
- » Learn to work the surface with the misnamed veneer hammer
- » Learn the proper use of veneer tape
- » Learn a variety of trimming techniques and preparation for finishing
- » Understand common veneering problems and how to prevent them





## MAKE A HAND FORGED KITCHEN KNIFE WITH MATTHEW PARKINSON

DATE: June 24-25  
 COST: \$425 tuition, \$40 material fee  
 SIZE: 12 people

It is said that a home is the center of a family, that a kitchen is the center of the home, the center of the kitchen is the kitchen knife. These knives can have a special meaning in our lives. Many of us remember the kitchen knives our mothers, fathers or grandparents used to create the meals that bound our families together. Well-made kitchen knives can last a lifetime and this class will give you the opportunity to create your own! In this two-day class students will make their own chef's knife from high carbon steel. All aspects of bladesmithing will be covered, from forging the blade to shaping, then heat treating, grinding and polishing, making and fitting a wooden handle and finally, sharpening – with very special attention given to the design and geometry of this kind of knife. This class is intended as an introductory bladesmithing class, but some forging experience is helpful.

**Key Points:**

- » Basic hammer control and forging techniques
- » Design and construction methods of knives
- » Grinding and polishing techniques for steel
- » Basic heat treating and metallurgy of steel
- » The science and geometry of cutting edges
- » Hand sharpening techniques



## METHODOLOGY OF SILENT WOODWORKING: PUT YOUR HAND SKILLS TO THE TEST WITH GRAHAM BLACKBURN

DATE: June 26-30  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



This class will focus on making either a bedside chest of drawers and/or bedside table. Students will learn the skills involved in hand tool production of basic dovetailed drawers or mortise and tenoned side tables. While students could have access to use whatever machinery and power tools the school has available, Graham will focus exclusively on the easier, safer, (quieter), and more varied traditional way of producing either of these basic furniture forms—by hand. Once the principles have been absorbed students will have the opportunity to alter the design to suit their individual preference and apply the newly acquired skills to many other projects.

**Key Points:**

- » Dovetails: lap and corner
- » Blind mortise and tenon joinery
- » Basic drawer construction
- » Carcase construction for drawers
- » Simple edge treatments
- » Pediments
- » Tapering
- » Hand finishing

## CREATING WITH CORRUGATED CARDBOARD: TURN, CUT, CARVE, FILL, ILLUMINATE WITH JASON SCHNEIDER

DATE: June 26-30  
 COST: \$950 tuition, \$80 material fee  
 SIZE: 16 people



Corrugated cardboard is highly versatile and often overlooked as a material to create finely crafted functional objects. After laminating corrugated materials together, it becomes apparent how easy and exciting it is to work with. Students can create highly textured furniture, bowls, lamps, and sculpture with the bandsaw, table saw, woodturning lathe, chainsaw, and various hand and power tools. In this workshop, Jason will start by teaching the importance of a successful lamination process. Once students have created their laminated blanks, it's time to start the machining process. Students will use various subtractive processes to reveal the form within the blank. In this workshop, there will be the option of working with either recycled or new cardboard. Students will leave with several projects of their own interest and a new appreciation of constructing functional objects with corrugated cardboard.

**Key Points:**

- » Selection and preparation of corrugated material for your designs
- » Design surface texture and pattern through cardboard orientation
- » Proper glue-up and clamping methods
- » Safe machining practices
- » How to turn corrugated cardboard on a woodturning lathe
- » Cutting, shaping, and sanding methods
- » Using paint, fillers, and finishes with cardboard
- » Wiring and lighting corrugated cardboard lamps

## MACHINIST TOOL CHEST: A RESTING PLACE FOR YOUR FINEST TOOLS WITH DOUG DALE

DATE: June 26-30  
 COST: \$950 tuition, \$215 material fee  
 SIZE: 16 people



"A place for everything and everything in its place," is the old adage for a working machinist tool chest. This is the perfect place for your finest tools and is designed with the ability to choose the size of drawer for the size of tool or item that rests within. The compartments can hold your fine measuring devices, dividers, calipers, knives, chisels, carving tools, marking gauges and odds and ends in a protected and organized manor. This chest can also be used as a fine jewelry box or would make for a perfect gift. Doug has chosen this chest be made out of rift sawn white oak with each drawer being hand fit to perform perfectly for years to come, as any quality heirloom should. Students will have the choice of two different designs based on the intention of the chest. All drawers will be lined with felt to protect the contents. Additionally, there will be various extras that will be demonstrated and discussed to provide additional organizing options based on each maker's personal needs.

**Key Points:**

- » Wood selection needs and requirements
- » Milling and joining for strength and the many components needed
- » Hardware selection and installation
- » Fitting drawers
- » Finishing for protecting the many treasures that lie within



## THE JOY OF BLADESMITHING: MAKING A HISTORIC BOWIE KNIFE WITH MATTHEW PARKINSON

DATE: June 26-30  
 COST: \$950 tuition, \$100 material fee  
 SIZE: 12 people



The Bowie Knife conjures thoughts of legend and history. In this class students will create their own version of this iconic American knife. Students will begin by forging the blades to shape from high carbon steel bar stock, followed by grinding and heat treating the blade. Once the blades are finished the class will turn to the handles fabricating a guard, bolster and wood handle for their knives. This class will focus on several key techniques in knifemaking: fitting a guard, as well as shaping and designing hidden tang wooden handles. This course is for anyone who wants to make their own knife; the objective is for the student to learn the basics of design forging, grinding and heat treatment of knives. Students will make a hidden tang Bowie knife. Students will learn basic forging practices and hammer control in forging their own bowie blades from high carbon steel. Matthew always pays special attention to the "why" as well as the "how" of each step in the process of knife making. Students will learn the importance of how steel goes from forged shapes, to ground blades, how to heat treat for the correct properties of the steel, as well as the construction of handles and the final assembly and sharpening. Matthew will at every step of the process share the many tips and tricks he has learned in his 25-year career of making knives. Each day Matthew will discuss process, material selection, and alternatives (lots of them) for choosing the right technique and tool for each step, followed by plenty of hands-on practice. Students will come away with a better understanding of how knives work. Matthew is an enthusiastic craftsman and a great teacher--be prepared to push your limits.

**Key Points:**

- » Basic forging of high carbon steel including heat control
- » Hammer technique
- » Best practices for the design and construction of knives
- » Basic metallurgy for steel
- » Heat treatment of carbon steel
- » Design and construction methods of historic bowie knives





### COMBINING WOOD & CONCRETE: FURNITURE MADE TO LAST WITH ALICIA DIETZ & MARK MELONAS

DATE: June 26-30  
 COST: \$950 tuition, \$375 material fee for concrete only.  
 A cut list will be emailed so you can BYOW.  
 SIZE: 10 people



Up your woodworking projects by adding concrete to the mix. This class is designed for those who are very comfortable in the woodshop and want to expand their skills to include concrete. With the breath of information that will be covered during the week, this is not a beginning woodworking class. Instead, Alicia and Mark will discuss the design considerations when incorporating these two disparate materials. Students will build a small table with a concrete top and a wood base. Participants will design and build a form for the concrete top as well as a simple base structure in wood. Mark will cover the fundamentals of high-performance concrete mix design, form building, and placement techniques. Other concrete specific topics will include fiber reinforcement technology, pigment choices and loading, and finishes. Alicia will discuss different wood joinery for base designs that best supports the concrete, both mechanically and aesthetically. This class is designed for woodworkers who want to work with a complementary material. Come and expand your technical toolbox.

**Key Points:**

- » Intermediate woodworkers who want to work with high performance concrete
- » Design to incorporate wood and high-performance concrete
- » Concrete form building
- » High performance concrete pigments, fiber reinforcement, and finishing
- » Wood joinery to compliment concrete mechanically and aesthetically

### TURNING FOR FURNITURE MAKERS: TAMING THE SKEW WITH ALAN LACER

DATE: July 10-14  
 COST: \$950 tuition, \$55 material fee  
 SIZE: 16 people



This is a class that you will rarely see offered at any school, as most turners today are drawn to bowls and vessels. However, there is a rich, long tradition of between center work in furniture, architectural turnings, and numerous small objects. As a matter of fact, there is probably more variety of objects in this form of turning than any other. Spindle turning would include furniture legs and spindles, handles of every type, columns, balusters, lamps, letter openers, pepper and salt mills, game calls, cabinet pulls, rolling pins, ink pens, lace bobbins, wine stoppers, fishing lures, spinning tops, and mallets, to name but a few. In this unique class Alan will take you through a wide variety of topics and challenges. These will include using the fundamental tools of this manner of turning: spindle roughing gouge, detail/spindle gouge, skew chisel, and parting tool. Special emphasis will be on developing your skill with a skew. Students will learn to duplicate from a drawing or pattern and deal with thin slender turnings, pommels, off-center turning, and several other projects that will culminate in the making of a three-legged stool.



**Key Points:**

- » The breadth and depth of between center turning
- » Tips and tricks for spindle duplication
- » Mastering the three types of pommels: square shouldered, rounded and lambs tongue
- » Pulls and finials
- » Off-center turning
- » Working long and thin spindles
- » Designing and executing a three-legged stool



### CARVING IN THE STYLE OF GRINLING GIBBONS: FOLIAGE CARVING WITH ALEXANDER GRABOVETSKIY

DATE: July 10-14  
 COST: \$950 tuition, \$30 material fee  
 SIZE: 16 people



In 1693, Grinling Gibbons, was given the title "Master Carver" and was commissioned from the royal family as "King's Carver." His exquisite work is prominent in St Paul's Cathedral, Windsor Castle and the Earl of Essex's house at Cassiobury. It is said that Gibbons is the greatest carver of all time. In this class, with simple tools, students will have a chance to create some of the Gibbons foliage styles. This type of carving can be applied to fine furniture, cabinets, a door frieze or used as a decorative wall hanging. Alexander will demonstrate ways to execute cuts, both with the grain and against the grain, that will create a living depth to the image. He will also discuss laying out the image, sharpening carving tools, and discuss ways to finish your final work.

**Key Points:**

- » How to carve in the Grinling Gibbons style
- » How to properly use wood carving tools for efficiency
- » How to work with wood grain issues
- » How to sharpen wood carving tools fast and efficient
- » Tips and tricks on how to get the most out of your carvings

### DESIGN, BUILD, & CARVE A SMALL STACK LAMINATED COFFEE TABLE WITH STEPHEN PROCTOR

DATE: July 10-14  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



Stephen Proctor was one of the founding fathers of the stack lamination era in American woodworking. Working with Wendell Castle, Stephen was instrumental in gluing, stacking, clamping then sculpting away. In this workshop students will learn the dos and don'ts of gluing together large blocks of wood. From their own sketches, students will draw full size plans and elevations which will be necessary in the construction process. Once it is all glued up, Stephen will demonstrate the many ways of power grinding, using whatever means possible. Disc grinders, die grinders, power planes, and maybe even chain-saws! Eventually every student will find happiness in a beautiful form that they created.

**Key Points:**

- » Wood expansion and contraction
- » Thickness of layers
- » Establishing wall thickness
- » Carving process
- » Sanding and scraping
- » Oiling



"...I have just read through the list of classes for next year. I am so impressed with the breadth of classes. I just had to write. In the early days, you hewed to the idea that MASW was a place where one learned skills. Projects were built in order to demonstrate and practice those skills. You stayed pretty close to the woodworking roots, taking only small jaunts outside the realm. Copper work and blacksmithing come to mind. Then casting and metal spinning and even welding! Now what do I see? Chocolate and coffee. Oh my! Congratulations, my friend. You have built a very successful school. You've managed to remain faithful to your original mission and yet made changes with the times. You are a scholar and a gentleman. I know, because I hooded you..."

**David Wantz, IN**



## BUILDING AN END TABLE WITH A DRAWER: AN EMPHASIS ON HAND TOOLS WITH FRANK STRAZZA

DATE: July 10–15 (6 day)

COST: \$1140 tuition, a cut list will be emailed so you can BYOW or Frank is happy to prepare the materials for you for the cost of \$650

SIZE: 16 people

Frank uses many of his classes where the project is a vehicle in which to learn hand skills. During this class students will build an end table with a drawer. Participants will learn how to cut mortise and tenons using both hand methods and machine methods. Frank will teach students how to alter the design of their project with different design options, from the apron to the leg, including a traditional tapered leg to a more complex cabriole leg. Frank draws on years of daily experience working with traditional hand tools and will guide students through the process of working wood by hand, teaching students how to sharpen tools. Everyone will learn how to use chisels, planes and scrapers, and how to use a spokeshave to create a perfect fair curve. Students will learn the art of sawing properly as Frank guides the class through the process of building a solid wood drawer with hand-cut half-blind dovetails and through dovetails. He will demonstrate how to shape a paneled drawer bottom creating a perfect panel with only a hand plane then show students how to make the drawer fit with piston precision. Frank will share his finishing techniques and discuss possibilities of veneer and simple inlay on the drawer face. This is an excellent project and opportunity to hone your hand skills. The skills learned in this course will then enable students to make a full-size table or desk.

### Key Points:

- » How to select lumber and mill wood for table making
- » Working with hand tools including chisels, saws, planes, spokeshaves, and scrapers
- » Cutting and fitting mortise and tenon joints by hand and machine
- » Hand cutting half-blind dovetails
- » Drawer construction, including how to make it piston fit
- » Raised panel drawer bottoms by hand



## INSTRUMENT FINISHING: THE PROCESS OF "SOUND" FINISHING TECHNIQUES WITH ROBBIE O'BRIEN

DATE: July 10–16 (7 day)

COST: \$1330 tuition, \$525 material fee payable to Jeff Jewitt

SIZE: 14 people

This course is for anyone who wants to learn 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 guru/luthier, Jeff Jewitt, team up in this class to share the skills and techniques needed to achieve a world class finish. Students will learn everything from the surface prep to the final buffing stage and everything in between. Students can bring their own instruments ready to finish or work on sample boards if they do not have an instrument ready to finish. Time permitting, Jeff will demonstrate a basic sunburst finish, touch-up techniques to do during the finishing process and basic spray gun techniques. The purpose of this course is to empower students with the information and skills necessary to produce high gloss sprayed finishes in their own shops. Care must be taken when finishing a musical instrument to not have a dampening effect on the instrument's tone. Achieving a quality high gloss finish starts long before the spray gun comes out. Robbie and Jeff bring decades of experience to this class. Be prepared to learn and pick their brains on all topics lutherie and finishing related.

### 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



## SHAKER OVAL BOXES WITH HERMAN BUENO

DATE: July 15–16

COST: \$425 tuition, \$45 material fee

SIZE: 15 people

In this class students will make five nested oval shaker boxes. If time allows, students will also make a bonus (small tray) project. Herman 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 which will hold the boxes together. By the end of the day Herman will share his method for how to finish 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



## MARBLEIZING WOOD WITH ALAN LACER

DATE: July 15–16

COST: \$425 tuition, \$40 material fee

SIZE: 20 people

After a lot of requests, Alan is taking on the challenge of providing the basics for marbling as it applies to turned and smaller flat objects. In this hands-on class Alan will begin by covering the fundamentals of marbling on paper, the principal tradition for marbling and move to relatively flat turned objects, such as top bodies and plate rims. From there the class will tackle the challenges of 3D round objects, such as small bowls and vessels. Alan will introduce students to both a dipping approach as well as a rolling method. Everyone will need to bring items to marble as time will not allow for turning while in the class.

### Key Points:

- » Preparing the thickened water bath
- » Selecting and preparing acrylic paints for marbling
- » 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 rounded turned objects
- » Final finishing of marbled wood pieces



## AN INTRODUCTION TO BIRD TAXIDERMY: STUFFIN' PHEASANTS WITH CHARLIE MASHECK

DATE: July 15–16

COST: \$425 tuition, \$110 material fee

SIZE: 12 people

This class is for the outdoorsperson and/or anyone that appreciates the natural world. In this class students will take a (frozen) thawed pheasant and work through the steps and techniques which will result in a beautiful flying pheasant mount to take home. This class will give you the foundation to pursue all types of bird taxidermy. So, engage your inner naturalist and join us in this unique class.

### Key Points:

- » Skinning a pheasant for mounting purposes
- » Skin prep; fleshing and cleaning
- » Preserving the skin
- » Wiring wings and leg bones
- » Mounting the skin on a form
- » Attaching to appropriate hanging system
- » Preening/grooming
- » How to finish







## MAKE YOUR OWN 3-AXIS CNC: LET THE FUTURE BEGIN WITH JOHN KNIGHT

DATE: July 15-23 (9 day)

COST: \$1700 tuition, fees depend on table size and machine type; all orders will be coordinated through John, prices can vary because of the terrible supply chain issues. Sign up early so we can order machine parts well in advance and prices can be locked.

4x4 Standard machine – \$7030.00

4x8 Standard machine – \$8500.00

4x2 Pro machine – \$8000.00

4x4 Pro machine – \$8770.00

4x8 Pro machine – \$10430.00

2x2 Standard Desktop machine – \$5465.00

2x3 Pro Desktop machine – \$8455.00

The above machines are plus a router or spindle and appropriate mount, router or spindle drive if desired, computer, and Mach4 license if the student wishes to run programs larger than 50 blocks (\$200.00). Everything is included, including: Machine kit, All electrical components, Continuous flex cable where required, End of travel and home switches, Shipping costs.

SIZE: 7 people

A CNC can be a valued addition to any shop. It can perform repetitive tasks such as boring holes for 32mm cabinets, create a jig or template, add carving to embellish any piece, perform engraving tasks, or even machine soft metals. The class will begin with learning to read and understand the electrical schematics for each student's personal machine. Participants will be taught how to mount, wire, and test the electrical components prior to installation on their machine. After the control panel is completed and the panel is mounted into an electrical enclosure, mechanical erection of the machine will begin. Once the machine is built, the electrical controls are connected, the CNC application software is configured, and the machine is ready for testing. Building and having a CNC is only part of the process in cutting parts on a machine. Class time will also be spent on using and programming the new CNC router including the use of G-Code and M-Code programming, macros, the use of CAM (Computer Aided Manufacturing) tools as well as part set up, multi-part set up, clamping, and safety. This is a challenging nine-day class that includes work and instruction into the evening hours. During those evening meetings there will be discussions on different machine types, motors, drives, spindles, probes, pendants, and other options available for your machine as well as how to order parts and materials. "This was one of the best classes ever done at MASW. It was amazing to witness the building of the control panels, let alone the building of these incredible machines." Prior to the workshop, John will contact each student to discuss their specific needs.

### Key Points:

- » Learning to read electrical schematics
- » Building electrical control panels
- » Wiring your own CNC router
- » Using RS-274 G-code and M-code programming
- » Coordinating offsets to align program coordinates with machine coordinates
- » Setting up and cutting parts on a CNC router
- » CAD/CAM programming
- » Building your own machine so that you can repair and maintain your equipment



## PEN MAKING: CREATING A FINE WRITING INSTRUMENT WITH BARRY GROSS

DATE: July 17-21

COST: \$950 tuition, \$200 material fee payable to Barry

SIZE: 16 people

Even if you have never made a pen before, Barry will make you feel at home in this course! Students from basic to advanced are welcome to learn an assortment of techniques to take their pen making to the next level. Thinking creatively, the key to enhance your pen making abilities will be discussed throughout the course. Students will work with a variety of materials including, but not limited to, exotic wood, stabilized wood and acrylics. Students will learn how to cast their own clear acrylic pen blanks and marbled pen tubes (without a pressure pot!) which will open minds to a wide range of creative ideas. In addition, creating "hybrid" pen blanks using burls and Alumilite will be demonstrated. Students will learn "Gisi" style segmenting as well as other segmenting techniques. Laser-cut pens, no problem! Stabilizing pen blanks and other small pieces of wood will be demonstrated using Cactus Juice. Several different finishing techniques will be demonstrated and practiced throughout the course including a very easy CA glue finish and an Aussie Oil finish. By the end of the week, each student will have made a minimum of 12 different pens with emphasis on quality of fit and finish. After finishing the pen masterpieces, Barry will discuss the best way to market your one-of-a-kind works of art!

### Key Points:

- » Achieve a perfect fit and finish on pens
- » Stabilizing your own wood
- » Work with stabilized and non-stabilized material
- » Learn how to cast your own clear acrylic pen blanks and "hybrid" pen blanks
- » Learn the best way to work with acrylics and other materials
- » Gain a working knowledge of segmented pens
- » Change and adjust a fountain pen nib for proper alignment



## MAKING A DOVETAILED TEA CHEST WITH MICHAEL PEKOVICH

DATE: July 17-21

COST: \$950 tuition, \$75 material fee payable to Michael

SIZE: 16 people

Sharing a cup of tea with friends is a nice way to spend an afternoon or end a meal. The experience is made even better by serving up tea selections in a handmade chest. This useful and quietly elegant chest offers a variety of woodworking challenges in a small project. Students can put the skills they will learn in this class to use on any number of other projects as well. The class will cover tips for fast, accurate dovetails when building the case. Mitered liners are a powerful solution when dividing a space for contents. Students will learn how to fine-tune the fit of miters with a hand plane for seamless joints and come away with a novel strategy for adding a lid to a box. The lid hinges open and slides side-to-side to reveal the contents without having to remove it. Kumiko panels decorate the lid and wound-cord handles finish off the chest.

### Key Points:

- » Learn a fast, accurate way to cut dovetails
- » Break up space with mitered partitions
- » Create tight-fitting miters with a hand plane
- » Build and fit a hinged sliding door



## STITCHED MOSAICS WITH TIMNA TARR

DATE: July 17-21

COST: \$950 tuition, \$30 material fee payable to Timna

SIZE: 12 people

Learn how to make a portrait quilt by focusing on one square at a time. This workshop is for quilters who wish to recreate a favorite photo in fabric. Favorite pets, cute kids, and garden flowers are all popular subjects, but the technique is not limited to those. Timna will break down the construction process into bite-size manageable steps so students will come out of the workshop with the knowledge of how to approach and complete pictorial quilts. Participants will learn how to prepare a photo, make templates, choose fabrics, and the basics of machine applique. Color, value, and pattern are important parts of the process and will be a key focus of the workshop. While this prepared edge appliqué technique is best for intermediate quilters, one does not need to have an art background to make a successful portrait quilt! Bring a large color print (approx. 18"x24") of the photo you wish to use, lots of scraps of fabric, and a willingness to experiment and learn from each other. Additional supplies may be purchased from Timna for an additional fee, if needed.

### Key Points:

- » Preparing a photo
- » Making freezer paper templates
- » Color and value
- » Let the fabric do the work!
- » Basic machine appliqué
- » Quilting ideas and techniques



## THE ART OF 3D ON THE BANDSAW WITH ALEX SNODGRASS

DATE: July 17-21

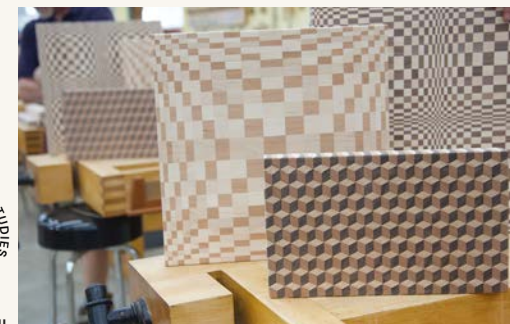
COST: \$950 tuition, \$300 material fee payable to Alex

SIZE: 16 people

In this workshop students will learn how to make three beautiful 3D end grain cutting boards. These cutting boards make for a wonderful addition to any kitchen, as a great gift item or even to generate a little extra cash. It only takes three different woods, maple, cherry and walnut to achieve this unique design. Students will learn how to tune and maintain a bandsaw which will make cutting, even complex shapes, easier than ever. From straight and angled cuts to planing, sanding, clamping and gluing, students will produce their own finished cutting boards. This same process can be used in other areas of woodworking, such as making woodturning blanks. During the week students will make three of Alex's favorite cutting boards; the clover, the step board and tumbling blocks. By the end of the week students will have three seemingly complicated cutting boards that will amaze friends and family.

### Key Points:

- » Accurate straight cuts on a bandsaw
- » Angled cuts on a bandsaw
- » Gluing techniques
- » End grain planning
- » End grain pattern alignment
- » Food safe finishing





## STEREOTOMY THE NET: INTERSECTING SHAPES & FORMS WITH PATRICK MOORE

DATE: July 22-23  
 COST: \$425 tuition  
 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 onto roof designs. A lot of the net projects include irregular pitched roofs with hips and valleys, and others include curved surfaces. The advantage of practicing this technique enables the brain to better visualize the overall size and shape of a design clearly in the mind first. They are exercises for the brain. An idea is first seen in the mind's eye. Students will use paper and foam board 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
- » Learn drafting tool usage
- » Create the net surfaces of folded out 3D shapes based on given dimensions and restrictions
- » Creating and designing structures both simple and seemingly complex

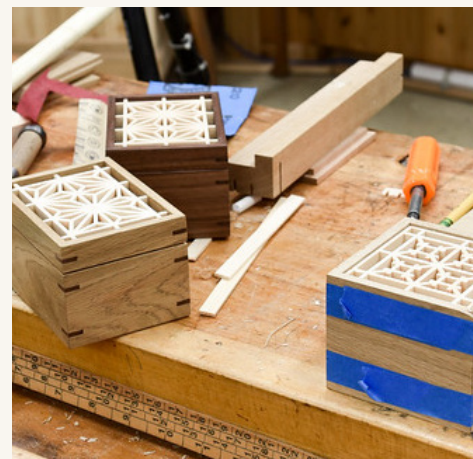
## MAKING A KUMIKO BOX: PERFECT FOR KEEPSAKES WITH MICHAEL PEKOVICH

DATE: July 22-23  
 COST: \$425 tuition, \$50 material fee payable to Mike  
 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 put to use on 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 into any project



## MAKING A KITLESS PEN WITH BARRY GROSS

DATE: July 22-23  
 COST: \$425 tuition, \$100 material fee payable to Barry  
 SIZE: 16 people

Barry will make everyone feel comfortable making a "kitless" pen in this workshop. An overview of what tools and materials are necessary to make kitless pens will be demonstrated and discussed. He will then demonstrate how to make a kitless pen from beginning to end, step-by-step. The students will learn the techniques on how best to square, drill, tap and create the threads necessary to make a kitless pen. Barry will show how to use the different mandrels to achieve a smooth fit for your pen. Turning tool techniques and which turning tools are the best for each student will be discussed and demonstrated. Each student will make at least one kitless pen while having FUN!



### Key Points:

- » Proper drilling techniques for kitless pens
- » Tapping and dyeing techniques
- » Achieving a smooth fit and finish on the pen

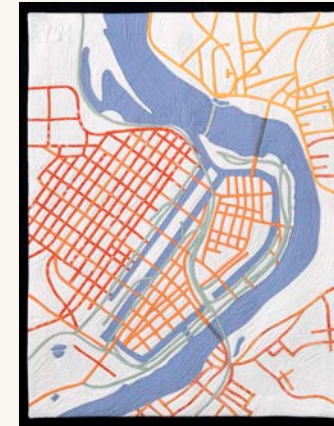
## MAP MAKING WITH FABRICS WITH TIMNA TARR

DATE: July 22-23  
 COST: \$425 tuition, \$10 material fee payable to Timna  
 SIZE: 14 people

Maps are stories, told by the mapmaker. In this class students will use fabric to tell a story of a location that is important to them. Maybe it's a favorite vacation spot, your neighborhood, or your hometown. Over the course of the workshop, participants will learn both pattern-making and improvisational quilting techniques to create personal map quilts. This technique is best for confident beginners to more advanced quilters. Bring a large paper map of a location you would like to replicate (from letter size up to 18"x24"), favorite fabrics and threads, and a willingness to experiment. Mark your place in the world!

### Key Points:

- » Learn how to transfer map from paper to fabric
- » Highlight the most important, or personal, parts of the map
- » Multiple construction techniques covered, find the one that works best for you
- » Basic machine and/or hand appliqué
- » Quilting ideas and techniques



## RENEGADE TURNING WITH SERI ROBINSON

DATE: July 24-28  
 COST: \$950 tuition, \$250 material fee payable to Agriculture Research Foundation  
 SIZE: 16 people

Rules! Woodturning is all about rules. Use this gouge, don't use the skew, DO use the skew, etc. Rules keep us safe when we are learning, but at some point, it's worth taking a critical look at them. Spend five days throwing the rules out the window and experimenting with the versatility of the skew chisel, various bowl gouge grinds and scrapers as we explore hollow form turning and the myriad of ways it can be accomplished without expensive specialty tools. Use the best tool on the job based on the anatomy of your piece, not outdated rules. Embrace the skew chisel catch, let your bowl gouge become a drill bit, and much more. Woodturners have always been described as the cowboys of the woodworking world—let's embrace that wild nature! Students will go home with at least five hollow forms out of figured or spalted wood, or both, each made with a different "broken" rule.

### Key Points:

- » Anatomical difference between spindle turning and face grain turning
- » Anatomy of hollow form turning
- » Anatomy of a skew chisel, bowl gouge and scraper
- » Hollowing with a skew
- » Hollowing with a traditional bowl gouge
- » Hollowing with a bowl gouge vs. fingernail gouge
- » Hollowing with a high scraper
- » The origin of woodturning rules and how to safely blend them
- » Blind turning and the importance of sound when experimenting
- » The monkey wrench of spalted and figured woods



## SCULPTURAL ROCKING CHAIR WITH MARC ADAMS

DATE: July 22-28 (7 day)  
 COST: \$1330 tuition, \$45 supplies for templates, a cut list will be emailed so you can BYOW  
 SIZE: 14 people

This class will be dedicated to making a Maloof-style sculptural rocking chair with major emphasis on comfort, aesthetics and ergonomics. You will use tools such as rasps, gouges, saw rasps and grinders to rhythmically give the chair shape. Students can either design their own chair or use the school's patterns. There is a special session on rockers and what considerations must be taken into account to keep the chair from scooting across the floor. There is a relationship between the rockers, the chair itself, and the center of gravity of the human body. Students learn which joints work best under different loads and will have a chance to practice hip, dowel, and mortise and tenon joints. This class requires that students bring pre-sawn lumber for the rockers as well as other roughed out parts to help save on shop time. The rockers will be bent using a lamination technique of gluing thin stock together on a curved form. The goals of this seven-day class are to have all the joinery done by the last day of the class, including the placement of the rockers, and to start the shaping process. It will take at least 55 board feet of 8/4 material. Students are required to bring pre-dimensioned lumber. This class is intense and requires several late nights of physical work. Sculpting the arms, legs and spindles is like rowing a boat all day—but well worth the work.

### 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 assembly and gluing process for chairs





## FREE MOTION QUILTING—YOUR QUILT, YOUR WAY WITH JENNY LYON

DATE: July 24–28  
 COST: \$950 tuition, students will be emailed a list of items to bring  
 SIZE: 12 people



Find the joy and confidence to free motion quilt your own quilts! Free motion quilting allows you to finish your own quilts instead of sending them off to a professional quilter. All levels of experience are welcome, and Jenny will meet you where you are. Modern, traditional or art quilter, students will learn creative ways to finish their quilt their way. Jenny will start with a solid foundation of the essentials of unmarked free motion quilting. Each day will include a short lesson covering a variety of topics, a trunk show or a tutorial on assorted designs to use as fill on your quilts. Participants are to bring their own project and machine, and Jenny will use her 22 years of experience to help provide advice, support, and direction. Although she will have a curriculum of topics to cover, Jenny will build in time to cover questions that arise as each participant works through their quilt. Don't worry if there is no project in mind, Jenny will have suggestions as well as materials. Before the workshop begins, she will send out a questionnaire about preferences, experience level, style and more. That will allow Jenny to start right off helping each participant start working with the project. She will collaborate with each student, responding to their needs as your project progresses. Her style is encouraging and light-hearted. Chocolate will be involved.



### Key Points:

- » Find the joy and confidence to free motion quilting!
- » There is nothing like a personalized, hands-on, in-person workshop to up your free motion quilting skills
- » There is tremendous pride in a quilt that you finished yourself
- » This workshop is for all levels of free motion quilting experience and all genres of quilting (modern, traditional, art, even garments)
- » A questionnaire will be sent ahead of the workshop, allowing Jenny to get right to work, accommodating individual goals
- » Workshop will cover best practices for set up of free motion quilting
- » Work in an encouraging, lighthearted, and supportive environment
- » Jenny will use her 22 years of experience in teaching and making, to help you make the best decisions for your quilt
- » Chocolate will be involved



## STEREOTOMY: BUILDING THE "MOORE" END TABLE WITH PATRICK MOORE

DATE: July 24–28  
 COST: \$950 tuition, \$60 material fee  
 SIZE: 16 people



Traditionally, when the young journeyman on the 'Tour-de-France' arrived at a new shop, he would build a pair of sawhorses for the obvious practical reasons, but also to indicate to the owner where he stood in his tour. The more complex he built it, the more time he had been studying Stereotomy – Art du Trait. This would in turn dictate to the owner the journeyman's position in the company and the level of complexity that could be delegated to him. It would help the journeyman fix a suitable position in the company based on his skill, experience, and knowledge and understanding of Stereotomy. In this five-day workshop students will build their own French Trestle; a specific design called The Moore End Table. Students will learn to create 2D stereotomical drawings using the visuospatial part of the brain, a drafting square, a pencil and a ruler. Each student will be taught how to use this part of their mind to visualize in 3D, draw in 2D, and then construct their trestle. It is of the utmost pleasure for Patrick to share this very special and rare skill, known to very few North Americans. The knowledge of stereotomy is so important to human civilization that UNESCO has classified it on the List of the Intangible Cultural Heritage of Humanity as of 2009. A prerequisite of the course is to have knowledge, understanding, and use of hand tools (i.e. chisels, hand saws, layout tools).

### Key Points:

- » Basics of drafting
- » How to develop a set of stereotomical drawings: plan view, elevation view, net view
- » How to use the drawings to layout the trestle
- » How to cut compound angles
- » How to layout, cut and assemble the Moore End Table
- » The voyage and experience of a journeyman through different cultures
- » What is Stereotomy
- » How Stereotomy was used in the past and relevant today

## APPRENTICESHIP: FURNITURE IN THE CLASSIC TRADITION WITH STEVE LATTA

DATE: July 24–August 4 (2 weeks)  
 COST: \$1850 tuition, \$75 supplies, students will BYOW  
 SIZE: 14 people



This two-week class will provide an overview of furniture produced during America's early years and the influences that early work has today. This class will focus on the essential elements of design, construction and ornamentation. Participants may select and design a piece to their liking or spend their time focusing on specific techniques to enhance their arsenal of skills. The work may be rooted in an earlier period or a contemporary piece with classical influences. Both work well! Conversations with Steve via phone and email prior to the start of the class will help in the selection process. Special emphasis will be placed on efficient construction approaches and improved joinery methods. Steve will give an overview of the various methods of ornamentation and work with students on developing individual designs appropriate for their piece. This class will cover a wide range of techniques, both traditional hand and modern power. Steve's philosophy towards woodworking is based on efficiency with full utilization of whatever materials, tools and techniques best meet the task at hand. Having been a professional furniture maker for over three decades and a full-time teacher for the past seventeen years, Steve has both a mastery of the subject matter and a proven ability to teach it.

### Key Points:

- » Traditional furniture – its history and design principles
- » Problem solving methods of joinery for complicated case pieces
- » Methods of ornamentation including stringing, bandings, bellflowers, paterae as well as modern day interpretations
- » How adding something so fine can say so much...and when is it too much!!
- » Practical approaches to veneer work – from hot hide to plastic resin, to hammers to vacuum bags – whatever works best
- » Tools essential to the period and how to maintain them
- » Development of a systematic and concise approach to furniture making from rough milling to completed joinery



## MAKING A CHARCUTERIE BOARD WITH SERI ROBINSON

DATE: July 29–30  
 COST: \$425 tuition, \$200 material fee payable to Agriculture Research Foundation to help support Seri's research  
 SIZE: 16 people

Who doesn't love meat and cheese? They're even better when served on a nice looking slab of wood. Charcuterie, and the boards the snacks are served on, are gaining popularity in the USA. The boards themselves are very simple to make and can double as high end cutting boards when needed. As charcuterie is about showmanship, students will each get a wide, 2" thick slab of figured wood and will learn how to highlight figure and optimize wood use for the desired charcuterie board shape. Expect to come away with 3–8 charcuterie boards each, cut to your display preferences. And if you're more of a beer flight kind of person, don't worry—it's really easy to turn a charcuterie board into a beer flight board, too. Class will end with a charcuterie feast on the new boards.

### Key Points:

- » Assessing slab wood for figure and interior size potential
- » Display and function—what makes a good charcuterie board
- » Basics squaring of stock on raw lumber
- » Routed edges and the importance of shape on handling
- » Wet sanding versus dry, and why it matters in food contact
- » The importance of unfinished, raw wood for food contact applications

## COLORFUL STELLATED ICOSAHEDRONS WITH VICKI KINDERVATER

DATE: July 29–30  
 COST: \$425 tuition, \$20 material fee  
 SIZE: 14 people



There is a technique to folding paper and Vicki will go over the basics as students learn how to cut paper, make exact folds and assemble the three-dimensional shapes. Participants will make a cube, a stellated octahedron and a stellated icosahedron. These shapes hold together without glue or tape. This is a good introduction to modular origami. On the first day students will learn how to make the folds and assemble the pieces. The second day Vicki will demonstrate and let students practice how to fold a smaller size and make it into an ornament.

### Key Points:

- » Breaking complex forms into simple steps
- » Paper selection
- » Tools needed
- » Sizing of paper for projects
- » Folding technique
- » Making three different shapes with one folding pattern
- » How to make the 3D shape into an ornament





### SHEER BLISS: A JEAN JACKET REDO WITH JENNY LYON

DATE: July 29–30  
 COST: \$425 tuition, \$12 material fee payable to Jenny  
 SIZE: 14 people

This is a fun project where participants will take a jean jacket and replace the back panel with a free motion quilted garden or other scene of the participants choosing. Don't worry if you don't free motion quilt already! This project has a whimsical feel and less-than-perfect free motion quilting fits right in. Those with more experience will enjoy the

challenge of creating a more complex scene. So, grab a jean jacket that fits well and has a back center panel. Students will take that and add some screening material, which will be our "fabric." Then the fun begins. Jenny will show how to start layering sheer fabrics to create a personal design. It's okay if there is no design in mind, Jenny will help with that. Before the workshop begins, Jenny will send a welcome email to provide detailed information about the workshop, ask for the experience level and address any questions. This is so fun! You will create a unique jacket that you will love to wear.

#### Key Points:

- » Bring your machine and a jean jacket that fits you well. Then we'll have great fun altering and free motion quilting the back panel
- » This is a whimsical and fun class
- » Students don't need to have free motion quilting experience
- » The same technique can be used so many ways
- » Jenny will always bring chocolate, and maybe her home-made caramels too!

### BANDSAWING NESTED VESSELS WITH JASON SCHNEIDER

DATE: July 29–30  
 COST: \$425 tuition, \$50 material fee  
 SIZE: 16 people

The bandsaw is one of the most versatile tools in the woodshop. With the proper set up and adjustments, students can cut straight lines, curves, angles, veneers, laminates, and fine joinery. In this workshop students will explore cutting nesting vessels in kiln-dried hardwood.

This bandsaw cutting process maximizes the material and will allow students to create up to 3 or more vessels from just two blanks of wood. After initial cuts are made, participants can explore carved surface embellishments before the sides are glued to the base. Milk paint can be applied to further enhance the box with either a smooth or textured surface. Students will finish the nesting vessels with a clear topcoat of choice and felt feet to lighten up and protect the base.

#### Key Points:

- » Selection and preparation of kiln-dried wood for your project
- » Design curves that work well for nesting vessels
- » Proper set up of a bandsaw for cutting curves
- » Using spray adhesive for templates and jigs
- » Safe machining practices (bandsaw, jointer, planer, sander)
- » Proper glue-up and clamping methods
- » Cutting, shaping, carving, and sanding methods
- » Using paint and finishes



### BREAD BOWLS WITH SAVANNAH STANTON

DATE: July 29–30  
 COST: \$425 tuition, \$100 material fee payable to Savannah  
 SIZE: 16 people

Did you or a loved one partake in the at-home bread making boom of the last couple years? Are you friends with an avid baker? Do you wish to create a kitchen staple that makes for a wonderful gift that will last for all the favorite family recipes? Whether you bake on a daily basis or have just now found yourself the proud parent of one or more sourdough starters (or five), welcome! With that bread starter, now is the perfect time to craft the bread bowl of your dreams! One that fits the kitchen and an appetite. In this weekend course, students will learn to wood turn a bread bowl to fit any kitchen, baking, and entertainment need. Savannah will first guide students through lathe safety and considerations when bowl turning. Dissecting aspects of a functional bowl or platter, she will show how to effectively plan a bread bowl design that balances aesthetically pleasing curvature with functional form. Whether used to hold dough on the rise or carry fresh-baked boulés to the table, bread bowls require sturdier bases and thicker walls. A creative approach will be taken so each student can walk away with a uniquely crafted bowl destined to become part of every family's favorite recipe.

#### Key Points:

- » Lathe safety
- » Functional design – with end use in mind
- » Bowl turning – technique emphasis on thicker-walled, stout bowls that achieve aesthetic & functional curvatures
- » Finish cuts with a traditional bowl gouge
- » Tenon removal and off-lathe sanding
- » Wood & Food Use – antimicrobial properties of wood; species to avoid



### CREATING INTARSIA ART WITH KATHY WISE

DATE: July 29–30  
 COST: \$425 tuition, \$30 material fee payable to Kathy  
 SIZE: 14 people

In this unique intarsia workshop, students will learn all the basic intarsia steps from the 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 which will be a focus of your project.

#### Key Points:

- » Setting up your pattern
- » Sanding and shaping
- » Wood choice and color
- » Fixing mistakes
- » Cutting tips and fixes
- » Using risers for depth
- » Using CA glue

### MAKING THE "CASE" FOR TAMBOUR DOORS WITH GARRETT HACK

DATE: July 31–August 4  
 COST: \$950 tuition, \$20 supply fee, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



Sliding doors, or tambours, are fun as they smoothly slide along, bend around a curve, and disappear into a cabinet. For cabinets where there is not enough room to swing a hinged door, a disappearing tambour can slide open and expose the full width of the interior. Students will design and build a case for a pair of tambour doors to understand the many aspects involved. Garrett will discuss tambour design, the width and thickness of the slats, making a pattern for routing tracks for the tambour, how to connect the slats with a fabric backing, handles, curved interior partitions, and how to fine tune your tambours so they slide sweetly.

#### Key Points:

- » Learn an efficient way to build a strong case
- » Shape a pattern and rout grooves for the tambour
- » How to design the width and thickness of the tambour so it will work well
- » How to cut and assemble the slats into an enduring cloth-backed tambour
- » Various ways to embellish tambours with inlays and shaped handles
- » Fine tuning your tambour to slide sweetly

### SEGMENTED HERRING BONE: CUT, GLUE, CUT, GLUE, CUT, GLUE, TURN WITH ELI POLITE

DATE: July 31–August 4  
 COST: \$950 tuition, \$120 material fee  
 SIZE: 16 people

The first day of class will start with a brief description of the desired outcome, followed by a discussion about the pattern and how to achieve the best results. Eli will also go over the table saw sled and its construction, then discuss the many design options that can be implemented into cutting the herring bone pattern. Much of this class will involve the glue-up of the many pieces that make up the pattern. This takes time, patience and an 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 segmenters skill set but will 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 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







### AWAKEN YOUR SENSES THROUGH THE ART & LORE OF CRAFTING SOAP WITH DEBORAH KRAEMER

DATE: July 31–August 4  
 COST: \$950 tuition, \$150 material fee payable to Deborah  
 SIZE: 14 people



In this five-day workshop student will discover the fascinating history and lore of soap making. Deborah will discuss why hand-crafted soap is better for your skin and how it can turn a morning shower into an awakening ritual. A world class formulator and aromatherapist, Deborah will reveal the ancient secrets of formulating, mixing, curing and scenting soap using essential oils, flowers, fruits and vegetables. Deborah has spent the last 20 years manufacturing bath products under private labels as well as her own brand Abbey Brown Soap Artisan. She is well-known in the soap world for her classes on this highly creative, yet practical, craft.

#### Key Points:

- » The secret history behind this ancient craft
- » Foundation in plant oils and their origins
- » Designing products to suit your skin
- » Formulating your own soap
- » Creating a scent journey
- » Handling plants
- » Batch and other methods
- » Harvesting, infusing and distillation
- » Blending herbs, botanicals, minerals and more

### KNITTING KNOW HOW WITH PHYLL LAGERMAN

DATE: July 31–August 4  
 COST: \$950 tuition, \$100 material fee  
 SIZE: 14 people



Let's make knitting better, more enjoyable and less stressful! Knitting Know-How explores the nooks and crannies of our knitting journey. Don't know how to knit? This is a great place to start. Phyll will begin with the basics – yarns, needles, patterns but dive deeper into blocking, pattern modifications, weaving ends and seaming as well. But... Phyll will also focus on the knitter. Do you knit English style, continental, hybrid or don't really know? Are you a project or a process knitter? Does the fear of mistakes limit what you try? No worries! Phyll will show students how to anticipate problems and correct them when they occur. Over her five decades as a knitter, Phyll admits, "I've made every mistake possible." and she will share some of them with demonstrations on simple solutions to the problem. She has taught hundreds of students and will reserve a special pattern for our time together that's suitable for all skill levels and a little bit intriguing as well. This is a dynamic and interactive workshop so bring your knitting needles!



#### Key Points:

- » Materials used in knitting (fiber, needles, pattern, etc.) and how they impact the knitting experience
- » Choosing a pattern
- » Knitting style and a new way to knit
- » Gauge and tension vs. fabric created and how to adjust accordingly
- » Anticipating mistakes in your knitting and correcting mistakes when they happen
- » Tips and tricks to make your knitting look more polished
- » How to properly measure yourself for a sweater
- » Sweaters bottom up vs. top down, seamless or seamed, drop shoulders, raglan sleeves or set in sleeves
- » A better bind off for shoulders
- » Joining yarn, pillow knitting
- » Increases, decreases, short rows and other knitting techniques
- » Reading and understanding charts
- » Pattern will be available only to this group of knitters which is part of the materials cost
- » Consultation on your works in progress



### GLUING PROCEDURES: FROM CHOICES, TO CLAMPING TO CURE WITH BOB BEHNKE

DATE: August 5 (Sat)  
 COST: \$200 tuition  
 SIZE: 25 people

This class will cover the properties of wood that affect gluing and the five steps for successful gluing, from dry assembly to waiting for the glue to dry. Wood glues can affect the wood as it is being assembled, and being prepared in advance will eliminate costly joint failures and frustrating disassembly. Discussions will focus on the steps needed to use wood glues with ease, what to watch out for when the glue hits the wood and why failures occur. Hands-on testing will demonstrate some of the properties of water based wood glues. Bob will also cover some frequently asked questions and why there are so many different wood glues. Bring your gluing questions as this is a discussion, not just a presentation.

#### Key Points:

- » Understand the properties of wood that allow glue to stick
- » Determine the correct adhesive for the job
- » Learn the five steps to successful glue-ups
- » Test the importance of open and assembly time

### ELEGANT DETAILS WITH GARRETT HACK

DATE: August 5–6  
 COST: \$425 tuition, \$40 material fee  
 SIZE: 16 people



Details can add pizzazz to your furniture and be practical too, such as softening an edge with a polished bead, as the Shakers often did. Students will explore lots of practical details and techniques: making delicate string or line inlays, cutting in surface inlays such as panels or diamonds, making patterned bandings, and using non-wood materials such as metal, shell or bone. Garrett will also focus on complementary moulded edges, chamfers, side beads and proud cock-beads which can be used on the edge of a table apron or drawer. Most of the techniques taught during the weekend will focus on hand skills, so naturally sharpening, tuning, and using hand tools will be discussed. Students will even make some of the tools that will be need – amazing scratch-stocks to cut precise inlay grooves and small chisels.

#### Key Points:

- » Making tools for fine inlay work, more accurate than any machine
- » Learn how to inlay fine lines of wood, metal
- » How and where might these details be used
- » Fashioning a tool for cutting useful beads of any size
- » Inlaying into surface panels, diamonds, other shapes
- » Working with shell, bone and metals for inlaying

### ESSENTIAL OILS WITH DEBORAH KRAEMER

DATE: August 5–6  
 COST: \$425 tuition, \$150 material fee payable to Deborah  
 SIZE: 16 people

Essential oils are simply the oils extracted from plants— "essence of the plant". These oils are often rich in fragrance and are commonly used in perfumes, cosmetics, soaps and air fresheners. They are also used in aromatherapy, a form of alternative medicine. In this class, students will explore plants that create volatile oils, then learn how they can be used in designing then curating nature into healing and mood enhancing essences. Deborah will bring a full range of essential oils for students to explore their own creative process. Participants will be using whole plants in processes of distillation, maceration, expression which will provide a platform for your own personal journey in aromatherapy. Students will travel through a scent timeline--bring along scent memories, family traditions, recipes, and all scents your nose desires to explore. During the weekend students will enjoy learning from each other, crafting and celebrating their family's lore. Deborah is grateful for the opportunity to have this time together with her students using the best of nature to create blends that are useful for an array of possibilities.

#### Key Points:

- » Using plants to make essential oils in three ways
- » Learning the origin, uses, care and importance of the oils
- » It's more than perfume: smelling techniques, aroma appreciation
- » Fundamentals of aromatherapy
- » Complexity of blending oils, recipe building
- » Scent meditations, journey in awakening your scent memories
- » Create blends that suit your individual needs
- » Labeling, restrictions, cautions, useful considerations in product development

### BEAUTIFUL TOOLS: AN INTRODUCTION TO DAMASCUS STEEL WITH MATTHEW PARKINSON

DATE: August 5–6  
 COST: \$425 tuition, \$75 material fee  
 SIZE: 10 people



Pattern welded steel, or Damascus, is an age-old technique, long associated with high quality items and masters of the craft. In this intense two-day class students will discover the endless possibilities of this entrancing material. Well made beautiful tools are a pleasure to use and tools made from Damascus steel are sure to become favorites. Students will learn the basics of forge welding and pattern development through the lens of simple struck tools. Students will have the option to forge out a center punch and nail set, or a scriber or marking knife. Time allowing a compass or divider may also be an option. Beginning with several pieces of 1084 and 15n20, students will assemble a small billet of Damascus steel. Participants will forge weld these billets under a hydraulic press. These initial billets will be drawn out and manipulated as patterns before being forged into a tool. After forging, the tools will be ground, heat treated, polished and etched in ferric chloride to reveal the pattern. This class will cover not only the theory of forge welding, but will also cover the methods of pattern development, polishing and etching techniques for Damascus as well as the basics of heat treatment. This class will be a wonderful start to anyone that has an interest in the art of Damascus.

#### Key Points:

- » Theory and practice of forge welding
- » Pattern development and manipulation
- » Etching techniques
- » Theory and practice of heat treating steel
- » Grinding and finished of forged steel.





## BEGINNERS GUIDE TO STONE WORK: MAKING A VANITY SINK TOP WITH ELI POLITE

DATE: August 5-6  
 COST: \$425 tuition, \$175 material fee  
 SIZE: 12 people

On the first day of this exciting class, Eli will go over safety and material handling, followed by a discussion of the necessary tools and equipment needed to get started in this craft. He will then move to the hands-on portion where students will first lay-out their project on their stone piece. After all the necessary lay-out is complete, participants will begin the fabrication. This will involve cutting, shaping, and drilling. On the second day of class, Eli will give a brief demonstration on how to properly shape a simple edge profile and begin the polishing process. Once the polishing is completed, Eli will show students how to properly mechanically anchor and seal the sink. Granite fabrication has so many applications. With this starter course students will be able to get an idea of the necessary tools, safety gear, and equipment needed to start their journey as a stone mason.

- Key Points:**
- » Overview of what granite fabrication is
  - » Safety
  - » Project layout
  - » Cut, drill, shape
  - » Mount sink
  - » Seal the granite
  - » Care and maintenance



## INTRO TO THE CRICUT CUTTING MACHINE WITH JENNIFER SHIRLEY

DATE: August 5-6  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 16 people

Do you have a Cricut die cutting machine? Are you overwhelmed with how it works and how to use it; and just can't get started creating your own designs and projects? Do you want to do something more than just cut vinyl stickers with it? Join Jennifer for a weekend of unique and fun projects that are great for gifting and selling! She will introduce you to Cricut Design Space, the software that drives your Cricut cutting machine. Students will learn a lot of tips and tricks to save time, reduce and avoid mistakes and stop wasting expensive materials. During this class, students will make two etched drinking glasses, a stenciled wood sign and a wood veneer bookmark.



- Key Points:**
- » The basics of Design Space software
  - » Choosing the correct mat for the material you are cutting
  - » Choosing the correct settings for the material you are cutting
  - » Choosing the correct blade for the material you are cutting
  - » The different types of vinyl and which ones are best for each project
  - » The different types of transfer tape and how to use them
  - » How to center a stencil on a project
  - » What types of paint to use on stencil projects
  - » How to find, download and import image files from the internet to use
  - » How to etch glassware so that it looks professionally done and won't ever wash off



## WOODTURNING SKILLS WITH ELI AVISERA

DATE: August 7-11  
 COST: \$950 tuition, \$60 material fee  
 SIZE: 16 people

MASW is proud to once again host Eli from Israel for his fifth workshop here. 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 how to use these sharp tools 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 students 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



## JOINERY WITH MARC ADAMS

DATE: April 3-7 August 7-11  
 June 19-23 October 30-November 3  
 COST: \$950 tuition, \$70 material fee  
 SIZE: 20 people

(see description on page 52)



## MAKE A CUSTOM LEATHER BAG WITH GRADY DOUGLASS

DATE: August 7-11  
 COST: \$950 tuition, \$225 material fee payable to Grady  
 SIZE: 12 people

As craftspeople, we all know that having the right tool for the job goes a LONG way. Having a way to carry those "right tools" is equally important! In this weeklong class, students will learn the art of making a leather tote-style tool bag to efficiently carry all his or her most precious tools. Students will begin with hide selection, creating patterns, and laying out designs, and will move through the process of skiving, gluing, sewing, and riveting to complete a unique tool bag they can carry and be proud of for years to come. Each tool bag will be a medium sized, tote style carrying bag with two handles. And if time allows, MASW will open up the school's laser to lasering your name on your tool bag (or patch), giving it a personal touch.

- Key Points:**
- » Pattern will be supplied and minor additions possible
  - » Significant sewing and rivet setting will be covered
  - » Students will skive, roll edges, and create welts
  - » Various handle styles will be covered



## MAKING A TAVERN TABLE: A TESTAMENT TO TAPER TRIANGLES WITH DEREK JONES

DATE: August 7-11  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people

Tavern Tables are a variation of a popular form of three-legged table known as Cricket Tables. It's hard to pinpoint when and where these tables originated, but the lessons we can learn from building them today are as relevant, if not more so, than ever before. When 90° and square are the starting point for most of our projects, becoming fluent in 30°, 60° and 120° represents a real challenge. The key principles for building any cricket table are simplicity, necessity and ingenuity and once mastered students will find this combination will transform the way every project in the future. As there are no plans or blueprints in existence that dictate how a cricket table should look, no two tables are the same. The process for making them follows a far more organic process where the tools and materials on hand dictate the build and ultimately the form. The design for this table incorporates draw bored mortise and tenons and relies on producing components that fit together rather than match a dimension on a drawing. It's an approach that encourages everyone to build instinctively, ultimately improving workflow in the workshop. As well as developing a range of techniques for marking out and cutting joints with hand tools, participants will also learn how to read the grain of a piece of wood and assess its suitability for a specific purpose.



- Key Points:**
- » Experience the thrill of a no-clamp glue-ups
  - » Allow the material to influence the design
  - » Create triangular legs with rake, splay and taper
  - » Learn to produce components that aren't 90° and square
  - » Develop strategies to improve workflow





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

DATE: August 7-11  
 COST: \$950 tuition, \$65 material fee  
 SIZE: 18 people

Woodworkers require the ability to create true and elegant curves, both simple and compound in nature. These may be for the use of legs, or even just 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 by the application of a few straight lines to achieve some compound curves, shapes, and curls. Grinders, rasps, spokeshaves, planes, and scrapers will be demonstrated to show how they may be used to achieve the utmost accuracy and create the truest of forms. Through a series of more complex exercises, the class will end up exploring many and varied shapes. These may be transitions from fat to thin, round to square, spirals, twists, and even animalistic forms. All of the sample pieces and the thought process of connecting the dots will provide a design source for future projects. This will be the seventh time Stephen has taught this class, 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
  - » Using rasps and planes to create curved surfaces
  - » Give your work continuity



## HANDCRAFTED FOLDED BOOK ART WITH JACKIE BUTLER & JOANNE LUDWIG

DATE: August 12-13  
 COST: \$425 tuition, \$30 material fee  
 SIZE: 16 people

What to do with your used books? Give them new life by creating original works of art! Book folding allows a person to handcraft beautiful 3D sculptural pieces while recycling in the process. Display them anywhere in the home or office or gift these unique books to family and friends... especially those hard to buy for! This workshop is designed for beginners with little or no knowledge of this unique handmade craft. Jackie and Joanne will walk students step-by-step, from choosing the right book all the way through to the last page. Students will fold in creating their very own original art form. There is no gluing or cutting, so the integrity of the book remains intact. All participants will leave with at least one completed folded book in addition to the tools necessary to create many more upon returning home. Feel free to bring your own book(s) or we will have extras for students to use.

- Key Points:**
- » Perfect for any book lover
  - » No previous book folding knowledge necessary
  - » Give new life to old books
  - » Create original home décor conversation pieces
  - » Leave with original art piece
  - » Unique gift giving creations

## FOCUS ON HANDWORKS: FROM TOOLS TO TECHNIQUES WITH DEREK JONES

DATE: August 12-13  
 COST: \$425 tuition, \$65 material fee  
 SIZE: 16 people

It should come as no surprise that the tools we connect with the most are the ones that often result in us doing our best work. It might be a physical connection, like a perfectly fitting handle, or something more subtle like a tool that's been passed on from a loved one. Either way, the enjoyment they give increases with every use, further adding to their value. Among the tools Derek likes using the most are those that he has made or bought from artisan craftsman who share a similar passion for making. This two-day class is all about adding to that fine tradition. Students will discover how to select the most appropriate materials for a range of tasks and learn how to use hand tools effectively to make other hand tools. Students will be able to choose from a range of designs for simple hand tools that will become the heart and soul of your tool collection.

- Key Points:**
- » Choosing materials for specific tasks
  - » Techniques for consistent batch work production
  - » Dimensioning stock accurately by hand
  - » Joints for strength and beauty
  - » Create your own heirloom tools



## MAKING YOUR OWN LEATHER APRON WITH GRADY DOUGLASS

DATE: August 12-13  
 COST: \$425 tuition, \$200 material fee payable to Grady  
 SIZE: 12 people

Whether you're a leather crafter or woodworker, or one of the many craftspeople in between, a quality work apron is a necessity! An apron both protects your clothes and ensures a feel of your most used hand tools can always be within reach. In this two-day class, we will build a heirloom quality leather work apron and customize it to your exact needs. Each student will be able to select their own leather colors and will be able to adjust sizing and design to best serve them. And if time allows, MASW will open the school's laser to engrave your name on a patch to mount on your new apron giving it a personal touch. If you want a top-of-the-line apron built just for you, look no further - this is THE class for you!

- Key Points:**
- » Focus will be on chap leather for the apron body
  - » Students will create/adjust a pattern for their own custom apron - the sky is the limit
  - » Marking out pockets/slots and stitch lines
  - » Intro to sewing and riveting
  - » Cutting straps and mounting buckles and rings
  - » Students will leave with a completed, custom apron

## LET'S GET TECHNICAL: INTRO TO MEDIA FOR YOUR BUSINESS WITH THE MASW MEDIA STAFF

DATE: August 12-13  
 COST: \$425 tuition, \$20 material fee  
 SIZE: 25 people



Have you ever wanted to pick the brains of Marc's media team? Well, this is your chance! Creating your first website can be a challenging process and there is a lot to consider. It is crucial to plan ahead before building a website that best represents your brand and meets the users' needs. In this class, the MASW media team will discuss terms and basic concepts ranging from domain names to showcasing products. Learn about the essential information to include on a small business website or an artist's online portfolio, but to be clear, we don't have all the answers! Social media is an ever-changing resource so we CANNOT know it all, but we look forward to using our experience to help you navigate several tools. During the weekend, students will do more than listen to information. The MASW team will coach students through creating content, give everyone time to test out their camera settings, explore social media platforms and play with other resources! Spend the weekend with our media team and begin to learn how to make media work for your business.

- Key Points:**
- » Basic photography - what are these buttons on my SLR camera
  - » Social media platform knowhow - specifically Facebook, Instagram & YouTube
  - » Negative effects of social media
  - » What is spam, trolls, bots, and phishing
  - » Posting and creating content with your phone
  - » Mistakes to avoid when posting content on social media
  - » Apps you might want to consider helping you create content
  - » Websites - 101 on simple portfolio and small business sites
  - » Photo sharing platforms
  - » Making social media work for you, therefore, adding another useful tool to your toolbox!

DIANE DRAKE is probably best known around the school as Marc's "little" cousin. She is the owner of Diane Drake Photography and joined the MASW team in 2016 after retiring from 23 years as a public school special education teacher. She picked up her first DSLR camera when her boys were young and over the years, taught herself how to progress from shooting in "auto" to "manual" mode. She is passionate about capturing people and telling stories through a lens, which made her a perfect fit here at MASW. She came on board to take photos of the amazing people and craftsmanship for Marc to use when creating his annual brochure, but she wanted to do more with the photos which led to the school's instagram page. To date, it has organically grown to 14k+ followers. Each year, she discovers new ways to create content that is hopefully more engaging and is excited to help you do the same.

ROBERT JONES is the videographer here at MASW! A little over 5 years ago, Robert started developing a passion for content creation which led to him starting his own YouTube channel GentStyle, which ignited his passion for video production. After constantly improving the quality of his own videos and growing his brand, Robert's YouTube channel GentStyle has amassed over 1,000,000+ views & 6,000+ subscribers on YouTube. In 2020, Robert took his passion for video to the next level and built his video agency, RWJ Media, which helps businesses share their story with their audience and target prospects. Robert's videos have generated over \$1,200,000 dollars in revenue for his clients!

CHERI KING is MASW's web designer. A graduate of visual communications, specializing in the field of web design, she has been working as a freelance web designer since 2017. She is passionate about working with small businesses and individual entrepreneurs. The dedication to her clients is unwavering, striving to help them achieve success through professional web design services tailored specifically to their needs. Her goal is to continue to evolve the website at MASW to meet the needs of the school as it continues to expand!





## OFF CENTER TURNING WITH ELI AVISERA

DATE: August 13 (Sun)  
 COST: \$200 tuition, \$35 material fee  
 SIZE: 16 people

This class will be a great way to spend one more day with Eli, or a chance for those who can't attend his full week workshop to still get to spend a day with him. Eli will discuss sharpening, tool selection and several decoration techniques. His focus will be on three types of off center turning including: Mr. and Mrs. pens, making a box with a spinning top lid, and finally a wooden spoon. All of these projects will involve multi-axis turning. By the end of the day Eli will share his technique for how to finish your off-set turned treasures. It will be an informative day with one of the best teaching instructors in the world.



### Key Points:

- » Lathe set-up, maintenance and usage
- » What to look for in a lathe
- » Sharpening
- » Decoration techniques
- » Multi-axis turning

## JOINERY II WITH MARC ADAMS

DATE: August 14-18  
 COST: \$950 tuition, \$70 material fee  
 SIZE: 16 people

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 with making 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 bridals, scarf joints, and sliding dovetails on curved surfaces. 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 that is 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 week, 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

## EXPLORING THE NATURAL EDGE DESIGN WITH DAN TILDEN

DATE: August 14-18  
 COST: \$950 tuition, \$65 material fee  
 SIZE: 16 people

This workshop is open to all skill sets and will encourage students to expand their woodworking skills and teaches them to look at their turning projects in a different way. Dan's strong point is teaching people how to turn hollow forms and incorporate natural features from the raw tree, adding natural design to their work. Students will start by turning a smaller simple bowl or open form making practice cuts on the inside with different hollowing tools to get a good understanding of how the tools are cutting. This will allow students to easily see what it takes to make clean accurate cuts. Dan will cover effective tool grip techniques, body stances, and sharpening the cutter tips to reduce vibrations for clean cuts. There are many ways to add a natural edge to one's work as well as many styles of making natural edge bowls. During the week there will be many group discussions and critiques. Dan will assist everyone with their projects on an individual basis. Throughout the week demonstrations will be given on how to work with a natural edge opening, exposing a knot or void in the shape, or letting green wood move in the drying process which can make piece unique. Designing around these natural features is one of Dan's strong points. By the end of the week students will have improved hollow turning skills and have a different outlook on how to add more natural character to the design of their pieces. Taking home your beautiful new works is the bonus!



### Key points:

- » Lathe and woodshop safety
- » Improve your hollow turning
- » Tool control, body stance, & cutting techniques
- » Hollowing steps
- » Mounting methods
- » Sharpening our bowl gouges & hollowing tips
- » Open your mind to design
- » Design your piece around the bark
- » Being challenged on the lathe



## CUSTOM ARCHITECTURAL WOODWORKING WITH GARY STRIEGLER

DATE: August 14-18  
 COST: \$950 tuition, \$150 material fee  
 SIZE: 16 people



A talented woodworker could make everything that goes into the interior of a home but some of these products are just high production commodities. In this architectural woodworking class, Gary will focus on items that can't be mass produced. Unique cabinetry, all types of curved trim, arched top passageways, curved paneled walls, pediments, door surrounds, and transoms, architectural elements such as corbels, newel posts, and fluted turned pilasters. These are the focal points that people remember and talk about and are the essence of architectural woodworking. Here are some of the topics Gary will discuss throughout the week: how to make and install all types of curved trim including ellipses and S curves; building extraordinary cabinets with simple methods and common tools; constructing both curved and broken pediments for furniture and entryways; the use of a story pole for layout and design of all types of millwork; several simple methods for making custom doors; tricks for making architectural elements including how to make a reeded corbel, turned fluted pilasters, and curved crown with router bits; building true divided light sash work with standard router bits; and creating newel posts and other custom stair parts. The projects that will be studied and practiced on during the week are the ones Gary has enjoyed working on the most over the last forty years. These architectural elements make the difference between an ordinary home and one that people can't forget.

### Key Points:

- » The proper layout and installation of three forms of curved casing
- » A super simple method for making paint grade curved trim
- » Three options for pediments for furniture, cabinets and entryways
- » How to use a story pole to layout and design architectural elements
- » Three options for transoms, including how to make divided light transoms with common router bits
- » Designing and building over the top door surrounds for entry, office and dining room doors
- » How to build a stunning Newel post with standard tools
- » Tricks for making custom corbels of any size
- » Learn the "Bisquick" method for building custom cabinets
- » Get a PHD in "Arkansas Math"



## BASIC & INTERMEDIATE METAL ENGRAVING WITH MICHAEL DUBBER

DATE: August 14-18  
 COST: \$950 tuition, \$100 material fee  
 SIZE: 7 people



The class is designed for the woodworker who wishes to expand his or her skills to include hand engraving. Individual workstations will be equipped with a full complement of air powered engraving tools, an engraver's vise, and graver sharpening hones. Basic Students - Michael will illustrate how a small amount of hand engraving can enhance metal hardware and add to the artistic appeal of furniture and tools. Students will learn how to sharpen several varieties of gravers, to cut straight lines, borders, florals and scrollwork. The week will begin with a discussion of graver geometry and how to sharpen gravers for a variety of artistic effects. Work will then begin with cutting straight lines and borders on a flat brass plate. Pattern transfers will be used to assist with layout and design. Basic students will learn how to layout and hand engrave classic scroll patterns on brass plates. Advanced students - those who have had previous Marc Adams Engraving classes will be encouraged to bring a small to medium sized block plane or other woodworking tool of their choice and will be guided through the process of hand engraving the side panels and base plate with air powered gravers. The most challenging skill for hand engravers is the art of engraving letters, and Michael will show the basic of laying out and engraving script and block lettering using proper spacing and slant with a special concentration on applying bright cuts to achieve a dramatic flair in all letter styles.

### Key Points:

- » Sharpening and re-sharpening gravers for metal engraving
- » Executing hand engraving using air powered gravers
- » Transferring printed patterns to metal surfaces
- » Laying out and hand engraving straight lines, borders and curves
- » Designing and cutting scrolls
- » Laying out and hand engraving letters and inscriptions
- » Applying hand engraving to woodworking tools and cabinet hardware



## A SPECIAL DAY WITH GARY STRIEGLER

DATE: August 19 (Sat)  
 COST: \$200 tax deductible donation to the RCMF  
 SIZE: 25 people

A charity event for the Roger Cliffe Memorial Foundation

Gary Striegler is so committed to both his craft and MASW that he is volunteering his time to spend a day with YOU, teaching some of his favorite tips and tricks that have made him the absolute best home builder in North America. This is a one-day event to raise money for the Roger Cliffe Memorial Foundation (RCMF), which helps cover the class costs of those who qualify but can't afford to come to a workshop throughout the summer. Unfortunately, the fund is always in need of help, so Gary has stepped to the plate for a fourth time to assure that in 2023 the fund will continue to serve those in need. This workshop will be packed with new information that will build on Gary's other "Special Day" workshops from the previous years. He has procured several sponsors to help make the day even that much better. Gary's sponsors are the real heroes and will be present to hand out information and advice about their products. Who knows, there may be some special deals and freebies for those who attend. There will be a minimum cost of \$200 per student, but since this event is for the RCMF we would gladly accept any amount over that. 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. It's Gary's and your way to help support our craft. By the way, lunch will be included! NOTE: In the last time Gary did this workshop, it raised over \$15,000--Amazing! Here's the plan:

In the morning session Gary intends to cover the following topics: how to layout curved trim; simple method for building forms and laminating curved pieces; making curved moldings and other options for making curved moldings; setting up and running straight moldings as well as steps to insure great results; dressing a room in wainscot paneling, great options for building wainscot: from simple to Craftsman style; getting the layout right, the foundation of great joints: milling the lumber from rough stock to perfect boards; true raised panel wainscot without the shapers; other options for frame and panel wainscot; getting the most from your miter saw; fine tuning the joint with a block plane and finally Gary's tips for nearly perfect joints.

By the afternoon Gary will move on to mastering crown molding and cover topics such as how to select the right molding for your job; how to prep a room before you cut; two options for cutting: pros and cons of cutting the molding standing up of lying flat; two types of joints: coped joints and mitered joints; living in an imperfect world: tips for dealing with out of square corners and ceilings that aren't flat and making well-proportioned crown details. If time permits he will also cover cabinet doors, drawers and much more including barn style doors: Why a barn door? Why, barn doors are better than pocket doors, turning two frames into one door. Gary will also share his favorite door styles, dressing up doors and drawers, options for hardware trim details for cabinets, transforming boxes into furniture, and how to go from simple to stunning with options for end panels.

### Key Points:

- » Learn about coped joints
- » Making miters fits in an imperfect world
- » How to make and install wainscot paneling
- » Ways to make curved moldings
- » Installing unique hardware
- » Helping support a GREAT cause, the RCMF



## A CRASH COURSE ON COFFEE MASTERY WITH ALEC MANDLA

DATE: August 19-20  
 COST: \$425 tuition, \$90 material fee  
 SIZE: 20 people

This class is ideal for the coffee lover that wants to uncover all the layers beneath their humble morning cup of joe. Over the course of the weekend, students will discover how coffee came to be a daily staple around the world and what goes into producing a fantastic final product. Through an immersive sensory experience, students will explore each step of the production process from soil to cup, tasting along the way to explore how each step adds a layer of complexity and nuance to the final cup. Each student will have the opportunity to learn the core coffee brewing methods hands-on with specific attention paid to each variable and how they pertain to the desired outcomes. Our hope is that each student will take the fundamental building blocks from this course to brew many delicious cups of coffee for themselves and their close ones, because the best cup is one shared.

### Key Points:

- » Discover the history of coffee production
- » Understand the difference in production methods
- » First-hand brew classes with multiple methods
- » Learn how each variable plays a role in the final cup
- » Increase sensory aptitude and noting



## THE CLASSIC HOLLOW FORM WITH DAN TILDEN

DATE: August 19-20  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 16 people

This class will be focused on turning hollow forms and explore critiquing shapes, design, and technicality in your pieces. What is it that makes this form so attractive? Dan will discuss what is so pleasing in hollow forms from size and shape to the weight of the wood. Size means a lot in a nice shape, and one last cut could tie everything together! Dan will discuss these features and help students see them in their work while practicing on their own hollow forms. By the end of the weekend students will have improved creating shapes that are pleasing to look at. PLUS, students will learn how to improve their hollow turning skills.



### Key Points:

- » Lathe and woodshop safety
- » Improve your hollow turning
- » Tool control, body stance, & cutting techniques
- » Hollowing steps
- » Sharpening your bowl gouges & hollowing tips
- » Open your mind to design
- » Dialing in your shapes on and off the lathe
- » Improving form in your work
- » Mounting methods



## JEWELRY ENGRAVING WITH MICHAEL DUBBER

DATE: August 19-20  
 COST: \$425 tuition, \$65 material fee  
 SIZE: 6 people

This class is designed to be a carry-over experience for students enrolled in the prior week of engraving instruction, or students who have previously completed a workshop with Michael or anyone who already has power engraving experience. All workstations will be equipped with GRS Air Powered Engraving equipment. Students will start day one by designing scrolls and letters on a sterling silver "dog tag" pendant. The day will also include engraving practice on sample brass rings and other assorted jewelry items. The remainder of the class time on day two will be spent designing, engraving and bending a copper bracelet into a finished and wearable "cuff" style jewelry bracelet. Students are also encouraged to bring another jewelry item of their choice to engrave, like a blank signet ring or pendant.

### Key Points:

- » Learn new engraving styles with "bright cuts" that are keyed to jewelry engraving
- » Design and engrave your personal monogram
- » Create a wearable hand engraved "Dog Tag" jewelry pendant in sterling silver
- » Explore and experience the skills necessary to engrave rings
- » Create and hand engrave a wearable hand-engraved copper cuff bracelet



## CREATIVE EPOXY RESIN ART: MULTI-LAYERED WALL ART OR BOWLS WITH JESS CROW

DATE: August 19-20  
 COST: \$425 tuition, \$150 material fee  
 SIZE: 16 people

It can be intimidating to tackle a large epoxy resin project if you've never used the material before. On the other hand, you may use a lot of epoxy resin and just want a break from structured projects. During this class, students will learn how to work in layers on a birch panel canvas or in a bowl and tackle the far too often heard, "I am not an artist" comment that holds most people back. Additionally, Jess will discuss ways to accelerate the cure of projects, so more can be accomplished in less time.

### Key Points:

- » Layering
- » Reducing the time between layers
- » Working in small spaces (bowl) or working on small areas (canvas)
- » Adding multiple elements to epoxy resin
- » How to achieve depth
- » Tapping into the creative process, when you are "not an artist"



## MASTERING THE CURVE: BENDING, SHAPING & JOINING WOOD WITH MICHAEL FORTUNE

DATE: August 21-25  
 COST: \$950 tuition, \$80 material fee  
 SIZE: 16 people

The ability to bend wood to exact shapes opens up an incredible range of exciting possibilities for woodworkers. Chair parts, table aprons, cabinet doors, sports equipment and musical instruments can be made with precisely bent curved components. This workshop will give students the information and the hands-on experience one needs to apply the most appropriate bending technique for any application. Steam bending, laminating, vacuum forming, kerf-bending, and hot pipe bending will all be demonstrated. Michael will even show how to produce curves with a bandsaw. Choosing the right wood species, curing and stabilizing bent parts, and hand-working or safely machining curves will also be covered. Each wood bending workstation will remain set up so that the participants can hone their newfound skills or continue to push the limits of the various techniques. All of the wood bending set ups can be duplicated inexpensively in your own workshop.



### Key Points:

- » Learn the difference between kiln and air dried wood
- » Learn to make bending fixtures that simplify the process
- » Learn how to make a steam box
- » Learn ways to vacuum form wood
- » Learn to join wood that is not square
- » Learn to choose adhesives
- » Learn clamping strategies for each of the bending techniques



## SHELLAC & LACQUER: ESTABLISHING A GREAT FINISHING SYSTEM WITH MITCH KOHANEK

DATE: August 21-25  
 COST: \$950 tuition, \$80 material fee  
 SIZE: 20 people

Mitch has designed this special workshop around two coatings that allow for fast, beautiful results that will create a glowing luster on any project. The focus will be on shellac and solvent based lacquer. Students will learn about coloring wood which will include using dyes, stains, glazes and toners. Color theory will be discussed which will allow students the opportunity to learn how to apply a color on top of a color. Spray guns, aerosol cans and brushes will be used to apply the coatings. French polishing with shellac will also be covered. In this weeklong class there will be ample time to complete a variety of "story boards", which are a visual record of the different procedures used in the process of coloring and coating the wood. These "story boards" will lead students to the correct finishing procedures for any project. It should be noted that while lacquer is industry's choice of finish to spray, solvent based lacquer needs to have a professional spray booth set up to safely apply this finish. Mitch will also share options for spraying for those who don't currently have booths.

### Key Points:

- » Learn to create "story boards"
- » Fast curing beautiful results
- » How to incorporate dyes, stains, glazes and toners
- » Learn French polishing with shellac
- » Learn how to apply color on top of color
- » Create custom colors and fix coloring mistakes
- » Learn how to make your own shellac/lacquer paint



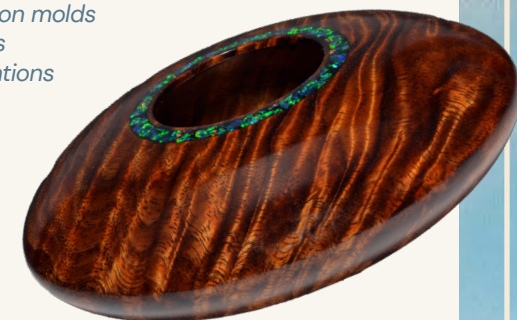
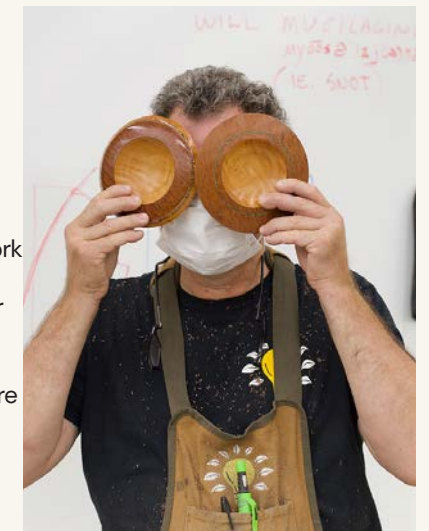
## COMPOUND VENEERING A TURNED VESSEL WITH SCOTT GROVE

DATE: August 21-25  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 16 people

Turners have a wide variety of amazing woods and burls to work with. So, why would anyone want to veneer over a turned object? The answer is simple: because I can. But there are other reasons, too. Veneer is typically a higher quality than hardwood lumber and some species and/or figures are only available in veneer. These highly figured veneers showcase some of the finest qualities of chatoyance and is more consistent and frequently more spectacular due to these superior grades. Using veneer also allows students to achieve aesthetic effects that one can't get with hardwood, i.e. using two contrasting species on different surfaces of a form. Different colored veneers can be layered and the surface carved or edges exposed to reveal fine pin striping accents, unique segmenting patterns can be created and more. This class is for beginner and advanced turners alike. Students will work on several forms and projects. Experimentation will be encouraged. Fundamental turning techniques will be reviewed for the non-turners or beginning turners. This class will expand your turning aesthetic possibilities. Scott is a pioneer in compound veneering and will share all his tips and tricks with the class.

### Key points:

- » Fundamental turning techniques
- » Conditioning veneer
- » Form considerations
- » Veneer forming techniques
- » Creating compression molds
- » Seaming techniques
- » Aesthetic considerations







### EPOXY RESIN. THE FUNDAMENTALS OF EPOXY RESIN USE IN EVERYDAY WOODWORKING ART & BEYOND WITH JESS CROW

DATE: August 21-25  
 COST: \$950 tuition, \$250 material fee  
 SIZE: 16 people



Have you told yourself or have you heard someone say to you, "I don't need to take a class about epoxy! I can just watch YouTube!" Far too often, these are the words uttered when you ask someone if they've ever taken a class on working with epoxy resin or if they ever would. The nuances that it takes to master epoxy resin cannot be taught online this is a fluid (literally) and dynamic medium that requires hands-on finessing. Jess will walk students through the fundamentals of epoxy: where did it start, how is it different than what grandad used to use in the factory, and where is it now? From there, students will dive deep into how to use epoxy resins safely and the advancements that companies are making to ensure safety and the safety of those who utilize the finished product. There will be no rose-colored glasses here as Jess will tackle all the ways epoxy resin projects go sideways and how to avoid them having made those mistakes herself. She will cover questions like: "Can I eat off of it?", "Will the color fade over time?" and the most important question, "Um...why is my epoxy smoking and on fire?" Once the theory is addressed, the real fun begins, the pours. Students will be using a variety of techniques and epoxies to make a charcuterie board, an end table top, coasters, and a thick-set casting. Jess will cover additives that can be mixed in epoxy, as well as ones that cannot. Students will also learn fun facts about differently weighted pigments and how they can change the entire look of any epoxy when heat is applied. This week-long, engaging, humor-filled, and "lessons learned" class is designed to teach students all the fundamentals of epoxy resin, and how it can be used to highlight any woodworking/turning/artwork project. Jess will finish the week by encouraging students to further their knowledge of epoxy and its applications by using it beyond woodworking and incorporate it on a canvas, inside a mold, or anywhere the creative spirit leads. No woodworking experience is required.

**Key Points:**

- » What is epoxy resin
- » Safety in working and safety around food
- » What type of epoxy for what project
- » What can I add to epoxy
- » Mixing properly
- » Prepping and planning the project
- » Finishing the project
- » Long-term care

### ACHIEVING PHOTOREALISM WITH THE AIRBRUSH WITH DRU BLAIR

DATE: August 21-25  
 COST: \$950 tuition, \$25 material fee  
 SIZE: 12 people



Sure, you can find some airbrush techniques on YouTube, but why not learn from the person who invented them? In this workshop, Dru will teach students the principles of painting with the 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



### THE ABC'S OF SPRAY FINISHING WITH MITCH KOHANEK

DATE: August 26 (Sat)  
 COST: \$200 tuition  
 SIZE: 20 people



This class is for those who are either thinking of getting into spraying or need improving their current spraying knowledge. Students will learn the fundamentals of spraying color and coatings plus what to know before purchasing spraying equipment. Turbines and compressed air are the two main air sources, but there are several spray guns to consider. What material one intends to spray is also important to the selection of equipment to matching the quality of what is trying to be achieved. Gun parts such as fluid needles, fluid nozzles and air caps have a direct relationship to the desired results. Spray gun maintenance will also be covered in detail. By the end of the day, students will be more confident on how to choose and use spraying equipment. Students are encouraged to bring their own spraying equipment.

**Key Points:**

- » Spray gun set up
- » How different spray systems work and how to adjust them
- » Differences between Turbine and compressed air systems
- » Gravity feed guns, suction feed guns, and pressure pots
- » Transfer efficiency
- » Wet mil thickness and dry mil thickness
- » Spray gun maintenance

### TURNING SMALL BOXES WITH DECORATIVE GLASS TOPS WITH WILL LERUMS

DATE: August 26-27  
 COST: \$425 tuition, \$40 material fee  
 SIZE: 16 people



Are you looking to add a new media and process to your wood turnings? If so, this class will demonstrate how to inlay a piece of glass, wood, metal or even stone into your work, which will allow anyone holding it to see the inlay from both sides of the turning. Students will begin by cutting a small circular disc from colored glass. Sizing the glass appropriately to the box material, students will fit the material to the lid. With a few tricks and tips, students will capture the inlay in the lid seamlessly leaving others wondering, how did they do that? Turning technique, tool sharpening, and end grain hollowing will be covered as a basis for this class. Students will leave with the procedures and skills to inlay various materials into their projects.

**Key Points:**

- » Proper woodturning and sharpening techniques
- » Inlaying various materials into lids so that they may be seen from both sides
- » End grain hollowing procedures
- » Sizing and fighting lids to boxes



### MOSAIC INLAY: STONE, SHELL, METALS, MINERALS & RESINS WITH SCOTT GROVE

DATE: August 26-27  
 COST: \$425 tuition, \$100 material fee payable to Scott  
 SIZE: 18 people

Learn to embellish your work with mosaic pattern inlays using gemstones, metal, shell, and pigmented resins. Students will learn various cutting techniques along with quick-setting resins to create a stunning mosaic panel. These techniques can be used to accent boxes, turnings, tables, or simply to be hung on the wall as a work of art. Experimentation is encouraged. Scott is an enthusiastic and high-energy craftsman and a great teacher--be prepared to push your limits.

**Key Points:**

- » Cutting tools and techniques
- » Pattern design
- » Resins and application
- » Inlay material selection and hardness considerations
- » Surfacing, flushing and finishing

### TECHNIQUES TO MAKING THE WOOD FIGURE "POP" WITH MITCH KOHANEK

DATE: August 27 (Sun)  
 COST: \$200 tuition, \$10 material fee  
 SIZE: 20 people



Figurative woods look great with clear coatings, but what will make those figurative woods grain "pop" with color? In this class students will work with coloring agents that will add depth and metamerism (chatoyance) to figurative woods. Using natural and synthetic dyes, oils and chemicals used on figurative woods like birdseye maple and tiger maple will "pop" those figures with color. Another key component is using the correct coatings to magnify the depth of that figure. For semi-diffuse and ring porous woods there are a variety of color combinations and materials to decorate those pores, making attractive and different visual presentations. Color-on-color techniques are easy and fun ways to create colors that can't be obtained any other way.

**Key Points:**

- » Magnify the beauty of figurative woods
- » Learn what coatings are used
- » Color striking open pored woods
- » Learn about the coloring agents used
- » Color-on-color techniques
- » Create your own color system



## MAKE AN ELEGANT ENTRANCE TABLE WITH MICHAEL FORTUNE

DATE: August 28–September 1  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



This solid wood table can be made in a variety of sizes from a small, elegant entrance way piece to a long sleek hall table or a sideboard in a dining room. The mitered dovetail joinery is done with a combination of hand tools, a simple shop made router jig and a small bandsaw. The shouldered dado joint will be easily done with a shop made router jig and detailed with hand tools. One or more drawers can be added to the design. Demonstrations on different types of drawer construction will take place so students can choose the one best suited for this and future projects. By the end of the week students will leave the workshop with the confidence and knowledge to make and use the jigs in their own workshops for many other projects.



### Key Points:

- » Recommended dimensions for entrance tables, hall tables and sideboards
- » Drawer construction
- » When to use a machine or hand skills for joinery
- » Marking out and cutting mitered dovetails
- » Cutting and fairing long curves on the bandsaw
- » How to make several decorative edge details
- » How to cut a shouldered dado with tenons joints
- » Procedures for precisely machining and joining solid wood panels

## MAKE A BOWL FROM A BOARD: A MODERN APPROACH WITH TOM LOHMAN

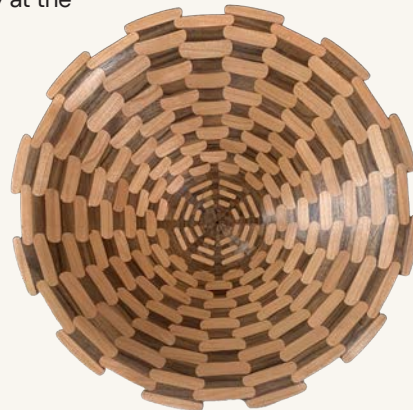
DATE: August 28–September 1  
 COST: \$950 tuition, \$60 material fee payable to Tom, includes exotic wood  
 SIZE: 14 people



During this five-day class, students will explore design techniques to create patterns used to construct a "Bowl From A Board" (BFB). Tom will discuss how to use Microsoft Paint and a CAD program to create complex designs then how to use a CNC to create boards that will be used to make a bowl. He will then show students how to assemble alternating rows between two boards to make two bowls. The goal is that each student will design and build one (or two) BFB during this five-day course. The design and build techniques are student selected; you choose between using a CNC, two boards two bowls, the Twisted (Vortex, Dizzy) technique, or a more traditional approach. This is a new technique that Tom has developed which is taking the segmented and flat board world by storm. This will be a chance to learn this new process of woodworking literally at the beginning.

### Key Points:

- » Basic machine operation and safety
- » Various "bowl from a board" design techniques
- » Steps required to go from design to build
- » Twisted (Vortex, Dizzy) designs
- » Use of a CNC to make a "bowl from a board"
- » Computer Aided Design (CAD)



## BASIC CABINETMAKING WITH PATRICK MURRIN

DATE: August 28–September 1  
 COST: \$950 tuition, \$200 material fee includes hardware  
 SIZE: 16 people



Cabinetmaking is the fundamental place to start woodworking, and this class is designed for those just starting. Students 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. Patrick reviews safety, tool set up, 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. Patrick 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 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



## CREATE A WHIMSICAL AUTOMATON WITH CECILIA SCHILLER

DATE: August 28–September 1  
 COST: \$950 tuition, \$90 material fee  
 SIZE: 14 people



Automata are wonderful whimsical machines that spring to life at the turn of a crank to the delight of friends and family! Join Cecilia for a five-day exploration of the art of making wooden machines and the mechanisms that make them move. Starting with the design process in cardboard, students will learn mechanical principles by creating simple cams and levers. Then Cecilia will guide students as they develop their own ideas to create a unique automaton! Beginning with a basic cabinet, students will draw, drill, cut and assemble cams, levers and other necessary components to create the mechanisms, as well as design and carve their own figure/animal/creature to dance/fly/run atop their amazing joy machine.

### Key Points:

- » Learn to develop prototypes with cardboard
- » Understand how cams and levers work
- » Develop an understanding of simple mechanisms
- » Learn to use a scroll saw
- » Learn to drill precise holes on drill press
- » Develop hand-carving skills



## MAKING A TIFFANY STYLE LEADED GLASS LAMP WITH CHUCK SOLOMON

DATE: September 5–9 (Tues to Sat)  
 COST: \$950 tuition, \$250 material fee  
 SIZE: 14 people



Louis Comfort Tiffany (1848–1933) was an American designer and artist who became famous for his use of colored glass, first in decorative windows often made for churches or municipal buildings. But he is today most remembered for his use of this medium in the famous Tiffany glass lampshades. Tiffany created his own glassworks in New York City and there produced luminous, exotic colored glass which he used in his commissioned windows. He was so interested in getting the right effect that at times, he would pour an entire sheet of glass and only use a small portion to get the effect he wanted to achieve for his windows. After a few years, he was the owner of mounds of colored glass. What to do with all this material? It was at this point that he began the work that would make him even more famous as he created the first Tiffany Art Glass lampshades. If you have been captivated by the beauty of these lamps, then consider making one for your own home. In this weeklong class, students will make one of Tiffany's more popular lampshades, the dragonfly lamp. Chuck will teach students the process of selecting and cutting glass, and then students are off to the races making their own Tiffany style lamp. Some glass-cutting experience would be helpful, but not required. And be sure to bring some band-aids, you may cut your fingers. "I certainly have", says Dr Solomon. Let Tiffany's vision inspire you to craft more of these beauties yourself.

### Key Points:

- » Create a lamp in the Tiffany style that will become a family heirloom
- » Learn how to safely select, handle and cut glass
- » Learn panel assembly and soldering techniques
- » Develop new skills, technics and insights to making the dome shape of the lamp
- » Move from concept to material selection, material preparation, arrangement and unifying into seeing your goal accomplished.
- » Learn techniques to make other items, such as window panels, transoms, decorative mirrors or whatever creative items you can dream up



## BASIC WOODWORKING WITH MARC ADAMS

DATE: April 17-21  
**September 5-9 (Tues to Sat)**  
 COST: \$950 tuition,  
 \$100 material fee  
 SIZE: 18 people



(see description on page 56)



## FURNITURE BY DESIGN WITH GRAHAM BLACKBURN

DATE: September 5-9  
 (Tues to Sat)  
 COST: \$950 tuition,  
 \$40 material fee  
 SIZE: 16 people

**Key Points:**  
 » Understanding function  
 » Ergonomics  
 » Basic draftsmanship  
 » Wood science  
 » Modeling  
 » Construction techniques  
 » Joinery  
 » Design theory and paradigms



Whenever we make anything, it must do the job it's designed to do AND look good. All woodworkers, regardless of skill, need to know that what they make will work. Furniture should be well-made, look good, and fit nicely into its surroundings. In this weeklong class, Graham covers the whole gamut of design essentials. Students will learn about function, construction, and proportion—the three pillars of design. Graham will discuss how to choose the right wood and joinery for the job and students will discover the secrets of good design—it's not about being an artist but about learning principles like the Hambridge Solution and the Golden Mean. Whatever your level of woodworking expertise or experience, good design is the essential first step to making any kind of furniture.

## SEGMENTED WOODTURNING: FROM BEGINNING & BEYOND WITH TOM LOHMAN

DATE: September 5-9 (Tues to Sat)  
 COST: \$950 tuition, \$90 material fee  
 SIZE: 14 people



During this five-day class, students will explore several areas of segmented woodturning, which will include stacked lamination, bowl from a board, traditional segmented with a feature ring, and a quick overview of segmented bowls using a jig. Tom will share techniques, methods of work, and inspiration that will give students the confidence to pursue this fascinating art form. During the week Tom will use a combination of PowerPoint lectures and supervised student working time, to give students the best learning environment possible. Each participant will design, or use provided designs, to create their own work of art. One of the course goals will be that each student completes a turning that can be taken home to finish. Because of time constraints, designs and sizes will be limited (small and simple).

**Key Points:**  
 » Design a segmented project using modern tools  
 » Source of inspiration  
 » Learn how easy it is to cut perfect segments every time

» Feature ring building techniques  
 » Overview of various styles of segmented woodturnings  
 » Gluing and clamping techniques



## WORLD OF WONDER WITH GABRIEL LEHMAN

DATE: September 5-9 (Tues to Sat)  
 COST: \$950 tuition, \$50 material fee payable to Gabriel  
 SIZE: 16 people

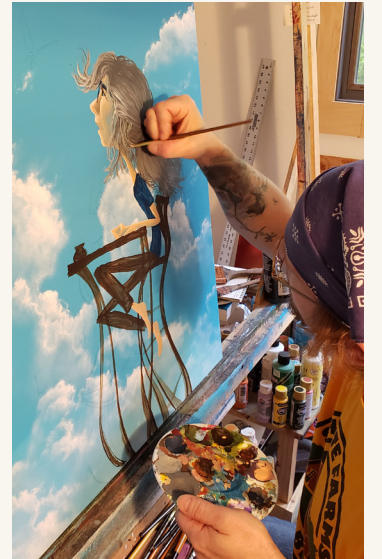


In this lighthearted and upbeat class, students will start with a dark 24" x 30" canvas so they can work dark to light, shaping clouds and exploring hidden light sources to create a magical night time scene. Keeping topics fun, Gabriel will show students time-saving techniques and a practical approach to painting, using colors straight from the bottle to simplify the process and ensure a successful painting. No painting experience is required. Gabriel will begin with color theory and a review of the color wheel, study of clouds, and how to see color and light. Once paintings are complete, students will learn how to apply professional hanging gear to their piece and how to photograph the work for reproduction.

**Key Points:**

» Placing stars so they look natural  
 » Painting dark to light  
 » Using unconventional brush techniques  
 » Exploring light and light sources  
 » Creating an even blend of color

» Painting without visual reference  
 » Choosing color, warm verses cool tones  
 » Realizing it's just color- you don't have to take it too seriously



## MASTERING SHELLAC & WATER BASED FINISHES WITH DAVID SMITH

DATE: September 11-15  
 COST: \$950 tuition, \$60 material fee  
 SIZE: 16 people



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

**Key Points:**

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

## TURNING & TEXTURING SMALL BOXES WITH STEVEN KENNARD

DATE: September 11-15  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 16 people

In this workshop, Steven will share his passion for creating turned, decorative lidded boxes. The existing skills and abilities of each participant will be expanded as they apply what they learn of Steven's use of form and proportion, as well as his techniques on texturing and finishing. The class will begin with executing a simple 'copy' piece, as the starting point in this journey. Each student will then be encouraged to use their newly acquired skills, knowledge and imagination to work on individual projects, guided by Steven. This will include selecting the appropriate materials, tools and holding methods for the wood as well as determining pleasing proportions of lid and body. Steven's boxes are known to have precisely fitted lids and he will share tips and methods to enable students to achieve this for themselves. As the week moves on, students will progress to surface finishing, and decoration, with the use of rotary carving tools, planning and creating patterns which will add depth and dimension to the finished boxes. Students should finish the week with a number of completed boxes which will be their stepping stones to the continuation of their journey in this fascinating art.



**Key Points:**

» Learn selection and use of suitable woods  
 » Discuss appropriate holding methods  
 » Acquire feel of and understand importance of sharp tools  
 » Explore use of correct tools to achieve desired results  
 » Achieve the perfectly fitting lid  
 » Master correct sanding and finishing techniques  
 » Select rotary tool and burrs for the task  
 » Experiment with surface texturing techniques





### VENEERING TECHNIQUES & PROCESSES WITH ADRIAN FERRAZZUTTI

DATE: September 11-15  
 COST: \$950 tuition, \$60 material fee  
 SIZE: 16 people

Veneering is a wonderful way to make patterns and designs adding a decorative touch to any project. Adrian will start the week off by demonstrating various ways veneer can be cut to create geometric patterns called parquetry. Students will learn the process and technique of hand cutting veneer to create a variety of grain matching patterns such as book match, slip match and radial matches. Adrian will also show techniques for what he calls "Power Veneering" in which packs of veneer are cut using various machines. The goal is to have students try as many cutting techniques as possible throughout the week. Once students have practiced cutting and arranging veneers, they will make several practice boards that can later be made into small tabletops, trays or Lazy Susan's. Discussions will include selecting veneer and what to look for, practical aesthetics of design regarding different ways to match grains, precision hand plane work, making patterns with seamless joints, applying inlays, friezes and edging as well as cold pressing techniques, surfacing and finishing. This class will be a balanced combination of hand tool and machine techniques with some machining of panels to size, inlays and solid wood edging.

- Key Points:**
- » Handling of veneer and dealing with its thin nature
  - » Basic to advanced principles of veneering and grain matching
  - » Creating 4-way and 12-way veneer patterns
  - » Parquetry designs: checker boards, Louis cubes & herringbone
  - » Hand plane skills to shoot seamless edge joints
  - » Vacuum and mechanical cold pressing techniques
  - » Machining and applying inlay
  - » Applying hardwood edging and waterfall edging
  - » Basic finishing for veneered surfaces



### PLASTER MOLD MAKING FOR CERAMICS AND BEYOND WITH JACKIE HEAD

DATE: September 11-15  
 COST: \$950 tuition, \$45 material fee  
 SIZE: 14 people

This class will explore the world of plaster mold making! In Jackie's studio practice, she uses multiple-part plaster molds to create tile-inspired ceramic installations. This course will cover every step of the mold making process, including prototype development, constructing cottle boards, and pouring multiple-part plaster molds. In prototype development, students will also be asked to bring sketches or three-dimensional objects that they would like to create molds of to use to create multiples. Using those items as jumping off points, Jackie will discuss various approaches of creation including sculpting from solid clay, 3D printing, and using a CNC router. Utilizing those prototypes, students will explore a myriad of mold making methods including molds for slip casting, press molds, draft molds, and slump/hump molds. Mold making is a series of problem solving opportunities and this class will be catered to the students' individual goals - the more complex the better! While Jackie uses plaster molds specifically in her ceramic studio practice, plaster molds can be applied to many art practices. Students will leave with a new love of plaster and the ability to be plaster masters in their home studios!

- Key Points:**
- » Plaster molds
  - » Draft molds
  - » Multiple part molds
  - » Slip casting
  - » Press molding
  - » Ceramics

### TURNING A BOX WITH INLAID DECORATIVE RINGS WITH STEVEN KENNARD

DATE: September 16-17  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 16 people

Students will start the weekend off by turning a small decorative box similar to the "Celebration Box" in the photograph, with inlaid decorative rings as featured on much of Steven's work. Once the box is turned, participants will start preparing the materials for inlaying rings of contrasting woods then move on to insertion of an interior liner and constructing the blank. Once the blank is ready, it will then be turned again and made ready for final finishing. As the weekend progresses, students will learn the importance of wood choices, grain direction, cutting tolerances and the process of gluing up a blank with the prepared pieces, then turning this into the finished box.

- Key Points:**
- » Learning the importance of wood species combinations
  - » Assessing grain direction and decorative value
  - » Discovering the importance of tolerances
  - » Discussion of importance of glue types
  - » Assembling and finishing the box



### THE ART OF SILK SCREEN: AN INTRO TO DESIGN & PRINTING TECHNIQUES WITH ADRIAN FERRAZZUTTI

DATE: September 16-17  
 COST: \$425 tuition, \$50 material fee  
 SIZE: 16 people

This class will introduce students to the ancient art of silk screen printing. Silk screening is a fun printing technique that students of all ages will thoroughly enjoy. This weekend class will have a mix of woodworking, creating artwork, film-positive transferring and printing. The class will start with making mitered wooden frames with keys and stretching silkscreen onto them to make silkscreen frames. Students will then make artwork on clear film, called a film positive. The film positives can be made by hand with black ink or printed on film using an ink jet printer. The film positive will be used to burn the image into the screen that is primed with a light sensitive photo emulsion. Generally, for every color a dedicated screen is needed, time permitting Adrian will cover multi-color printing basis. With the screen complete and the art burned, it's time for the ink and the printing process to begin. Students are encouraged to bring artwork ideas in the form of photos, digital images, logos, etc. Artwork needs to be high contrast black and white, no tonal gradients or greys. Students should bring their own cotton T-shirts or card stock to print on, bring more than one! Students can print more than shirts in this class, more examples would be fabric bags, aprons, greeting cards, invitations, paper prints, and even skateboards.

- Key Points:**
- » Fun for all ages, perfect as a tag-a-long
  - » Learned to make perfect metered frames with "keys"
  - » Stencil cut printing vs. film positive printing
  - » How to make super opaque film positives with an ink jet printer



- » Exposing screens to light to burn in the artwork
- » Single color vs. multicolor printing
- » Printing on textiles and card stock
- » Setting the ink so it doesn't fade in the wash

### SKETCHUP: TAKING COMPUTER AIDED DESIGN TO THE NEXT LEVEL WITH TIM POLLARD

DATE: September 16-17  
 COST: \$425 tuition  
 SIZE: 16 people

This is the follow up class to 'A Beginner's Guide to SketchUp' running in May. Prerequisite is either the previous class, or some familiarity with SketchUp. Computer Aided Design (CAD) is an incredibly useful asset to have for any woodworker, whether professional or enthusiast. SketchUp (originally by Google, now by Trimble) is an easily learned and incredibly versatile program. There are two key features of SketchUp that are amazingly useful. First is the ability to create accurate and detailed 3D drawings. This allows the user to design and manipulate a project from any angle, in order to create pleasing, well balanced designs. A person can virtually eliminate mistakes by having everything represented accurately on the computer model before any expensive materials are cut. As a further option, these drawings can then be 'rendered', meaning processed by an external plugin program to create photographic quality pictures. These are very impressive and powerful when presenting a project to a client. The process also allows for alternative color and design elements to be visualized quickly. Anyone interested in 3D printing can export .STL files too. Secondly, SketchUp can easily produce technical drawings, which allow for accurate material take offs and defining the exact measurements of that awkward corner cabinet. It also calculates square footage and many other useful metrics. In this follow up class, students will learn more complex functions and shortcuts of the program and learn how to draw a more complex project. Tim also discusses the extensions that are available within the program for time saving and added features. The class will also spend greater time on 3D rendering using Podium Prowalker GPU.

- Key Points:**
- » Using scenes and components for showing options
  - » Using the extension warehouse for extra tools
  - » Creating your own textures from pictures
  - » Editing components
  - » Creating a more complex 3D project of your choosing
  - » Rendering using Podium Prowalker GPU
  - » Textures and material properties for rendering
  - » Artificial and natural lighting in rendering







### GETTING THE MOST FROM YOUR SCROLL SAW WITH MARC BERNER

DATE: September 16-17  
 COST: \$425 tuition, \$30 material fee  
 SIZE: 16 people

The scroll saw is the most overlooked and underrated tool in the shop. There are probably more Americans who 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-ferris 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

### GRACEFUL FLOW: CREATING SCULPTURAL WOOD FURNITURE WITH BRIAN FIREMAN

DATE: September 18-22  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people

In this class Brian will review the steps from conception to creation of a piece of sculpted furniture. A workflow will be shared which can be repeated for any project regardless of the size. Topics covered will include design considerations with curves, isometric drawing techniques to achieve precise joinery on curved workpieces, using the Festool domino to construct complex forms, nature as inspiration, tools and techniques for carving and shaping wood, and glue-up tips for curved work. Participants are welcome to bring their own design ideas to explore, or options will be provided such as a sculptural wall shelf or small table with sculpted legs. Arrangements can be made well before the class if students would prefer to purchase their wood directly from Brian.

**Key Points:**

- » How to design precise joinery with curved workpieces
- » How to construct an isometric drawing to achieve precise joinery
- » Using the Festool domino to construct complex forms
- » Nature as design inspiration
- » Tools and techniques for carving and shaping wood
- » Glue-up tips for curved work

### CNC 3D MODELING WITH VECTRIC ASPIRE WITH RANDY JOHNSON

DATE: September 18-22  
 COST: \$950 tuition, \$30 material fee payable to Randy  
 SIZE: 16 people



This class is open to woodworkers of all skill levels. Prior experience with Aspire is not required but experience with Vectric VCarve is required because basic VCarve skills will not be covered in this class. A step-by-step manual (written by the instructor) will guide students through a series of 3D modeling design exercises that explore a variety of techniques and methods used to create 3D models for the CNC. Through this practice, students will hone their new 3D modeling skills, which when mastered can be applied to traditional carvings, decorative moldings, two-sided 3D carvings, as well as life and nature designs. Class time will be spent creating several different types of 3D models. There will also be daily presentations covering a variety of 3D modeling topics, including tips and tricks that Randy has learned from his years of working with Aspire and CNC routers. A full version of Vectric Aspire software will be provided to the students for use during the class, but students can bring/use their own version as well. Students should be familiar with how to use VCarve as well as how to operate a Windows 10 or 11 laptop computer and a mouse with a scrolling wheel. You must have administrative access to your computer, so if needed, you can install the full version of the Aspire software.

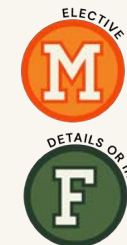
**Key Points:**

- » Develop your Aspire software skills
- » Learn essential 3D modeling techniques for the CNC
- » Learn about, create and combine tools for complex designs
- » Create traditional furniture and architectural carvings
- » Design custom 3D models from a sketch or picture
- » Pros and cons of various 3D tool path setups
- » Practice customizing and combining existing 3D models
- » Explore specialty 3D modeling tools
- » Add 3D modeling to your list of woodworking design skills



### CREATIVE KUMIKO; EXPANDING YOUR HORIZONS WITH SCOTT WYNN

DATE: September 18-22  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 16 people



Today in Japan you can find exciting examples of the use of kumiko lattice that have moved far beyond solely using geometric patterns; designs incorporating curves and abstract patterns sometimes suggesting traditional symbols or pictorial elements, or simply rifts on design for a specific place or use. Lately Scott has been experimenting with non-geometric patterns for supporting the paper screen of a kumiko panel, developing methods to make non-traditional elements. In this class students will make a sample panel about 15" x 28" where they will explore several techniques that can be used in conjunction with or even instead of the traditional kumiko geometric constructs; these include a fast and simple way to laminate curved and tapered elements of any length without creating a mold, the use of a full size plan board for finalizing your design and for sizing and making jigs; accurately constructing asymmetrical and pictorially suggestive elements; adding 3 dimensional (carved) elements; a fast and accurate way to construct an elaborate "bird's nest" pattern; the use of fire charring for color and to accent a wood grain pattern for graphic effect; and the use of pierced wood pictorial elements (sukashibori). Using any of these techniques in addition to (or instead of!) the traditional geometric kumiko patterns should greatly expand your design horizons. (Note: This class will require the use of power tools as well as hand tools and will not cover the traditional geometric pattern kumiko.)

**Key Points:**

- » Discuss traditional motifs, their symbolism, their effect on design and in depth of meaning or emotional response
- » How to develop a full-size working pattern
- » Make constructing jigs and forms, and establishing joinery
- » Learn simple techniques for laminating wood quickly into curves, both tapered and parallel for use in a design
- » The use of sawn and carved elements to add additional design motifs
- » A painless way to create an elaborate random "bird's nest"
- » Using charring to accent the grain of a piece of wood
- » The use of pierced wood pictorial elements

### FROM FACE FRAME TO FURNITURE WITH ANDY GLANTZ

DATE: September 18-22  
 COST: \$950 tuition, \$10 supply fee, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



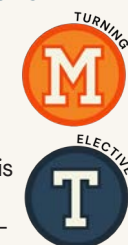
This is an exciting and informative class that will rethink the concept of basic cabinets. Students will learn how to take straight-forward kitchen and bath boxes with face frames and incorporate refinements in design and technique. Andy will show students ways to make several changes to a basic cabinet that will make projects more exciting, while being easy to construct. He will discuss where these design changes can lead in future cabinets and show how to build them. Students will learn that they can build progressive cabinets while staying within the boundaries of their current shop equipment. Each lecture/demonstration will help elevate students' understanding of new ways to make cabinets functional and interesting. Each student will build a cabinet with several personal design decisions that can be disassembled for transportation home. Bring your imagination and let Andy show you how to put new arrows in your quiver.

**Key Points:**

- » Designing with both function and aesthetics in mind
- » Transitions from veneered plywood to solid trim
- » Easy drawer production and installation
- » Overlay door and drawer design
- » Separating the base from the cabinet
- » Options for personalizing your cabinet
- » Options for future design development

### WOODTURNING BASICS WITH WILL LERUMS

DATE: September 18-22  
 COST: \$950 tuition, \$45 material fee  
 SIZE: 16 people



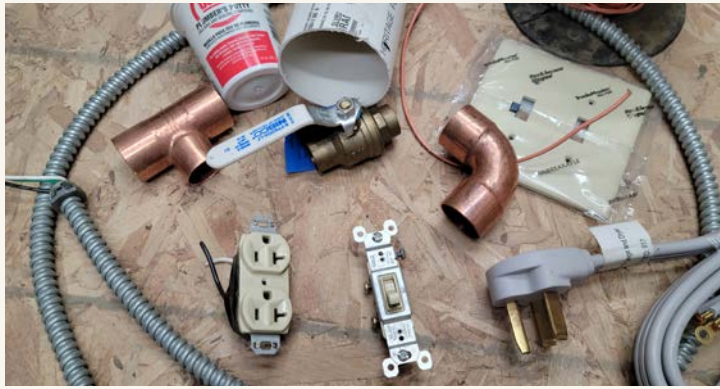
Whether looking to develop a turning foundation or further hone your skills, this class will be a boot camp in basics and proper technique. Students will be introduced to the lathe and all the associated tooling, shaping and sharpening to the proper grind, and the proper movements to produce the most perfect beads and coves. And that's only Monday. Through demos and hands-on assistance students will be walked through several spindle, or long-grain projects. Once understanding the grain direction, students will learn how to hollow end grain and produce several end grain projects. Finally, students will be introduced to the wonderful world of face-grain bowl turning. By Friday students will have the proper tools, skills, and knowledge to produce endless possibilities at the lathe.

**Key Points:**

- » Lathe safety and orientation
- » How to shape and sharpen turning tools
- » Proper long-grain and face-grain turning techniques
- » The safest ways to mount and secure wood to the lathe
- » Finishing techniques on and off the lathe
- » Determining the best lathe, grinder and tools to purchase for your needs







### BASIC WIRING & PLUMBING: LEARN HOW TO FIX IT YOURSELF & SAVE MONEY WITH TERRY ROUSH

DATE: September 23-24  
 COST: \$425 tuition, \$60 material fee  
 SIZE: 16 people

Do you ever have minor electrical or plumbing problems that you just aren't comfortable tackling the repair yourself with limited experience? Are you a do-it-yourselfer that would feel more comfortable having a skilled craftsman show you how it SHOULD be done as to watching a YouTube video or learning from the salesperson at Lowes or Home Depot? In this workshop participants will learn, with hands-on experiences, how to make electrical and plumbing improvements that are safe and code compliant. Terry will help students understand when the job (fix or repair) goes beyond what a DIYer can do and when it's time to call in a professional. That alone can save a homeowner hundreds or even thousands of dollars. This workshop will be divided into two days. Saturday will be the plumbing day and Sunday will be the electrical day. On Saturday, Terry will discuss or demonstrate ways to shut off the main water valve, how to stop a toilet from running, how to replace the inner workings of a toilet, how to unclog sinks and toilets and how to even replace a toilet. As well as how to fix leaky pipes, stop leaky faucets and how to properly install, and glue plastic pipes and how to sweat copper pipes. On Sunday he will take the confusion out of electrical projects by giving students a good grounding in how wiring works, what tools you need and how to make connections. Students will learn about watts, amps and breakers as well as other wiring systems like cables, boxes, switches and outlets. Most importantly, Terry will help show participants how to identify the three types of conductors (wires) in your home; hot, neutral and ground wires. Students will practice installing dimmers, outlets and many other projects. Wives, take this class. Wives, make your husbands take this class. Terry is by far the best in the business.

- Key Points:**
- » Learn home DIY safety
  - » Tips and techniques for working with cable, boxes, switches, and outlets
  - » How to identify the three types of conductors (wires)
  - » Install electric boxes in open walls and how to add a remodeling box in a finished wall
  - » Which tools you'll need to work on your home electrical and plumbing projects
  - » How to turn off the power and water off before you start
  - » Electrical system: hot wires, neutral wires, and equipment
  - » Three-way switches and dimmers
  - » Amps and watts
  - » How to fix plumbing issues such as how to unclog pipes
  - » How to glue plastic pipes and sweat copper pipes



### FESTOOL SYSTEM ESSENTIALS WITH BRIAN SEDGELEY

DATE: September 23-24  
 COST: \$425 tuition, \$45 material fee  
 SIZE: 16 people

This class is geared toward existing power tool users who have a basic or limited knowledge of the Festool System. In this class, Brian will cover the essential components of the Festool System, including TS plunge cut saws, dust extractors, MFT multifunction tables, jigsaws, sanders, Kapex, routers, Domino and more. Existing Festool users will learn to get the most of their existing tools by going through basic application exercises and simple calibration techniques. Participants with limited Festool experience will learn new methods of work through an introduction to the broader line of Festool tools and accessories. Though there will be some limited classroom-style presentations, the bulk of the class time will be spent in the shop using the tools. Students should have experience with, and be comfortable using, power tools such as saws, routers, joiners and sanders. THIS CLASS IS NOT A SALES PITCH FOR FESTOOL--students who took this class in the past all agreed that it was one of the most informative workshops they have ever attended.

- Key Points:**
- » Learn about the Festool system-based, fully integrated dust extraction system
  - » Learn how to accurately cut a 4' x 8' sheet of material
  - » Learn precision ripping with the TS Saw and FS Parallel Guides
  - » Use the multifunction table
  - » Learn dimensioning of trim, and the basics of crown molding
  - » Learn to construct basic joints using the Domino joiner
  - » Learn basic techniques for precision routing
  - » Experience dust free sanding



### CRAFTING MAGIC WITH LUPE NIELSEN

DATE: September 23-24  
 COST: \$425 tuition, \$50 material fee  
 SIZE: 16 people

Lupe has been performing magic since her childhood. Her specialty is close-up and parlor magic. But in 1993 she started to transition from performing magic to building and crafting magic props for magicians around the world. In this weekend class students will learn different types of magic, as well as how to perform and amaze your family and co-workers. Students will also make some magical props that will help make magic even more magical. For instance, one of the items will be a wooden box that will allow items to appear and disappear or transform. Requirements are curiosity and the willingness to have fun. Everyone will be hand-crafting and making some nice tricks and who knows... Even perform for the class!

- Key Points:**
- » An overview of the different types of magic
  - » Learn the various effects that can be performed
  - » Students will build a few magic tricks that can be taken home
  - » Tricks will be taught that can be performed with everyday objects
  - » Develop a small repertoire of magic that will amaze your family and friends
  - » Additional resources for continuing a magic avocation



### CARTONNAGE: THE ART OF FABRIC COVERED BOXES WITH BRENDA FOREMAN

DATE: September 23-24  
 COST: \$425 tuition, \$110 material fee payable to Brenda  
 SIZE: 16 people

Cartonnage was originally used in ancient Egypt as a way of decoratively covering funerary items. By taking linen or papyrus and plaster, items could be covered decoratively. Today the process is usually added to boxes, cases or other articles to give them a decorative covering and is commonly known artistically as advanced paper mache. Brenda brings fifty years of artistic creativity to her intense interest in Cartonnage. There is no sewing in cartonnage. The tools are simple and easy to find. Cartonnage presents a customizable addition to your décor by showcasing your choice of fabrics. Boxes can be given as gifts or hold gifts. Since boxes can be any size, it is easy to make a box to fit a specific need. It will be fun to see what fabrics students bring to the projects, and Cartonnage is so much fun. Each person will go home with six projects!

- Key Points:**
- » Introduction to Cartonnage
  - » Best practices
  - » Pen/pencil box
  - » Square box with lid
  - » Reusable journal cover
  - » Rectangular box with lid to hold Cartonnage supplies
  - » Box with decorated lid
  - » Small composition book cover



### MAKING A BANJO FROM SCRATCH WITH RICHARD SCOTT NEWMAN

DATE: September 23-October 1 (9 day)  
 COST: \$1700 tuition, \$525 material fee payable to Richard  
 SIZE: 8 people

Richard's objective for this nine-day class is that each student build a complete five string, open back banjo from rough lumber - including cherry, walnut, maple and ebony. This is an ambitious undertaking, building an instrument from scratch, while learning about structure, technique, and maybe a little decoration if time permits. Students will use hand and power tools, along with jigs and fixtures, which is much more efficient than doing all the work free hand and will make completion realistic. To that end Richard will pack a van full of his jigs, fixtures, materials and specialized tooling, plus examples of his work in progress to make the process easier. He will demonstrate hand skills for those who may want to build at home. For efficiency, students will all make an instrument of the same general size and configuration and will need to work as a team which will make the process faster. Peghead profiling and neck shaping will be by hand and will allow personal expression. Pearl inlay will be demonstrated, and those so inclined can use this on their instruments if time permits. Students will resaw and steam bend laminations for the 2 ply, 1/2" thick rims. Focus here will be on getting the highest quality glue joints, which Richard believes contributes to tone. Students will glue up two-piece necks with a center stripe, and reinforce them with a carbon fiber rod. Fingerboards will be prepared from ebony blanks and slotted for frets using jigs. Necks will then be shaped with a variety of hand tools. A press will be used to install frets for expediency, but Richard will demonstrate hammering frets in also. There will not be enough time to do a complete finish, but we'll aim for a wash coat of shellac or coat of oil at a minimum. Students will go home with an in depth understanding of banjo design, construction and materials, new hand and machine skills, and a very special instrument of your own. It will be lots of fun, maybe exhausting, but very satisfying.

- Key Points:**
- » Resawing, steam bending, drying laminations
  - » Scarf joints and laminating rims
  - » Precision turning on the wood lathe with an x-y compound
  - » Slotting fingerboards
  - » Installing, leveling, crowning and dressing frets
  - » Mother of pearl inlay & engraving
  - » Use of jigs and fixtures to make parts quickly and accurately
  - » Rolling brass tone rings
  - » Banjo set up for best tone and playability







### WOODTURNING FUNDAMENTALS WITH TIM YODER

DATE: September 25–29  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 16 people



Are you a new woodturner? Then this class is for you. While creating several fun projects, Tim will teach you the primary techniques of woodturning. Students will learn how to stand, shift their weight, hold the tools and dance with the lathe. Topics will cover lathe functions, tool techniques, wood selection and more. This class will leave students with a great foundation to successfully take on any woodturning project. If you have ever experienced those traumatizing dreaded “catches” in turning, no worries; Tim will show super slow-motion video, which explains the physics behind a good cut and a catch. Once you see for yourself what happens ‘in the blink of an eye’ will make the reasons for a catch crystal clear. Planned projects include a rolling pin, kitchen scoop, honey dipper, spinning top, doorstop, weed pot, mallet, bowl, platter and lidded box. Tim is practically the poster boy for the joy of turning. His enthusiastic approach and self-effacing personality makes it ok to make mistakes (Tim likes to call them design modifications!). Most importantly he wants everyone to have FUN because that is what woodturning should be.

- Key Points:**
- » Lathe function/selection/maintenance
  - » Tool selection/use/sharpening
  - » Woodturning techniques
  - » Tool uses and differences
  - » Carbide or High-Speed steel
  - » Sharpening options
  - » Mounting methods
  - » Sanding options and techniques

### DESIGNING CHAIRS WITH MICHAEL FORTUNE

DATE: September 25–29  
 COST: \$950 tuition, \$90 material fee  
 SIZE: 16 people



This workshop is an intensive investigation into the design and construction of dining or desk chairs. Making a unique, comfortable, strong, and attractive chair is a wonderful challenge considered by most to be the pinnacle of woodworking prowess. This course will give you both the anthropometric data (critical human dimensions) required to design comfortable chairs and a simple and effective step-by-step approach to successfully building chairs—even if they incorporate compound curved members and seemingly complex joinery. You will develop your own chair designs with Michael's guidance during the class and then fabricate a full-size mockup that can be sat in and evaluated. Demonstrations on making scale models, full-size mockups and jigs for chairs will take place throughout the week. Straightforward methods of upholstering chair seats and backs are also covered. Michael brings examples of several chairs he has made during his 30 year career in woodworking, discusses what inspired the designs and how he employs an organized sequence of jigs to fabricate his chairs. The history of chairs is covered in a slide presentation.



- Key Points:**
- » Anthropometric data
  - » Compound joinery simplified
  - » Making scale drawings, models and prototypes

- » Special chair making jigs and fixtures
- » Simple upholstery methods
- » Details—unique features

### MAKE YOUR OWN CUSTOM WORKBENCH WITH DOUG DALE

DATE: September 25–30 (6 day)  
 COST: \$1140 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 12 people



The real work of any woodworking project happens at the workbench, perhaps the most important tool in the shop. Having the right bench, like the right tool, makes all the difference. Students will design and build a customized workbench that focuses on their personal requirements as well as 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 along with placing dog holes, squaring and flattening. The selection and location of vices, 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 masters workbench. When designed and built by YOU, it will give years of enjoyment and be the envy of all your other woodworking buddies.

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



### HOLLOW VESSEL TURNING WITH TIM YODER

DATE: September 30–October 1  
 COST: \$425 tuition, \$50 material fee  
 SIZE: 16 people



This course is for woodturners who want to learn how to create a hollow vessel. By breaking down the process into easily repeatable steps students will be able to turn and hollow their first hollow form. Topics will include shapes and function to mounting methods and hollowing tools. Students will learn the 1-2-3 method of hollowing a vessel which minimizes the chances of catches and wood failure. Understanding this method will allow students to safely create many different forms, which could be limited by your hollowing tool capabilities. Tim will demonstrate how to use those limitations to create a beautiful shape. Students will complete at least one hollow form each day. The first will be a standard vase form and the next day will be a Southwest pottery form. Articulated hollowing systems will be provided but students are encouraged to bring their own hollowing systems for personalized instruction.

- Key Points:**
- » Understanding shape and form
  - » Different mounting methods
  - » Applying the 1-2-3 method of hollowing

- » Hollowing tool differences
- » Drying and finishing hollow vessels

### MAKING SIMPLE, YET ELEGANT TABLES WITH MICHAEL FORTUNE

DATE: September 30–October 1  
 COST: \$425 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



This class is about learning to reproduce a small table form using shop made jigs but in a manner that allows for almost unlimited opportunities to customize it. The students can choose to make identical parts with the jigs provided or change elements of the design to their own liking. No complex machines or processes are required, just a small bandsaw, a router table, small drill press and a biscuit joiner. Jig design and construction will be covered that can then be applied in many variations. Making pattern jigs and holding parts in a safe and secure manner will be an important part of this class. Students will have an opportunity to refine their woodworking expertise particularly with the bandsaw, biscuit or Domino joiner and router skills. Students should bring their own wood that would best showcase this simple, yet elegant style of table.

- Key Points:**
- » Learn how to make router patterns and hold work safely
  - » How to work with live edge wood, spalted and curly wood
  - » Learn the steps for ebonizing wood with household products
  - » Efficient and safe use of a small router table
  - » How to cut large and small circles and cones on the bandsaw
  - » Learn to cut very close to the line with a bandsaw
  - » How to sand and finish wood efficiently by hand and machine



### WELDING & CUTTING METAL WITH MIG, TIG, PLASMA & OXY-ACETYLENE WITH MATT BURNEY

DATE: May 6–7  
 September 30–October 1  
 COST: \$425 tuition, \$140 material fee  
 SIZE: 14 people



(see description on page 66)



## DEVELOPING THE IDEA: DESIGNING YOUR DREAMS WITH MICHAEL FORTUNE

DATE: October 2-6  
 COST: \$950 tuition, \$140 material fee (includes 2 paid tours)  
 SIZE: 18 people



Where do design ideas for furniture come from? How do I develop my own ideas? This course will introduce the participants to a series of simple bench top 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 and make models and full size mockups
- » How to critique your own work
- » How to assemble an idea bank that will be useful for years to come



## GREENE & GREENE STYLE RAFTER TAIL TABLE WITH DARRELL PEART

DATE: October 2-6  
 COST: \$950 tuition, \$20 supplies, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



The rafter tail tables are a good study in adaptation - both in utility and design. The basic concept of construction allows adaptation to a variety of uses simply by changing the length of the various parts. The design features original Greene & Greene Japanese motifs - but was adapted to include newly introduced Japanese elements as well. Students will have their choice of making two tables - either coffee table or end table. One will be assembled in class, and one cut out but assembled only as far as time permits. The tops rest independently on the "rafter tail" supports and can be either wood (which would be made in class) or glass (which students would provide later). The basic design lends itself to many uses. But the "rafter tail" element can also be adapted to much more complex pieces. If students wish to continue with future variations of their own, Darrell will be glad to help advise and adapt in this fun week of talking woodworking, design, and Greene & Greene.

### Key Points:

- » Greene & Greene ebony pegs
- » Floating tenons
- » Concepts for adapting a style
- » Basic jig/template making concepts
- » Concepts common to all Greene & Greene details
- » Adapting a basic design to a new use

## METAL FABRICATION FOR THE WOODWORKER: TABLE LEG FOCUS WITH MATT BURNEY

DATE: October 2-6  
 COST: \$950 tuition, \$245 material fee  
 SIZE: 14 people



In this fast-paced course, students will receive instruction and hands-on experience in a vast array of metal fabrication processes. Techniques covered will be MIG and TIG welding, manual and CNC plasma cutting, machining on a mill and lathe, oxy-acetylene cutting and brazing, bending and shaping, material selection and finishing options. Students will learn safe and effective use of the angle grinder, drill press, bandsaw and many other specialty tools. Emphasis will be placed on MIG welding technique, priceless tricks of the trade and safety. Students will leave with the confidence to add custom metalwork to their next wood project, and some fabricated table legs as a testament to their new skill set.

### Key Points:

- » Material selection and layout
- » Precision cutting, drilling, and machining with mill/lathe
- » MIG welding basics and skill development
- » Manual and CNC plasma and oxy-acetylene torch skills
- » TIG welding basics and skill development
- » Abrasive selection and blending welds/joints
- » Fabrication with tubing, sheet and solid stock
- » Survey of finishing options (patina, plating, powdercoat, etc.)



## MULTI-AXIS TURNING & SCULPTING WILDLIFE WITH DEREK WEIDMAN

DATE: October 2-6  
 COST: \$950 tuition, \$70 material fee  
 SIZE: 16 people



Students will be challenged into rethinking the scope and limitless shaping possibilities of a wood lathe. This class with focus on using the lathe as one of the most powerful and misunderstood contemporary carving machines wood sculptors have at their disposal. Participants will practice multi-axis forms and explore their own creativity as they make an animal of their choice, shaped primarily on a wood lathe. The projects won't end there, as once shaped and taken off the lathe, students will use carvers, grinders, even carving chainsaws to add more detail and life to their work. One last step, and maybe the most exciting, after spending the first half of the class designing an animal, individuals will take these lessons learned and scale it up for an entire class totem pole, with each student adding an animal head to stay forever on Marc Adams School of Woodworking campus.

### Key Points:

- » Interrupted cuts and how to manage them
- » Resolving work without hours of sanding
- » Creating forms that are sculpturally sophisticated
- » Opening up new thinking processes about shape and form
- » Turning an animal of their choice
- » Turning an abstract human head
- » Basic pyrography
- » Power tools for carving
- » Carving chainsaws
- » Lathe based textures
- » Collaboration and comradery

## APPRENTICESHIP: IT'S ALL IN THE TECHNIQUE WITH MARC ADAMS

DATE: October 2-13 (2 weeks)  
 COST: \$1850 tuition, \$135 fee for practice materials only  
 SIZE: 16 people



This two-week workshop will be an intensive study of how to work with wood, through both design and physical hands-on practice. Both weeks will involve a lot of technique development with little to no focus on a specific project--in other words two weeks of playing and learning new techniques. During both weeks Marc will demonstrate different woodworking techniques, such as veneering; carving; modeling in clay; inlay techniques; advanced joinery; working with stone; bending; shaping; sculpting wood; surface texturing; patination; marquetry; working with epoxy; edge veneering; cabinetmaking and the process of developing the design. Each day students will practice new skills and at times, very complex techniques. There will be special sessions on wood selection, making special jigs and fixtures, machine techniques, using modern adhesives, finishing, fuming wood, and of course safety. Throughout the two weeks there will be special guest speakers that will show and demonstrate processes applicable to furniture making but rarely done, which will add to your experience. Although this workshop is not project specific, students will have lots of time for hand work and exploration and even start designing a project through the modeling phase. Students should already be working toward their Masters.

### Key Points:

- » Learn joinery problem solving
- » How to apply veneer on complex surfaces
- » Carving made easy
- » Creating hard lines that add continuity
- » Designing with full scale drawings
- » The process of building a complicated project
- » Ways to embellish your work
- » How to work with other materials
- » Multiple ways to bend wood
- » Unique router fixtures
- » Joinery methods that will blow people away







### MAKE A PAIR OF SERPENTINE FRONT BEDSIDE/SOFA TABLES WITH JEFF HEADLEY & STEVE HAMILTON

DATE: October 9-13  
 COST: \$950 tuition, \$45 banding & fineline payable to Jeff, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



Come join Jeff and Steve and build a pair of Federal two drawer sofa or bedside tables. These tables have many Federal features and will fit anywhere in your home. Students will learn how to cut straight tapered legs, make and set in fine line stringing and banding around the skirt and cuffs. Students will shape and veneer the serpentine drawer fronts, add stringing around the drawer front and top edge, assemble then install fans inlaid in the corners of tops. Along with general period construction of the day, hand cut dovetails, and mortise and tenon construction will be demonstrated. This is an all-around simple yet elegant pair of tables with many period construction techniques to add to your abilities.

**Key Points:**

- » Build a pair of Federal tables
- » Learn dovetail and mortise and tenon construction
- » Shape and veneer a serpentine surface
- » Assemble and set fans in corners of the tops
- » Cut and set inlaid stringing or fineline
- » Learn the ins and outs of Federal features
- » Work with a mix of modern machines and hand tools

### PIPE DREAMS WITH GRANT BATSON

DATE: October 9-13  
 COST: \$950 tuition, \$100 material fee payable to Grant  
 SIZE: 12 people



Few things trigger the nostalgic memory of Grandpa, like the aroma of pipe tobacco in the air. And, just like Grandpa, the hand-carving of tobacco pipes has been around for a very long time. Students will have the opportunity to work with raw materials, such as briar, vulcanized rubber, bamboo, brass, copper, horn, and a host of other materials. Grant will introduce students to "grinder-carving," metal lathes, free-hand shaping, rustication and contrast finishing, for a sampling. From artistic design to interesting processes and tool-efficiencies, students will learn a myriad of skills, as well as understand the internal engineering that distinguishes a "good pipe" from a "bad pipe". There are no pipe making classes like this, from which everyone walks away with pipes of their very own making, as well as the skills to make many more.

**Key Points:**

- » Hand shaping
- » Pipe turning
- » Hand drilling
- » Smooth and rusticated finishes
- » Stem-making
- » Stem-to-shank strategies and methods
- » Air-way engineering

### CLAY SCULPTURE: LEARN CLASSICAL FIGURE & ANATOMY WITH CASEY ESKRIDGE

DATE: October 9-13  
 COST: \$950 tuition, \$135 material fee  
 SIZE: 14 people



In essence, this class is about learning how to see like the great masters. This class will employ centuries-old traditions in understanding the human figure as the epitome of achieving the highest level of observation skills. Learning the figure is analogous to learning the piano in music as a foundation for all other instruments and musical composition. Once achieved, this knowledge can be applied to all ideas creative, especially within the style of working representationally, or jazz (improvisation) if you like. This class is intended to give students a sophisticated understanding of the human form. Students will sculpt the musculature of the entire figure as well as learn the proper aesthetic application in the classical art form (beauty). Casey will discuss the locomotion of the figure and the movement of individual muscles and bones. The knowledge gained in this class will be applicable to any media or style. Oil-based, non-drying, modeling clay (plasticene) will be used for this class. Clay affords the ability to make adjustments and repairs quickly.

**Key Points:**

- » How to apply knowledge of gross anatomy of the human figure
- » Proper use of traditional clay tools
- » Understanding proportion
- » Understanding geometric shapes
- » Learning to see classical form, harmony and aesthetic beauty
- » Enhancing observation skills for universal application in any medium or style
- » Sophisticated understanding of the human form in art

### WOOD STAIN ART WITH ANGIE THIESZEN

DATE: October 9-13  
 COST: \$950 tuition, \$70 material fee payable to Angie  
 SIZE: 15 people



Why simply coat a piece of wood with stain when you can turn that piece of wood into art instead? In Angie's wood stain art class, she enjoys focusing on the realistic details of her subject matter in ways that create a bold, high contrast image softened by the classic sepia-tone look of the wood. These pieces are "painted" with wood stain using Q-tips and cloths on fingertips. This class will begin with introducing students to the world of wood stain art by demonstration. From there, students will pick up their own Q-tips and cloths to begin practice exercises with the water-based stain themselves. The week will end with each student taking home an original 16"x16" piece of artwork they have made. From photographing the subject matter and drawing it onto the wood surface to staining the piece and clear-coating it for protection, each step will be walked through with the students to ensure a beautiful outcome. It will be a class that will be both challenging and fun as each person gets in touch with their creative side.

**Key Points:**

- » Learn from stain art demonstrations
- » Practice wood stain art techniques
- » Get in touch with your creative side
- » "Paint" with wood stain using Q-tips and cloths
- » Be challenged and have fun
- » Take home a 16"x16" piece of art you created yourself!



### MAKE YOUR OWN, FULLY FUNCTIONING, LASER WITH MARK OSGOOD

DATE: October 9-14 (6 day)  
 COST: \$1140 tuition, \$330 material fee for secondary supplies payable to Mark, information will be emailed to help determine what laser materials to purchase  
 SIZE: 10 people



If you are interested in laser marquetry, rastering, or engraving and would like a fun project, consider attending this six-day course on building your own laser. The students in this class will build a 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, which is capable of cutting intricate marquetry, plywood designs, acrylic artistry, signage, and rastered photos among other uses. The participant will be able to choose options of a movable table (Z-axis) ranging from 2" of movement up to 11" depending on the needs of the student. For those individuals 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 check the Tool List/Parts List, which will be emailed to you, early on in the planning process to acquire the parts needed for this class. Unfortunately, components for the 20" laser gantry have been in short supply due to the disrupted supply chain. If that continues to be the case, it may be necessary to build a laser with a 16" x 12" cutting area.

**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





## DOOR & DRAWER EMBELLISHMENTS: INLAYS & BORDERS WITH JEFF HEADLEY & STEVE HAMILTON

DATE: October 14-15  
 COST: \$425 tuition, \$25 material fee  
 SIZE: 16 people

Steve and Jeff will be back once again to offer a weekend class that will be a blast. This class will cover many aspects of Federal drawer and door construction and embellishments. The dynamic duo from Virginia will cover many ways of constructing shaped drawer fronts and doors, veneering, and cross banding, and they will show how to install bellflowers, medallions, borders, and fine lines. With lots of hands-on practice, students will leave with a well-rounded foundation of the fundamentals needed to produce and enhance their work. And after a wonderful weekend crammed full of more information than a person can absorb, participants will be amazed at the Federal pieces they can now produce, as well as how humorous those two good old boys can be. Students do not need to attend the full week class to attend this workshop, but Jeff and Steve do recommend that those taking the full week class hang around for this class.

- Key Points:**
- » Federal embellishments such as bellflowers and medallions
  - » Drawer construction
  - » Veneering door and drawer fronts
  - » String inlays
  - » Cockbeading a door and drawer
  - » Shortcuts on how to hand-cut dovetails



## STAKED LOW STOOL: THE FIRST STEP INTO CHAIRMAKING WITH CHRISTOPHER SCHWARZ

DATE: October 14-15  
 COST: \$425 all checks will be made out to the RCMF, this is a charitable workshop to help students in the future to attend MASW. \$35 material fee payable to MASW  
 SIZE: 16 people

Learn the essential skills to design and build staked furniture –anything from a sawbench to a desk to an armchair. In this weekend class, each student will design a small footstool with a half-scale model made of wire and wood. Then they will build that project in class using staked furniture techniques. Christopher is donating his time to teach this class in order to help continue to fund the RCMF. Christopher has been one of the most generous contributors to this program since its inception in the mid 1990's. Thanks, Christopher, for all you do to keep the craft alive.



- Key Points:**
- » To execute compound-angle joinery without math (or numbers)
  - » To shape legs by hand and machine
  - » To join legs and seats using both tapered and cylindrical
  - » Mortise and tenon joints
  - » To add stretchers between legs
  - » How to properly wedge joints for a long-lasting joint
  - » To level the legs so they all touch the floor at the same time

## STEREOTOMY: LAYING OUT & CUTTING CURVED JOINERY WITH PATRICK MOORE

DATE: October 14-15  
 COST: \$425 tuition, \$30 material fee  
 SIZE: 16 people

Wood joinery has been in use for over 5,000 years and have given humankind the ability to create shelter and structures using nothing else but wood. Although simple straight joints are sometimes all that is needed to create simple straight structures; what happens when the structure becomes curved, "complex", or three-dimensionally curved? During this course, students will learn how to layout, cut, and assemble 2D and 3D curved joinery using basic hand tools and stereotomy. Students will first create a stereotomical drawing, manually with paper and pencil, and gain the necessary information to layout single and double curved joinery. Afterwards, students will cut and assemble each joint. This course will examine the use of the mortise and tenon and scarf joints in curved structures.



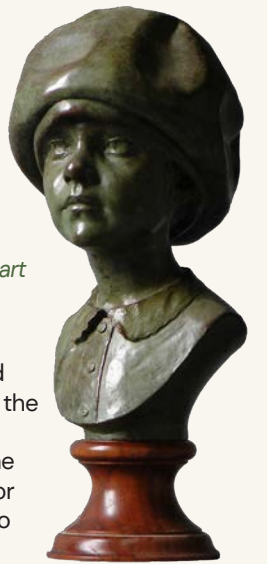
- Key Points:**
- » Learn proper drafting techniques
  - » Learn drafting tool usage
  - » Introduction of stereotomy and its uses
  - » Create the stereotomical drawing for curved joinery
  - » Layout, cut and assemble curved mortise and tenon and scarf joints

## CLAY SCULPTURE: LEARN CLASSICAL PORTRAIT WITH CASEY ESKRIDGE

DATE: October 14-15  
 COST: \$425 tuition, \$90 material fee  
 SIZE: 14 people

In essence, this class is about learning how to see like the great masters. This class is intended to give students a sophisticated understanding of the portrait head. The class employs centuries-old tradition in understanding the human figure as the epitome of achieving the highest level of observation skills. Learning the figure is analogous to learning the piano in music as a foundation for all other instruments and musical composition. Once achieved, this knowledge can be applied to all ideas creative, especially within the style of working representationally, or jazz (improvisation) if you like. This class is intended to give students a sophisticated understanding of the portrait head. Casey will discuss bone structure, musculature, and the way emotional expression is achieved. The knowledge gained in this class will be applicable to any media or style. Oil-based, non-drying, modeling clay (plasticene) will be used for this class. Clay affords the ability to make adjustments and repairs quickly.

- Key Points:**
- » Learn features of the face and head
  - » Proper use of traditional clay tools
  - » Understanding proportion
  - » Understanding geometric shapes
  - » Learning to see classical form, harmony and aesthetic beauty
  - » Enhancing observation skills for universal application in any medium or style
  - » Sophisticated understanding of the portrait head in art
  - » Learn the dynamics of facial expression



## PICTORIAL STRINGING: A CONTEMPORARY APPROACH WITH STEVE LATTA

DATE: October 14-15  
 COST: \$425 tuition, \$60 material fee  
 SIZE: 16 people

Stringing has a rich history in both urban and rural forms, especially during the late 18th and early 19th centuries. Craftsmen combined arcs and straight lines to create often elaborate patterns that adorned all forms of furniture. This is NOT that class! During our two days together, those techniques fall to the side as students will explore all new techniques and forms pretty much limited only by the imagination. Floral patterns, animal forms, and the human body are a few of the applications that will be discussed. The first day, participants will follow a series of guided exercises to gain an understanding of the basic techniques. Sunday, however, students will kick around ideas and execute a unique panel of their own design.

- Key Points:**
- » Modern inlay techniques and practices
  - » The human form
  - » Natural motifs
  - » Where do YOU want to take it?



## MAKE AN ACOUSTIC GUITAR WITH JOHN RESSLER

DATE: October 14-20 (7 day)  
 COST: \$1330 tuition, \$700 material fee payable to John  
 SIZE: 13 people

Building your own guitar can be one of the most rewarding crafts. It consists of precise joinery, creativity and music all in one package! Students will be guided through all the critical elements of making an acoustic, steel-string guitar. Materials will be high-grade quality, solid woods only. Because of the obvious time limitations,

prefabrication of 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 in depth so students can complete the project after the class ends. Participants should have some experience correctly using hand tools, 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





## CARVING WITH A CLASSICAL FLAIR WITH ALEXANDER GRABOVETSKIY

DATE: October 16-20  
 COST: \$950 tuition, \$40 material fee  
 SIZE: 16 people



It doesn't get better than this. In 2012 Alexander was chosen as the International Carver of the Year, and his work is astounding. This week will be an opportunity to study under one of the best carvers in the world. Alexander will start the class off with an in-depth study of how to sharpen carving tools in the most productive and fastest way. Students will carve a project that will include the technique of using carving tools to do the majority of outlining and defining the lines of the design. Alexander will help students learn how to think in 3D and discuss how to make the tools do a variety of cuts, even when the wood grain is not cooperating. Students will learn the technique of thinking through the entire carving process from start to finish, which will make the carving process efficient. Then it's on to more advanced carving including the technique of drawing and carving in classical tradition. As the week proceeds and students begin to get a feel for the carving process, Alexander will answer the biggest question in carving designs: How does a carver create the BIG idea? Any level of experience (or no experience) is welcome to take this class.



### 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

## MAKE AN ARTS & CRAFTS MORRIS CHAIR WITH KEVIN BOYLE

DATE: October 16-20  
 COST: \$950 tuition, a cut list will be emailed so you can BYOW  
 SIZE: 16 people



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

### Key Points:

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



## WOODTURNING WITH JIMMY CLEWES

DATE: May 1-5  
**October 16-20**  
 COST: \$950 tuition, \$55 material fee  
 SIZE: 16 people

(see description on page 65)



## POST & BEAM CONSTRUCTION: BUILDING GAZEBOS WITH PATRICK MOORE

DATE: October 16-20  
 COST: \$950 tuition  
 SIZE: 16 people



This hands-on class is designed to teach students the fundamentals of structural timber framing. This workshop is designed for people to easily grasp, understand, and later apply at home their newly gained knowledge and experience. Students will team build a pre-designed outdoor timbered gazebo on the MASW campus. Everyone will learn how to layout all the timbers and joinery by easily and simply drawing it full size on the floor, no math required! Patrick encourages students to come and learn a millennia-old tradition of carpentry and participate in the construction of what will become a timeless part of MASW history. By the end of the week students will leave with confidence and knowledge to tackle any backyard shelter or timber framed structure at home with success.

### Key Points:

- » A quick overview of the design process and timber sizing
- » Basic understanding of load, forces, and structure
- » Tools and equipment necessary
- » Hands-on practice building and raising a timber frame
- » Structural and aesthetic considerations for design
- » A brief historical overview of timber frame through the millennia



## TURNING WET WOOD WITH JIMMY CLEWES

DATE: October 21-22  
 COST: \$425 tuition, \$30 material fee  
 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



## INTRODUCTION TO VENEERING WITH BRIAN BYRNE

DATE: October 21-22  
 COST: \$425 tuition, \$35 material fee  
 SIZE: 16 people

The ability to work with veneer is a skill well worth developing; it opens up a whole new world of design freedom. In this weekend workshop, Brian will discuss how to handle veneer and ways to cut, tape, press, and sand the final project. Students will learn how to slip, book, four-way, and radial match veneers. On the second day, students will be introduced to parquetry techniques and allowed to incorporate geometric shapes into their work. By the end of the weekend, each student will have pressed up many examples to take home and turn into a special piece of furniture or wall hanging. Veneer work is simple, creative and fun. If you've ever wanted to learn the craft of veneering, this would be a great place to start.

### Key Points:

- » Veneering terminology
- » Handling, cutting and taping veneer
- » Parquetry techniques
- » Gluing and pressing veneer
- » Flattening wrinkly veneers
- » Sanding techniques





### MAKING GLASS ORNAMENTS FOR THE HOLIDAYS WITH CHAD BALSTER

DATE: October 21-22  
 COST: \$425 tuition, \$90 material fee  
 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 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



### COLD METAL BRONZE CASTING WITH SCOTT GROVE

DATE: October 21-22  
 COST: \$425 tuition, \$60 material fee payable to Scott  
 SIZE: 16 people

Why spend hours laboring over a one-of-a-kind piece of wood-working 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, hand sculpted door pull or your big toe. This process can help to embellish your work with unique details and avoid chain store bought cabinet pulls or ornamentation. Adding these last 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 a mold and bronze element.

**Key Points:**

- » Basic mold making principles
- » Casting in pigmented and bronze compounds
- » Mold and casting alternatives
- » Body casting



### REALLY COOL BANDSAW PUZZLE BOXES WITH JEFF VOLLMER

DATE: October 21-22  
 COST: \$425 tuition, \$55 material fee  
 SIZE: 16 people

Have you ever wanted to confuse people? Do you like being a pain in the neck? Well, then...let's make puzzle boxes! Students will start by tuning up the bandsaw so that it can do what we want it to do. The bandsaw should be able to cut fine dovetails and very tight curves which work to make the moveable pieces of the puzzles. Students will make a puzzle box of redwood equipped with a spring-loaded round drawer. Jeff will demonstrate correct cutting techniques and how to rejoin wood, making nearly invisible seams. To finish the puzzle box, students will sand—a lot—and use Deft Stepsaver (a second-generation Danish oil) to complete the project. Students will make unique, interesting, and challenging puzzle boxes similar to the ones that Jeff makes and sells for over \$400 each.

**Key Points:**

- » Designing complex boxes
- » Safe bandsaw cutting techniques
- » Sanding irregular shapes
- » Making hidden compartments
- » Sanding and shaping
- » Finishing techniques



### MAKE A KISSMAS TREE WITH JERRY C FORSHEE

DATE: October 21-22  
 COST: \$425 tuition, \$100 material fee payable to Jerry C  
 SIZE: 16 people

If Christmas time is a season of joy and celebration in your home, then adding this unique decoration will be a delight to both young and old alike. Children of all ages delight in decorating the Kissmas tree with its unique ornaments at the start of the season almost as much as they enjoy occasionally partaking of one or two of the ornaments and then replacing them. This class is a great opportunity for you to make a truly unique decoration for your home or to give as a gift. Students will also construct a custom storage box which will keep the Kissmas Tree safe between seasons. The MASW staff will provide safety instructions as each woodworking task is initialed, which will enable you to safely perform each task successfully and with confidence.

**Key Points:**

- » Construct a memorable Christmas decoration for your home or to give as a gift
- » Build a custom storage box for keeping your Kissmas Tree safe in the off season
- » Work in a safe and nurturing environment with the MASW staff
- » Leave for home with a completed project you and your family will treasure for years



### DECORATIVE GLASS BLOWING WITH CHAD BALSTER

DATE: October 23-27  
 COST: \$950 tuition, \$150 material fee  
 SIZE: 6 people

Decorative glass techniques are essential when learning to handle glass as a medium. Often glass items are produced for their beauty and charm, especially around the holidays. This beginner to intermediate class will focus on these techniques to produce objects of beauty that are simple, quick, and reproducible. No glass blowing experience is necessary but it's helpful. Students will start with marbles and paperweights, focusing on handling solid glass, tool manipulation, as well as color applications. Next the class will move on to blown ornaments and other hanging objects, playing with different bubble types and decorations, as well as learning how to create good sturdy loops for hanging. Chad will continue by demonstrating hot sculpting of solid flowers, bird paperweights, and penholders. This will give the students a chance to manipulate the solid glass with tweezers and crimps to get a desired texture. Finally, students will make some blown pumpkins; building on techniques from earlier in the week to combine glass blowing with hot sculpting. Most of the objects are quick and designed as production items which are common throughout the hot glass world. Participants will have a good amount of time to develop skills with practice and repetition, as well as learning to work on a glass blowing team. Expect to go home not only with a variety of decorative objects, but also skills that are fundamental to good glass blowing.

**Key Points:**

- » Production strategies, hot shop safety
- » Solid forming techniques
- » Hot glass blowing techniques
- » Hot sculpting techniques
- » Teamwork in the hot shop





## CANDLE STICKS, TAZZAS (BOWLS ON PEDESTALS) & CUP URNS WITH NICK AGAR

DATE: October 23–27  
 COST: \$950 tuition, \$100 material fee  
 SIZE: 16 people



This will be a diverse turning class where students will learn bowl turning, spindle turning, face plate turning and some light hollowing, all under the leadership of one of the best “American” woodturners of our time. Nick will start the week with spindle turning. Candlesticks can be made in two or three pieces and are always a rewarding project because it is in the natural wood or enhanced with color, and students always seem to come up with some great designs. Participants will be given a general pattern to follow and the step-by-step procedure to achieve pleasing results. Freedom of design is encouraged. By the middle of the week, Nick will demonstrate the process for making tazzas, a type of pedestal bowl. This will incorporate both bowl turning and spindle turning. By the end of the week, Nick will show the best way to make cup urns which are traditionally placed on pedestals and make for wonderful turning projects. Students will turn a simple cup form with a foot and then adorn it with a lid. Various finials and moderate decoration can also be applied.

### Key points:

- » Between center spindle turning
- » Face plate turning
- » Bowl hollowing
- » Tool selection
- » Sharpening
- » Proportions, shape and design
- » Creative finishes



## HANDS-ON FINISHING WITH MITCH KOHANEK

DATE: April 3–7  
**October 23–27**  
 COST: \$950 tuition, \$85 material fee  
 SIZE: 20 people



(see description on page 53)

## MAKING A MIND-BENDING SIDE TABLE WITH VENEERED ILLUSIONS WITH SCOTT GROVE

DATE: October 23–27  
 COST: \$950 tuition, \$75 material fee  
 SIZE: 16 people



We’ve all seen those cool illusion chalk sidewalk art that stretch your imagination; now you can learn how to create one with veneer. Master woodworker Scott Grove will help students create a mind-bending side table with the same illusionary principals using veneer that incorporates simple straight line hand cutting techniques. By stretching perspective, design elements appear to jump off or fall into it the table! No veneering experience is required; design patterns will be provided. Each student will create a small, impressive side table using no sorcery or black magic, only two jiggers of inspiration, a splash of creativity, and a handful of fun. Scott is an enthusiastic and high-energy craftsman and a great teacher—be prepared to find the line and then cross it.

### Key Points:

- » How to create stretched illusions
- » Using traditional drafting skills, photoshop or SketchUp
- » Layout and transferring 3D design to 2D table top
- » Basic veneering hand cutting techniques
- » Tips and tricks to make your illusion pop



## BROOMS FROM THE GROUND UP WITH MARK HENDRY

DATE: October 23–27  
 COST: \$950 tuition, \$125 material fee payable to Mark  
 SIZE: 12 people



Get swept up for five days of exploring the “Art of Broom Making” from the ground up. Students will start with learning about growing, harvesting and sorting sorghum tassels (broomcorn) for plaiting. Mark will demonstrate how to turn rough sticks into fine finished broom handles. To put it all together students will learn shaker hand-plaiting and sewing techniques which will be used to complete a variety of brooms; from floor & hearth sweepers, to cobweb besoms, and explore various artful brooms as time permits. Functional & fanciful: multiple brooms will be made by all, and students will leave with the know-how to continue making brooms on their own. All levels welcome. Some upper body & hand strength required.



### Key Points:

- » Broomcorn growing, harvesting, sizing & sorting
- » Shaker-style sweeper sewing
- » Handle preparation and finishing
- » Various assemblage styles
- » Broom construction and plaiting
- » Exploring brooms as art

## DYES, STAINS, GLAZES AND TONERS WITH MITCH KOHANEK

DATE: October 28 (Sat)  
 COST: \$200 tuition, \$10 material fee  
 SIZE: 20 people

In this intensive one-day class, Mitch will help students understand the coloring techniques used on wood that professional wood finishers use every day on high end furniture and millwork. This class is for those who want to create a custom look or have the task of matching an existing color. Students will learn how to greatly enhance the look of their projects using professional techniques. Mitch will demonstrate how dyes, stains, glazes and toners work on a variety of woods using a variety of coatings. Being able to mix and blend colors together is an important skill for the professional finisher because it affects all dyes, stains, glazes and toners. With the information gained from this class everyone will understand the color wheel in order to control color. “Color on color” is an easy technique to shift a color from being an unattractive color to a gorgeous color. The use of glazes and toners are extremely important tools for those who need to create a color that needs to match an existing color. Getting to know these finishing terms and applying them to wood will make finishing fun.

### Key Points:

- » What do professionals use to color wood
- » What procedures do professionals use that you can use
- » Importance of layering colors
- » How to correct the color once it is applied
- » Learn the importance of correct wood finishing terms



## ADVENTURES IN CHOCOLATE: FROM BEAN TO BAR TO BONBON WITH ANNE BOULEY

DATE: October 23–27  
 COST: \$950 tuition, \$150 material fee  
 SIZE: 16 people



Learn everything about Theobroma aka “chocolate” (the food of the gods) by tasting and examining fresh cacao pods and beans. Anne will discuss how cacao is harvested and how it becomes chocolate, cocoa powder and cocoa butter. Students will sample chocolates from some of the top chocolate producers and small craft businesses from around the world. Then students will make their own world class chocolates. Using dried cacao beans, participants will learn how to roast, clean and grind the beans into a rich chocolate. Students will make chocolate bars and chocolate bonbons, truffles, drinking chocolate and even create a beautiful chocolate display piece. Anne will show how to work with colored cocoa butter, chocolate marbling, special professional molds and how to include the artful touch of airbrushing. During the week, students will learn how to pair chocolate with other ingredients to create edible magic. Anne will share practical tips about chocolate, such as how to temper it properly, how to keep it stored, how to ship it safely, etc. Whether you have a desire for a new career or just want to increase your popularity with the grandkids, this class will immerse students in everything chocolate.

### Key Points:

- » How to make bean to bar chocolate
- » How to taste chocolate and understand flavor profiles
- » Where chocolate comes from, and methods used to obtain it
- » Tempering chocolate three different ways
- » Learning how to purchase and use couverture (professional chocolate)
- » Adapting recipes for longer shelf life
- » Understanding why water content is so important
- » How to make sophisticated classic chocolates



## AIR BRUSHING TECHNIQUES FOR BOTH TURNERS & WOODWORKERS WITH NICK AGAR

DATE: October 28-29

COST: \$425 tuition, \$45 material fee payable to Nick

SIZE: 16 people



Air brushing is becoming increasingly popular on woodwork. Join this relaxed and fun class and surprise yourself with how easy it is to achieve amazing results. Students can bring in their own projects to work on or just use one of our shop boards to practice on. Air brush designs can be applied to flat work such as table mats, mirror/picture frames or turned items such as bowls, platters and vases. Nick will cover how an air brush works along with how to use wood dyes, stencils and masking tips and many other tricks of the trade. Students will also learn how to maintain their equipment as well as safe handling practices. Students are more than welcome to bring their own air brush equipment.

### Key Points:

- » How air brushing works
- » Dismantle and cleaning the system
- » How to use stencils and shields
- » Blending colors
- » Effects of air pressure
- » Product safety

## WHISKED AWAY WEEKEND WITH MARK HENDRY

DATE: October 28-29

COST: \$425 tuition, \$50 material fee payable to Mark

SIZE: 12 people



Get whisked away for a whirlwind weekend crafting various styles of historic Shaker & Appalachian whisk brooms. Students will create several functional & decorative whisk designs, using color and varying construction styles to take home a cache of whisks, along with the know-how to create more on their own. These highly useful and beautiful gems of the sweeper world put the fun in functional and make fantastic gifts, as well as being very satisfying to make. All levels welcome. Some hand and upper body strength required.

### Key Points:

- » Broom plaiting
- » Whisk construction
- » Broom sewing
- » Material preparation
- » Various assemblage styles



## EXPLORING CHOCOLATE FOR FAMILIES: AGES 6-99 WITH ANNE BOULLEY

DATE: October 28-29

COST: \$575 (family of up to 3 people), \$70 material fee

SIZE: 6 groups

Everyone loves chocolate, and there is nothing better than seeing people enjoying chocolate you've made with your own two hands. Working with chocolate, in all its forms, combines a bit of science, a bit of art, and your own creativity. In this family (any combination of three family members) workshop, participants will prepare chocolate bars starting with the bean. This workshop will kick-off with a chocolate tasting to better understand the origins of chocolate and the many formulations. What makes this learning experience so unique is that families will be making their own chocolate. Working in family teams of three, students will clean, roast, winnow and grind cocoa beans into chocolate. Families will then work together to mold the chocolate into bars and colorful bonbons with caramel filling. By the end of Sunday, everyone will leave the workshop with their bars and bar molds to experiment at home with their new chocolate making skills.

### Key Points:

- » Understanding chocolate chemistry
- » Learn about the history/economics of chocolate trading
- » Exploring chocolate flavor
- » Making chocolate from dried cocoa beans
- » Tempering chocolate consistently
- » Molding chocolate into bars with inclusions
- » Painting and filling custom bonbon molds



### Key Points:

- » Wood selection (with or without pith?)
- » Mounting methods
- » Outside forming, tool selection and techniques
- » Inside hollowing using ring/hook tools

## THE ELEGANT END-GRAIN BOWL WITH ALAN LACER

DATE: October 28-29

COST: \$425 tuition, \$25 material fee

SIZE: 16 people

The norm for bowl work in our Western tradition has heavily tended to face-grain work. For the first time at MASW a two-day class where students will explore the amazing possibilities and challenges for the end-grain bowl. Alan will offer an in depth look wood selection, mounting techniques and especially the different means for hollowing—not a familiar bowl gouge approach as is common with face-grain bowls. Historically using ring/hook types of tools is a solution for hollowing end-grain bowls and vessels. Students will explore this approach as well as some alternatives. Participants will execute a "standard" end-grain bowl as well as the natural-edged variety.

- » Inside work using scrapers
- » Finishing end-grain with shear scraping
- » The natural-edged end-grain bowl

## GLASS BLOWING 101 WITH DAVE & BRYAN LEE

DATE: April 22-23

October 28-29

COST: \$425 tuition, \$90 material fee

SIZE: 6 people

(see description on page 57)



## ENGLISH CUPPA CADDY WITH PHILIP MORLEY

DATE: October 28-29

COST: \$425 tuition, \$15 supplies, a cut list will be emailed so you can BYOW

SIZE: 16 people

This custom tea/coffee/spice rack is thoughtfully designed with a Morley design flare. This piece will accent any home as a beautiful wall hanging but also serves a functional purpose. With wedged tenons and fingernail edges, the design has subtle details which offer many learning opportunities on a small scale piece.

### Key Points:

- » Tongue and groove joinery
- » Cutting wedged tenons
- » Shaping with spokeshaves
- » Finishing tips and tricks







### JOINERY WITH MARC ADAMS

DATE: April 3-7  
June 19-23  
August 7-11  
**October 30–November 3**

COST: \$950 tuition,  
\$70 material fee

SIZE: 20 people



(see description on page 52)

### FRENCH POLISHING WITH SHELLAC WITH MITCH KOHANEK

DATE: October 29 (Sun)  
COST: \$200 tuition, \$10 material fee  
SIZE: 20 people

French polishing with shellac is a time honored procedure associated with high end period furniture and wooden instruments. The process is not as complicated as it appears to be. With the use of the proper cloth, pads, and other materials, Mitch will guide students through the three phases of the French polishing process handed down to him; filling the pores, building up the shellac and polishing. Mitch will cover the choices of shellac to choose from and how to prepare the shellac. Students will get a personal feel for hands-on eye and feel coordinated experience. This experience will help students know what to look for and the feel of every layer of the shellac being built up. The results will be a high gloss polished appearance. Participants will be surprised how such a small amount of shellac can enhance the beauty of the wood it's being applied to. For those who desire the finest finish possible, such as marqueteries, or luthiers, French polishing with shellac could be the perfect way to finish any project.

**Key Points:**

- » Learn about the different varieties of shellac
- » How to make shellac from flakes
- » Surface prep and pore filling
- » Materials used in the three phases of French polishing
- » French polishing methods



### WOODTURNING WITH ALAN LACER

DATE: April 3-7  
**October 30–November 3**

COST: \$950 tuition,  
\$55 material fee

SIZE: 16 people



(see description on page 52)



### HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: May 1-5  
**October 30–November 3**

COST: \$950 tuition, \$50 material fee  
SIZE: 18 people



(see description on page 64)



### EXPLORING THE WORLD OF PYROGRAPHY WITH SHERRY BECK

DATE: October 30–November 3  
COST: \$950 tuition, \$25 material fee  
SIZE: 14 people



Pyrography: the art or technique of embellishing different types of surfaces by burning or scorching the surface with hot instruments. Most everyone is familiar with the term wood burning, while this is a form of pyrography, and the most popular, it is not the only option. In this class students will explore several of the most popular mediums, cork, acrylic, leather, paper and wood. Students will learn many of the different techniques like branding to form texture and adding color. Sherry will include demonstrations of burning on different surfaces, special techniques for specialty results, creating realistic appearances, feathers, eyes and much more. And most importantly how to design the artwork or pattern that will be used and how to transfer that to the medium of your choice. Students will learn safety skills, which tools to use to accomplish various textures, best wood selection and sealants to complete their very own masterpiece. By the end of the week students will be able to use their new-found skills to create unique art which can enhance and embellish turned and functional objects. Handouts will be provided with information on equipment, materials, suppliers, technique reminders and more. Photos from which to work and maple wood will be provided for the class; students can expect to take home sample boards, an embellished piece, and the beginning of their first pyrography masterpiece.

**Key Points:**

- » Safety
- » Preparing and finishing the wood surface
- » Exploring different mediums: cork, acrylic, leather, paper, and wood
- » Transferring designs and photos
- » Choosing the best burning tips
- » Learning the most important technique: "shading"
- » Creating smooth-and life-like textures
- » Fixing mistakes



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

DATE: April 17-21  
**October 30–November 3**

COST: \$950 tuition, \$150 material fee  
SIZE: 7 people



(see description on page 56)

### MAKING THE MORLEY BAR STOOL WITH PHILIP MORLEY

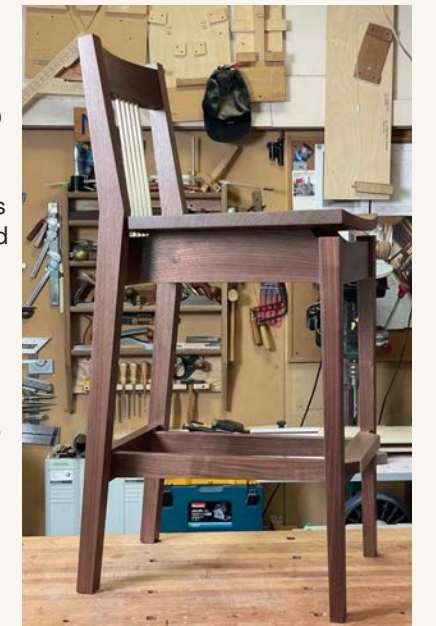
DATE: October 30–November 3  
COST: \$950 tuition, a cut list will be emailed so you can BYOW  
SIZE: 16 people



This bar stool was originally designed to withstand all the rough traffic at Banger's Sausage House and Beer Garden in Austin, Texas. The owner was searching for a nice looking bar stool that would last. The Morely bar stool meets those criteria. In this class, the stools are made out of walnut with brass accents on the back splats and foot rest. This project will allow students to explore multiple techniques from milling to subtle details. The bar stool construction uses both integral tenons and slip tenons. Phil will demonstrate how to cut and shape a curved seat. Finally, students will use brass accents in both the footrest and the back splats. The bar stool is bar height but can be easily modified for a kitchen counter height. There will be an optional \$70 fee payable to Phil for anyone who wants to add brass for the footrest and back splats.

**Key Points:**

- » Integral tenons
- » Slip tenons
- » Cutting and shaping a curved seat
- » Using templates
- » Working with brass
- » Adding subtle details







# INFORMATION

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# FACILITY

## DIRECTIONS

The Marc Adams School of Woodworking is conveniently located just 12 miles south of Indianapolis and is one of the largest hands-on woodworking schools in the world with well over 40,000 square feet of space. It is possible to run six independent workshops at the same time 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 metal working, 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.

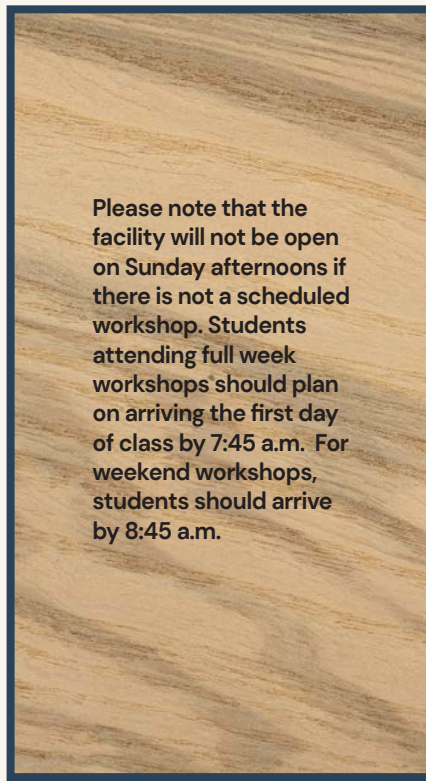
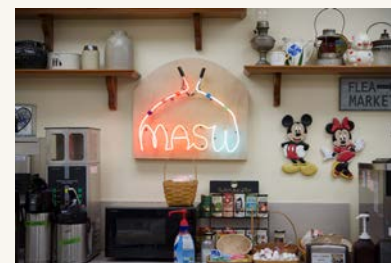
## FACILITY

The shop is located just 12 miles south of Indianapolis and is only 25 miles from the Indianapolis International Airport. From Indianapolis take I-65 south to the Whiteland exit (exit mile marker 95). Turn left (east) on Whiteland Road and drive 2.2 miles. The shop is on the left hand (north) side of the road. Heading north from Louisville, take I-65 to the Whiteland exit (exit mile marker 95). Turn right (east) on Whiteland Road and drive two miles. The shop is on the left hand (north) side of the road. The building is brown, and the sign says: "MARC ADAMS SCHOOL OF WOODWORKING – TIME HONORED CRAFTS...LET'S HAVE SOME FUN!"



At each instructor's bench, there is a state-of-the-art digital camera system that puts you closer to the action. A specially designed sound system is available for those who have a hard 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 which eliminate the stress of standing on concrete all day.

There are 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.





# WHERE TO STAY

The Marc Adams School of Woodworking workshop is located just 12 miles south of Indianapolis and about 27 miles southeast of the Indianapolis International Airport. Just about every major hotel chain is located within a ten to twenty minute drive.

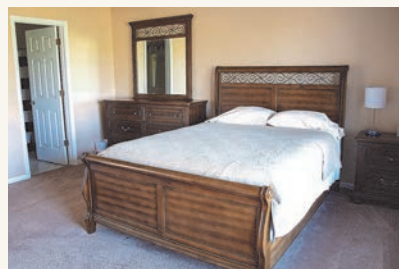
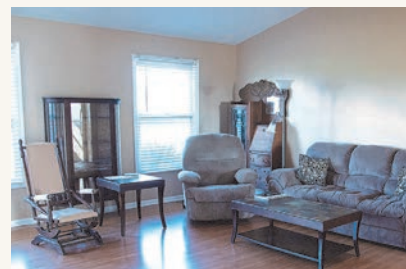
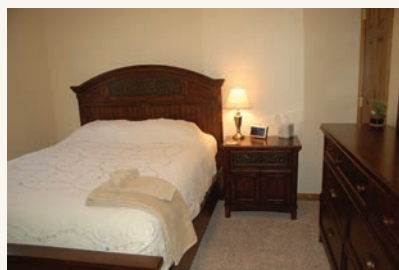
## SAVE MONEY AND SUPPORT MASW!

This year consider staying at one of the MASW homes: The Maples, the Adams Duplex or the LHND! Although these rooms are only available in blocks of seven (7) nights, the costs will 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 WiFi.

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.



## HOTEL MASW (LHND) (317-535-4013)

This cozy house has three private rooms with two shared baths, a full-size kitchen, cable TV, 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 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, FRIDAY to FRIDAY. (Guests are not required to stay all 7 nights.)

**RATES:** Check in will be Friday after 4:00 pm with a 9:00 am checkout on the following Friday. Each room is just \$465 for the 7 nights plus 7% Indiana sales tax and a 5% innkeepers' tax. The private room with a private bath is dedicated for the Intern, but when it's available, it will be priced at \$480 for the 7 nights plus 12% tax.

## THE MAPLES (317-535-4013)

This house is just a corn field away from the school, well within walking distance. There are three private bedrooms, each with their own private bathrooms. The master bedroom is a larger room. This house has a family room with cable TV, a complete kitchen and a washer and dryer for those who might need to do laundry during the week. Signups will be based on a first-come, first-served basis and rooms are assigned at random except for the master bedroom. 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 pm with a 9:00 am check out on the following Friday. The larger Master bedroom is \$525 for the week and the two smaller rooms are \$490 each 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. Signups will be based on a first-come, first-served basis.

## THE ADAMS DUPLEX (317-535-4013)

These apartments were built by Marc's dad and are next door to the house where he grew up. The Adams duplex is located less than five miles west of the school and features two private bedrooms, each with a private bathroom. There is a shared kitchen, living room with cable TV and 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 pm with a 9:00 am check out on the following Sunday. Rooms are just \$475 for the week (7 nights) plus 12% tax. Guests are not required to stay all 7 nights. If privacy is important, it is possible to rent the entire duplex for \$750 for the full week plus 12% tax.





# TUITION

## TUITION

Most weekend classes are priced between \$200 and \$425, depending on the length of class and the number of participants. Some weekend classes will also require an additional materials fee. **All Saturday and Sunday classes start at 9 a.m.** and include a simple lunch. There is a \$75 deposit for each one-day class and a \$175 deposit on a full weekend class upon registration.

Full week classes (Monday through Friday) are at the very reasonable price of just \$950 and will 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 will cost \$1850. During the two-week Apprenticeship class, the shop is not open on Saturday or Sunday because of interference with the weekend classes. All class(es) longer than five days require a deposit of \$500, which confirms your spot in the class. Please note that some classes have additional fees to cover any class materials, which will be included in your final billing. You will be emailed a final bill approximately 20-25 days before the start of 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:** Due to outside contracts, or agreements with publishers, most instructors are NOT allowed to be filmed or have any of their processes videotaped. Because MASW does not hold the rights to film instructors, neither do students. Videotaping of any class session is NOT permitted. This also holds true for personal use. However, you can take all the still photographs you wish.

Each student will be responsible to read and fully understand and accept the registration process including the annual non-refundable registration fee and the cancellation policy before signing up. Class availability on the web page will be updated as often as possible.

## 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 and ask for Paula, and she will 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.

## PAYMENTS

1. Payment of the appropriate deposit and registration fee must accompany your registration and application when enrolling.
2. Full payment for the tuition and material fee if applicable, must be received prior to the beginning of your workshop. You will be emailed an invoice to remind you. Due to potentially long waiting lists, we ask that you notify us in writing as soon as possible if you have a change of plans.
3. There will be no discounts allowed for extra class sign ups.
4. We accept personal checks, money orders, company checks, 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 Paula at paula@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.

## 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:** With the current demands on supplies and the unpredictability and unreliability of the material markets, 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 2023. Price changes of the material fees will adjust to these increases if necessary. Students will be emailed any changes within 30 days of their workshop.

## TAG-A-LONG

Here's a novel idea; how about bringing your son, daughter or grandchild to a class. If we don't start now, they will never get involved with the craft we love.

### Requirements:

1. The tag-a-long MUST be between the ages of 13-17, no exceptions.
2. The additional charge will be \$450 for the week, \$175 for the weekend and \$60 for a one-day class.
3. Parent/Child combinations MUST work at the same bench or lathe.
4. Parent/Child combinations MUST work on the same project.
5. Tag-a-longs will not be allowed to run equipment without the assistance of their adult counterpart or a shop assistant.
6. Tag-a-longs will not be allowed in every workshop, so when you sign up, please verify that your workshop is one of the approved tag-a-long classes.
7. Tag-a-longs MUST be present at every class demonstration.
8. The guardian will always be responsible for the tag-a-long.
9. The guardian or responsible person must sign a liability waiver form on behalf of their tag-a-long and assume total responsibility.

**NOTE:** Spouses are not eligible as tag-a-longs—Only teens!





REGISTRATION OPENS

**DECEMBER 1, 2022,  
8:00 AM ET**



#### REGISTRATION PROCEDURES

1. Sign up online at [www.marcadams.com](http://www.marcadams.com) or call at 317-535-4013. The initial deposit and registration fee will be due upon registration and can be done by mailing a check or calling in your credit card number. If you sign up online, your credit card will automatically be charged the deposit and registration fee. MASW accepts Visa, Master Card, Discover and American Express.

Marc Adams School of Woodworking  
5504 East, 500 North  
Franklin, IN 46131-7993

2. You may register by phone beginning Thursday, December 1, 2022, with a Visa/MasterCard/Discover/American Express card, Monday through Friday, 8 a.m. to 4 p.m. Eastern Time at 317-535-4013. You may register online anytime at [www.marcadams.com](http://www.marcadams.com).

3. Any class with fewer than eight students may be cancelled.

4. The Marc Adams School of Woodworking reserves the right to overbook or cancel any class and to change or substitute any instructor at any time. Overbooking remains the discretion of MASW.

5. Students may go online to [www.marcadams.com](http://www.marcadams.com) to see which classes still have openings or updates. NEW workshops may be added during the school year.

6. MASW regular office hours are from 9:00 a.m. to 4:00 p.m. Eastern time. Calls outside of this time or weekend calls will be returned the next business day.



#### REFUND AND CANCELLATION/WITHDRAW POLICY

1. To be eligible for any returned money, you must send a dated USPS letter requesting any refunds. ALL REFUNDS WILL BE BASED ON THE ENVELOPE POSTMARK DATE.

2. There will be an automatic \$50 cancellation fee (per class) for any canceled registration, regardless of the date of withdrawal. If you cancel one class and transfer to another, this \$50 fee is still applied.

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.

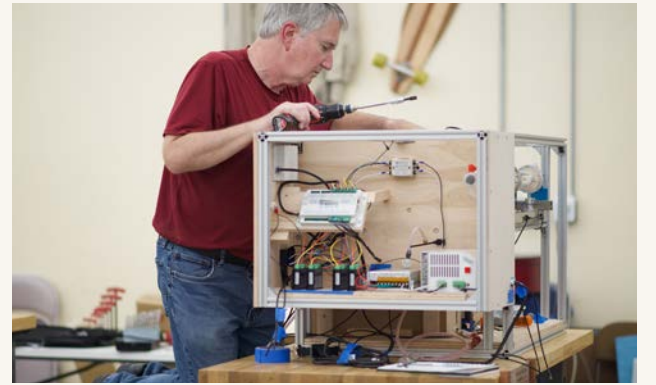
9. By registering you agree that you have read and understand the payment policy and cancellation policy.

#### 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. Young children will not be allowed in the school during school 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. This includes contacting Covid-19 during your trip to MASW. 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 to read and fully understand and accept the registration process including the annual nonrefundable registration fee and the cancellation policy before signing up. For more information on our tag-a-long program and associated pricing please contact Paula at [paula@marcadams.com](mailto:paula@marcadams.com). Tag-a-longs are restricted to ages 13-17 and to specific workshops only; spouses do not qualify as tag-a-longs. 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.



# THE BEST OF 2022







SCHOOL OF WOODWORKING  
marc  
**ADAMS**  
TIME-HONORED CRAFTS

5504 EAST, 500 NORTH  
FRANKLIN, IN 46131-7993

