



31 YEARS OF SPREADING
CRAFTSMANSHIP AROUND
THE WORLD



THE SOUL OF A CRAFTSPERSON

FOLLOWING THE CREATIVE SPIRIT

Last summer I had the incredible privilege to be the Presidential Guest Speaker at the ASSH (American Society for Surgery of the Hand) convention in Boston. Dr Jeff Greenburg was the residing president (an incredible surgeon and pretty good woodworker, too). He had asked me two years previously to be his guest speaker and wanted me to share what it means to have the "Soul of a Craftsman". What I thought would be an easy topic, became a challenging subject. For starters, "craftsman" or "craftsmanship" is a gender-neutral word that can apply to anyone who is highly skilled. Typically, we think of craftsmanship as referring to an electrician, plumber, mechanic, blacksmith, or woodworker. But can't an artist, poet, athlete, musician, chef, or surgeon be referred to as a "craftsman" as well? Who qualifies to be a "craftsman"? More importantly, what does craftsmanship mean? I often tell people that my staff and instructors are among the best "craftsmen" of modern time. By what means can I make that statement?

When combining two distinct words into one, they have a blended meaning, which is the case with "Craft" and "Manship" or "craftmanship." Craft can be defined as an activity involving skill, making, fixing, or executing through manual dexterity. "Manship" means to have mastery in a specific trade or belong to a society or membership in some association or occupation. Together these two independent words work together to define a particular type of work. The word "craftmanship" doesn't have to be that complicated, but I was making a presentation to a group of some of the best surgeons in the world and it was important to me that they realize they are, by definition, "craftsmen". Clearly surgeons are highly skilled with their minds and hands working in unison to achieve recovery and healing. Not unlike luthiers using their minds and hands to make instruments that achieve beautiful sounds.



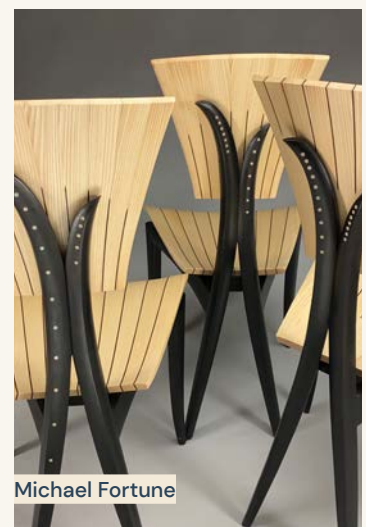
Gabriel Lehman



Dru Blair



Mark Matthews



Michael Fortune



Garrett Hack



Jeff Headley and Steve Hamilton

The other part of that presentation was the harder to explain, but to me, far more important. That was the "soul" of a craftsman. Our soul speaks of our life in our own experiences and causes us to think and reason. Our soul is often referred to as our "moral compass" and keeps us grounded in daily life. It guides us to pursue our passions. This is where our soul connects to craftsmanship. Everyone has a soul, but that doesn't mean everyone is a craftsman. For me, I believe the soul of a craftsman is fulfilled when the Creative Spirit is involved.

Our Creative Spirit is a blessing from God, the ultimate Creator. The Holy Bible starts with "In the beginning God CREATED..." He wasn't thinking or reading or contemplating or learning... HE was creating! A little further on we learn that God created man in His own image. Creating, making, or fixing items is written on our DNA, we are programed to create! Our creative spirit is what brings the soul of a craftsmanship full circle. It allows us to embrace the joy of crafting with our own hands, heart and mind.

It is the creative channel in which God's creative energy is manifested in us. But God didn't stop there, He also gave us the experience of being emotionally moved by the skill and talent of others.

Thirty plus years ago, that same creative spirit led me to start a craft school in the middle of a corn field (and some say God doesn't have a sense of humor). From the very beginning, the soul of a craftsman and the creative spirit have lived in harmony at MASW. I see it in the paintings by Gabriel Lehman and Dru Blair, or the glass marbles made by Mark Matthews. The creative spirit exists when brilliant furniture makers like Michael Fortune, Garrett Hack, Jeff Headley and Steve Hamilton share their gifts unselfishly. >>



Hans Weissflog



Jimmy Clewes



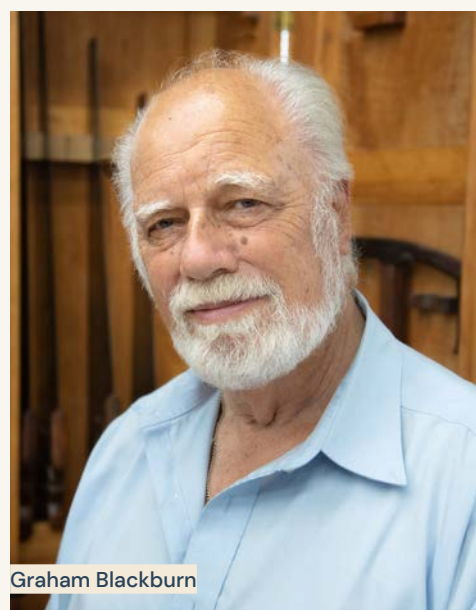
Nick Agar



Alan Lacer



Matt Thomas



Graham Blackburn



Dr Jeff Greenburg



Michael Dubber



Michael Cooper

Watching wood turners like Hans Weissflog, Jimmy Clewes, Nick Agar and Alan Lacer turn with incredible perfection is inspirational. Listening to the astonishing guitarist Matt Thomas who last summer gave a special performance just for the students at MASW or hearing Graham Blackburn play saxophone with the same passion as when he played with Van Morrison, were treasured experiences. Holding one of Michael Dubber's flawlessly engraved Colt guns or trying to wrap your mind around the twists and turns of one of Michael Cooper's sculptures just before it goes on permanent collection at a major museum creates a memory that will last a lifetime.

It was an honor to be the guest speaker at the ASSH convention, (although I still question Dr Greenburg's judgment). As I completed that talk, and walked from the stage it hit me, I have spent my life following in the footsteps of remarkable instructors, extraordinary students and a brilliant staff, all of whom have contributed to my understanding of what it means to have the "soul of a craftsman". I am thankful that the creative spirit has helped me realize that Craftsmanship is the marriage between the "Hands and the Soul", one of the great treasures in life.

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 more than 125 craftspeople. Our strength lies in our differences, not in our similarities.

The lineup for 2024 will include the entire range of woodworking workshops PLUS featured workshops in: metalsmithing, glass blowing, felt work, quilting, painting, mastering chocolate, stereotomy, CNC technology, instrument making, blacksmithing, leather work, upholstery, leaded glass, soap making, enameling, sculpture, post & beam construction and much, much 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.



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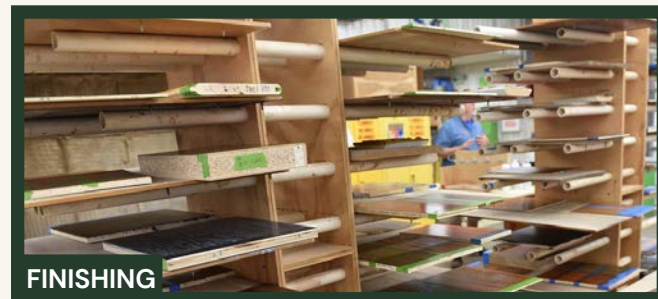
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I have recommended your school to family members and expect some to attend this year. I found every aspect of your program to be excellent: course selection, instructors, staff, equipment, lodging, food, etc. Hope to see you again before too long. Keep up the great work.

— Dan P. Herod, IL



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Thank you for the opportunity to learn at the Marc Adams School of Woodworking. I am so appreciative of the grant that I received through the Roger Cliffe Memorial Foundation. The grant allowed me to attend Gary Striegler's Executive Desk class and now I have made some great connections, friends and memories, while building a beautiful desk. Both the grant and the school have enabled me to pursue my passion for art and the trade of woodworking, and I can't wait for my next class.

— Coleman D., Hopedale, OH

And yet another outstanding week! It could never be said enough for you both – the best, the most engaging, challenging, rewarding time an adult can spend happens here year after year. It never ceases to amaze me how these encounters grow, not only on you but inward, to your soul.

— Jean M., Ontario, Canada



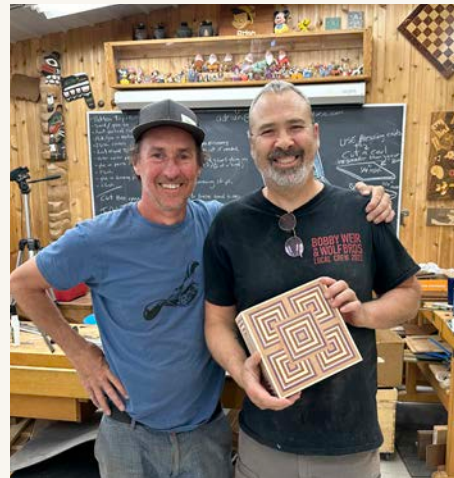
PROGRAMS

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 cleanup 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 the craft type they will be attending. Wood for specific projects can be purchased from local sources, or you may bring your own. The school has a source for pre-milled material for any class; 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.



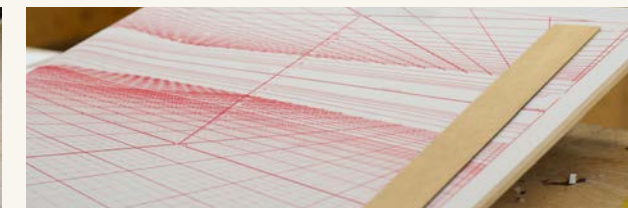
SUPER WEEKEND SPECIALS

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 and salads. 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 at 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 Master's 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 main-stream 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.)

CURRICULUM REQUIREMENTS

(Full week classes only)

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

The following are the 2023 Masters Award recipients:

Geary Gaston, AL	Marshall Snyder, OK	David Kovach, IN
David Bowes, IN	Marnee Lerums, IN	Mike Ricco, MI
Rick Randjelovic, IN	Willard Lerums, IN	David Ramirez, TX
Mark Oltermann, TX	Thomas Bain, VA	George Denton, IN
Kevin LaFave, IN	Bill Buehler, WI	Dan Krum, VA
	Joe Nogan, NJ	Aaron Bean, IN
	Kevin Quinn, IA	Ron Winkler, MN
	Scott Larson, IA	

These 20 "Masters" from 11 different states have taken a combined total of over 250 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



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.

NEW FELLOW

MASW is pleased to introduce our newest recipient of a Michael Fortune Fellowship Award. **Michael Wilson** started attending MASW in 2011 and completed his Masters in 2015. He has taken more than 40 workshops and has volunteered his time to assist a variety of instructors over the years. Thanks Michael for the inspiration.



Michael Wilson



Congratulations to Mark McCleary, 2023 Alan Lacer Turning Fellowship Recipient



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. 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) |

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



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. Today, the RCMF has gifted close to \$750,000 in grants, internships, and special needs for students in the MASW family. What an incredible legacy.

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

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

The RCMF is a public charity organized as a 501(c)(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: Kim Kasting
PO Box 217
Franklin, IN 46131

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

2024 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 54, 56, 71, 75, 81, 112, 118, 143)



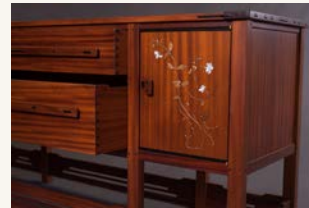
NICK AGAR has become one of the most sought-after instructors/workshop leaders and seminar presenters on the world woodturning stage. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic and metal effects. Nick 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. » (workshop on page 80, 88, 119, 121)



TYLER ALLEN is a full-time member of the staff at MASW. While his experience in terms of years may be limited, it is evident that he may have inherited skills from both of his grandfathers who were both skilled craftsmen. Tyler grew up in Dayton, Ohio, and received a bachelor's degree in business management from Northern Arizona University. In 2019, after spending a few years in retail management and horticulture, he finally decided to enroll in a course on building electric guitars and discovered a deep passion woodworking. Not long after, he started a new career in home renovation. He spent two years learning and absorbing as much information as he could from his mentors and was then asked to manage and train a small team of carpenters, while also completing much of the cabinetry and finish/trim work for their projects and working on other projects for clients of his own. In 2022, Tyler participated in the Internship Program at MASW and was eventually asked to join the staff, that same year he was awarded Student of the Year. His passion for all aspects of woodworking, from lutherie to turning, continues to grow endlessly. He is excited to continue learning as a member of the staff and is committed to sharing his knowledge and experience with the students of MASW. » (workshop on page 125)



ANNETTE AMADIN is a self-proclaimed "Jill-of-all trades" based in Cincinnati, Ohio. An engineer by profession, she enjoys learning about and exploring tools and techniques for different craft media including wood, metal, leather, resin, etc. Annette is a graduate of the Master's program at the Marc Adams School of Woodworking and Annette shares her journey as a maker on her Instagram account (@513woodworks). When not creating in her garage workshop, Annette also enjoys gardening and traveling the world. » (workshop on page 64)



REID ANDERSON is Wisconsin raised and Massachusetts trained. His work is a mix of classical wood furniture and modern influences and interpretations. He always focuses on functionality, beauty, and the interaction between person and piece. Reid has had work in galleries across the globe and in the permanent collection at the Museum of Wisconsin Art and was voted in the "Top 40 Woodworkers Under 40" by the Woodworking Network. » (workshops on page 146, 150)



ELI AVISERA is an internationally renowned woodworking 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 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, and 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 R&D, 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 72, 75)

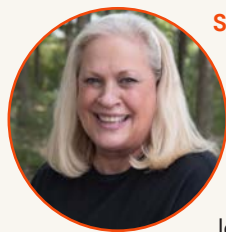


DONNA ZILS BANFIELD has been creating works of art in wood since 2001. She began teaching in 2007, including private one-on-one instruction in her studio, in Derry, New Hampshire. Donna does demonstrations on-line and in person for clubs and Adult Craft Schools, including Snow Farm, Williamsburg, Pratt Fine Arts Center, and Arrowmont. Her Symposia presentations include Totally Turning, SWAT, Virginia Woodturning Symposium; New England Woodturning Symposium; AAW International Woodturning Symposium; and the Irish Woodturner's Guild Annual Seminar. Her work can be found in the Peabody Essex Museum, Salem, MA and private collections in Australia, India, Ireland, England, Taiwan and across America. » (workshop on page 127)



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 and Australia Symposiums, and many other regional symposiums, clubs and schools. When he's not in his shop, you can find John in the ocean, on the golf course, or in the mountains hiking, biking, or skiing. » (workshops on page 137, 138)





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 wood-working 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 144)

MARC BERNER has taught and lectured scroll saw techniques in almost every state. He is a consultant to the entire scroll saw industry, including blade manufacturers. He has starred in three videos on scroll saw techniques and 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 98)



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. Dixie is best known for her meticulously carved "leaf wrapped" vessels. She has had an extensive show career and exhibited work in such notable venues as the Smithsonian Craft Show, the Philadelphia Museum of Art Craft Show, and the American

Craft Expo. Her work has been included in many exhibitions around the country as well as having work in many public and private collections worldwide. Dixie 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 58)



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 96, 99, 141, 144)



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

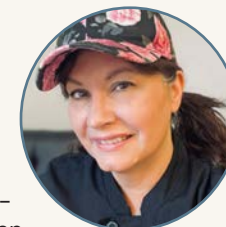


his ancestral hometown of Blair, South Carolina. Dru is an Air Force Association Life Member, Army Aviation Association of America Life Member, member of the North Carolina Association of Designers and Illustrators, member of the Graphic Artists Guild, Artist Fellow member of the American Society of 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 licensees. He has worked for some of Americas most recognized companies, including Coca-Cola, Nabisco, and Proctor and Gamble, to name just a few.

» (workshops on page 110, 111)



ANNE BOULLEY is also known as Artisanne Chocolatier and has been mastering the art of chocolate for a decade. She discovered love for chocolate work after her years of food writing and working as 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 63,65)

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, 69)



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 recently retired as a middle school science teacher at Southport Middle School and had coached Cross Country and Track for over 25 years. He is married to Paula Bueno, the registrar. » (workshops on page 68, 89)



MATT BURNEY is the founder of SO Metal, LLC, a metal fabrication studio located in Oakridge, 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 studio, he can be found exploring the Cascade Mountains and the backroads of the American West with his wife, Barbara. » (workshops on page 80, 88, 137, 138)



BARBARA COUNCIL BURNEY is an artist and illustrator from the small mountain town Oakridge in Oregon. She grew up in northern Michigan and studied art at Kendall College of Art and Design in Grand Rapids, going on to illustrate children's picture books, install murals, and sell paintings nationwide. Barbara's gentle demeanor and high energy makes an enjoyable learning atmosphere. When she is not painting, she enjoys backpacking, trail running, baking, and reading.

» (workshop on page 138)





WES BUSHOR is a self-described Woodsman. He has been a logger in north central Wisconsin, for over 35 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 25 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, he has been building 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. » (workshop on page 72)



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, New York; this was through a juried process. He was also named a finalist at Art Comes Alive in 2022 and 2023. This is an international juried art competition, and his work is displayed at the ADC FineArt Gallery in Cincinnati, Ohio. Ralph has been accepted through a juried process as an "Indiana Artisan", which is given to the best of the best in Hoosier artistry and craftsmanship. His work is displayed at the Indiana Artisan Galleries. 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 fields. » (workshop on page 108)

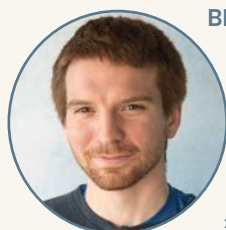


HARLAN BUTT is an artist with over 40 years of experience working in metal and enamel who specializes in creating vessels inspired by the human relationship to wilderness and the natural environment. He is also interested in the stories from our ancient history that are still relevant in contemporary society. Harlan holds a BFA from Tyler School of Art in Philadelphia and an MFA from Southern Illinois University Carbondale.



He spent a year studying metalsmithing and enameling in Kyoto, Japan in 1984/85. Harlan is Professor Emeritus at the University of North Texas where he taught jewelry and metalworking from 1976 to 2017. He is past President of the

Enamelist Society, past President of the Society of North American Goldsmiths, Fellow of the American Crafts Council and a member of the Society of American Silversmiths. His work has been exhibited internationally and is represented in the permanent collections of the Enamel Arts Foundation in Los Angeles, the Boston Museum of Fine Arts, the Philadelphia Museum of Art, the Museum of Fine Arts Houston, the Renwick Gallery of the Smithsonian Institute, the Museum of Art & Design in New York City, the Yale University Art Gallery, the Arkansas Museum of Fine Art, the Mint Museum of Art & Craft in Charlotte, North Carolina, the National Ornamental Metal Museum in Memphis, the Crocker Art Museum in Sacramento, California, the Wichita Center for the Arts, the National Gallery of Australia, the Cloisonné Enamelware Fureai Museum in Ama City, Japan and the Victoria and Albert Museum in London. » (workshop on page 142)

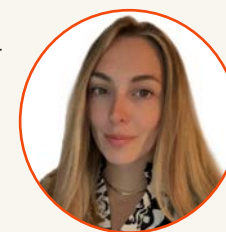


BRIAN BYRNE started his woodworking career under the guidance of his grandfather. At 16, his Eagle Scout project was to make 200 wooden toy cars for the food pantry in Johnson County which were distributed at Christmas time to families in need. In his early teens, Brian worked at MASW as a summer intern 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. (Just a heads up--it isn't going to happen.)

» (workshop on page 139)



MARY CASH is originally from Harbor Springs, Michigan, and has been blowing glass at Boyer Glassworks for eight years. Mary started as an apprentice and within three years was assisting and developing new glass concepts. She has also traveled to work with other talented Glass Artists observing, learning, and expanding her craft. Mary's fascination with hot glass has inspired her to create her own style and combine various techniques she has learned over the years. » (workshop on page 65)



TIM CELESKI studied architecture and design before spending over 30 years in business as a designer. Once he discovered woodworking, and built a workbench as his first project, he fell in love with the craft, dropped his design career and became a full-time furniture maker and has never looked back. Using his design skills, he has focused on original design high-end custom outdoor furniture. His extensive furniture line covers many types of furniture with many design choices from Arts and Crafts to Contemporary. His work has been featured in over



four-dozen magazines, is in high demand, and in collections all across the country. Over 100 of his pieces are in some of the Greene and Greene masterpiece homes in Pasadena, California. » (workshops on page 131, 132, 133)



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 67, 147)



MICHAEL COOPER has been fooling around with wood and metal-working since he was a kid and hasn't grown up much since then. After finally graduating from San Jose State College and U.C. Berkeley with some sort of degree in the 1960's, he was shown the door. For 34 years, he faked his way as a college art teacher, teaching sculpture, 3D design, furniture design and drawing, before being purged from the system. He has somehow won numerous awards and has been encouraged to leave the United States (quite officially) many times



to make projects elsewhere. He bends wood well and often joins wood with odd bits and pieces of other materials and has shown his work around the world. Michael is one of the craftspeople featured in *The Difference Makers* published by The Lost Art Press. In 2023, *Workmanship of Risk* was published by Designstudios Press and is a retrospective of his entire career. » (workshop on page 123)



JIM COUSIN has been providing quality craftsmanship for 20 years to homes within Central Illinois and projects across the United States. Jim initially got into the building trade in college on a construction crew but quickly discovered his appreciation was for the detailed fine finish work and the unlimited possibilities and after watching a VHS tape of Marc Adams Router and Jigs. He's since evolved and for the past 15+ years, JC Custom Woodworking provides fine woodworking, cabinetry, furniture and millwork to clients needing a one-of-a-kind piece to fit their unique space. » (workshop on page 111)





ANDREW CRAWFORD has been making boxes for almost 40 years. In between times, he was also a professional flute player until a short illness put a stop to that in 2016. Andrew has written three popular books on box making, *The Book of Boxes* (1993), *Fine Decorative Boxes* (1997), and *Celebrating Boxes* (with Peter Lloyd, 2001). A fourth title, *The Incomplete Guide to*



Box Making is planned to be available in time by his first appearance at MASW. During his career making commissioned boxes and cases for clients around the world he became known for curved form, fine veneered, and inlaid pieces. In the process he has developed a select range of skills and techniques distilled from many disciplines. He has never made furniture, and as a result his approach to fine box making is not derived from it, being more closely related to musical instrument making than it is to traditional cabinetmaking. The processes he teaches have been developed specifically with small, detailed items in mind. His experience as a box maker has led him to develop his highly acclaimed and best-in-class box hardware, *smartWare*. This includes the legendary *smartHinge* (the original and best stay-less side-rail stop hinge), *smartLock* and the newest addition, the *smartButt*. He has also developed the *smartCorner*, a jig designed to easily and accurately square off the outside corners of router cut inlay grooves. » (workshops on page 100, 101)



ERIK CURTIS is an American woodworker, sculptor, and television personality. He attended the Nine-month Comprehensive at the Center for Furniture Craftmanship in 2012 and has taught at schools around the country. His creative practice combines the sculptural with the functional in an attempt to blur the line between furniture and art. He also stars as the carpenter on Netflix's *Instant Dream Home*. » (workshop on page 96)



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's obviously 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 56, 102, 115, 139)



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." » (workshops on page 73, 136)



SCOTT DILLION is a 24 year veteran middle school technology teacher. He has 16 years' experience teaching adult education woodworking classes. Scott's passion for creating skateboards and longboards exploded when he first took a class at Marc Adams School of Woodworking. He began experimenting on his own style of skateboards and fell in love with the challenges of making boards that look good and function safely. Scott has taken the Marwood RAD Veneer Skateboard class which



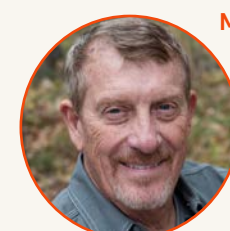
allowed him to learn even more techniques and tricks of the trade. Scott has taught skateboarding classes for the Maker Space at the University of Louisville. He also has a longboard club in his middle school, where the kids love riding their invention through the hallways. He really enjoyed seeing the unique and creative designs students came up with for their boards. » (workshop on page 74)



SHARON DOUGHTIE has been involved in many artistic pursuits throughout her life and it has been her joy to work with wood for over twenty years. She has been a full-time turner since 1998 and creates from her studio in Kailua, Hawaii using mostly the beautiful and abundant woods available in her home town. Nature, culture, connections and communication are her inspirations. Her work is in many private collections and is represented in several major museums, including the Philadelphia Museum of Art, the Peabody Essex Museum, the Smithsonian Museum of American Art and the Honolulu Museum of Art. She has been a featured demonstrator at the AAW symposium. Sharon has taught at several crafts schools and demonstrated at woodturning clubs around the United States and internationally, including at the New Zealand Symposium, the AFTAB symposium in France and at Turnfest in Australia. » (workshops on page 149, 152)



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 Rock-springs, 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 110, 114)



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 148, 149)





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 Boulle” in Paris have all added invaluable experience to his understanding of how antiques were made and what tools and materials were used. He created several television shows about antiques, two of which were nominated for 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 127, 129)



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 80)



J PAUL FENNEL has focused primarily on turning hollow forms for the last 35 of the 53 years that he has been a woodturner. He has been a major influence in turned wood art for over 30 years. Paul is a 37-year member of the American Association of Woodturners and is the 2023 recipient of the Professional Outreach Program Merit Award—an award which recognizes the lifetime careers of professionals and the influence that their work has had on other artists in the field of woodturning. Up to this time, his work has been featured in over 35 major books, magazines, and exhibit catalogs with respect to



woodturning. His work is in major private collections nationally and internationally, and in several museum collections, including the Smithsonian; Museum of Fine Arts, Boston, the Philadelphia Museum of Art, Detroit Institute of Arts; Minneapolis Institute of Arts; Cincinnati Art Museum; Museum of Art & Design, New York; the Carnegie Museum of Art, Pittsburgh, and the Peabody–Essex Museum, Salem, Massachusetts. His work exhibits the highest standards of craftsmanship and artistic quality. Paul has for decades supported the field of woodturning through writing, demonstrations and teaching workshops. » (workshops on page 129, 130)



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*. He was awarded, *Wood Review Magazine* World Maker of the Year in the category of Art, Bowls, Boxes and Objects in 2023.

» (workshops on page 77, 128)



BRIAN FIREMAN is a furniture designer specializing in handcrafted 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)



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, 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 110)



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. » (workshop on page 118)



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 23rd year teaching at MASW.



» (workshops on page 55, 67, 79, 122, 136, 151, 152, 153)



BLAISE GASTON was born in England in 1953 and grew up in Charlottesville, Virginia. He started building as a young boy and had his first formal woodworking lessons at 9. He attend The School for American Crafts in Rochester, New York and graduated with a BFA in 1975. While he was there he was able to learn from, and work with incredible craftsmen such as Bill Keyser, Jere Osgood, Jim Krenov, Jon Brooks, Ian Kirby, and Doug Sigler. In 1977 Blaise started a small company making custom furniture and in 1979 he combined shops with some friends and started "Gaston and Wyatt"

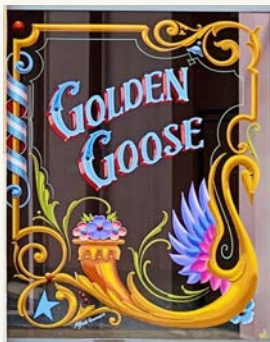


which became the preeminent Virginia firm in the field of architectural woodworking and custom furniture. Clients throughout the United States included projects at Monticello, Montpelier, Ash Lawn, and University of Virginia Rotunda, as well as many private homes and businesses. In 1992 he sold his half of the company to start building art furniture and unique cabinetwork. From 2003 to 2009 Blaise worked on the restoration of Montpelier, the home of James Madison; a fascinating project restoring the house back to the way it was in the early 1800's. » (workshop on page 141)



ALFREDO GENOVESE started working as a sign painter in 1986 when he was studying at the Fine Arts School in Buenos Aires, Argentina. Meanwhile he studied with two old fileteado masters, Leon Untroib and Ricardo Gomez, (the best horse cart painter at that time). When he completed his degree as a painting teacher he moved on to fileteado porteño, the traditional decorative painting from Buenos Aires. He then moved to Italy working in artistic serigraphy and decorative painting but moved back to Buenos Aires in 1993 and established his own studio, where he produced fileteado art works for advertising, bodypainting, tattoos, and street art. With his vast knowledge of

fileteado iconography and historical research, Alfredo has become a guest lecturer spreading the knowledge of fileteado in Argentina and abroad. In 2003 he published his first book, *Tratado de fileteado porteño*, a complete compilation about this subject. In June 2012, The Council City of Buenos Aires named Alfredo Genovese "Outstanding Presence in Culture". Alfredo Genovese gave a significant boost to fileteado porteño to merge with other arts and applications, conceiving it as a syncretic form of design, using new materials and techniques, as in the case of bodypainting and tattooing. He has worked for famous brands and products including Nike, Evian, Red Bull, Coca Cola, Tupperware, Turner and Mercedes Benz. » (workshop on page 65)



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 16, he was noticed by Vladimir Tokarev and taken under his wing, learning the art of carving true masterpieces. Life seemed to be heading in the right direction for Alexander when he suffered the biggest setback of his life. He was arrested by the Soviet Government and sent to prison for his adherence to the Christian Faith and refusal to enter the Red Army. He was released from prison at the age of 21. By that time, Alexander had already started a successful architectural and ornamental 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 70, 91, 134)



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



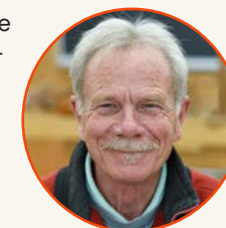
(AAW), Bucks County Woodturners, Pennsylvania Guild of Craftsman, and the Pen Makers Guild. He has been a presenter at the AAW symposiums four times and was featured by Pennsylvania Cable Network and Ebru TV for his unique style in using recycled material to create one-of-a-kind fine writing instruments. 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 115, 116)



SCOTT GROVE is a self-taught seasoned woodworker known for layers of artistic expression and unconventional techniques. He maintains a studio in the mountains of the Finger Lakes in Western New York and has worked for world-renowned Wendell Castle as his studio director. He has four Veneer Tech Craftsman Challenge Awards, an unprecedented achievement. Scott has pioneered several alternative veneering techniques including asymmetrical matching and veneering extreme compound curves. He has also won the NICHE Award for his trompe l'oeil wood carving, a DuPont Prize for innovative use of materials, and an NEA grant for sculpture. Scott has written for and been featured in a variety of publications including *Fine Woodworking*, *Woodworking Network*, *Woodshop News*, *FDM*, *American Woodturner*, *Popular Woodworking*, and appeared on Home and Garden's HGTV Network. He has done a TEDx 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 58, 60, 148, 151)



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 143, 145)



JOHN HAMM designs and builds leaded glass windows and lighting for commission in his Whittier, California studio and began his career in glass in 1979. Trained as an artist from birth by his artist-painter father, John is a natural who has worked in many medias. He found his passion when hired by a museum-quality Tiffany reproduction studio at the age of 21. He has worked full time as a glass artist since 1984; he's run his own studio, Hamm Glass Studios, since 1989. Through the years, John has trained a number of apprentices in his studio. His passion and skills have allowed him to become one of the foremost authorities on leaded glass in the Arts & Crafts style. His commissions have included clients from all over the United States. » (workshop on page 112)



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 95)





DC HAYDEN was educated as a filmmaker/videographer and he produced dozens of videos for both commercial and non-profit clients before turning his attention to chocolate in 2013. DC's attention to detail transferred perfectly to chocolate and he serves on the GDC chocolate production team with a thorough understanding of chocolate tempering, sugar crystallization, ganache formulation, and chocolate fluidity. DC has been trained as both a chocolatier and gelato maker at the Chicago Chocolate Academy, Valrhona Chocolate School, and Carpigiani Gelato University. » (workshop on page 61)



JODY HAYDEN is owner of Grocer's Daughter Chocolate (GDC) in Empire, Michigan and has devoted her entire career to elevating the specialty coffee and chocolate industries. In 2001, she co-founded Michigan's first fair trade coffee roaster, Higher Grounds Trading Company, and served several terms on the Board of Directors of Cooperative Coffees. Jody's passion is to educate consumers about the realities of commodity farming and each year organizes trips to South America where consumers and farmers can learn about the global cocoa trade firsthand. Jody has led over 30 consumer delegations to coffee and cacao growing regions in Central America, South America and Africa and leads dozens of chocolate classes each year. Jody currently serves on the Board of Directors of the Heirloom Cacao Preservation Fund and volunteers with several local non-profits in the Traverse City, Michigan area. Jody has successfully completed the Fine Cacao and Chocolate Institute's Cacao Grader Intensive course as well as Ecole Chocolat's Professional Chocolatier and Mastering Chocolate Flavor programs. She also serves on the organizing committee for the Ecuador Cacao and Chocolate Summit. » (workshop on page 61)



JACKIE HEAD grew up in Indianapolis, Indiana where her interest in ceramics began in high school. She received a BFA, with an emphasis in Ceramics, and a BS 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 MFA 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 104)



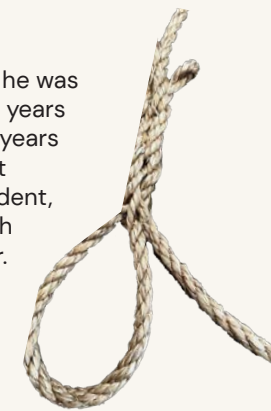
JEFF HEADLEY, a fourth-generation cabinetmaker, is continuing the family business, Mack S. Headley and Sons (not to be confused with Mack Headley Jr., retired from Colonial Williamsburg), of reproducing pieces of American furniture built before the 1820's. The Headley's shop is located outside of Berryville, 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 143, 145)



RUSTY HELMS unknowingly began a love for knot tying and working with rope when he was a Boy Scout as a youth. An Eagle Scout, he has been a BSA adult leader for over 26 years and a member of the staff of an annual "Marlinespike Skills" knotting course for 17 years after completing MSI and MSII himself. A member of the International Guild of Knot Tyers (serving on its Executive Committee for over seven years), he is a past president, Treasurer and 11-year Board member of the International Guild of Knot Tyers - North American Branch. Rusty is a long-time woodworker, handyman and all round tinkerer. He is a member of the Central Indiana Woodworkers and enjoys making toys for its annual efforts to make 10,000 toys to be given to appreciative children in the central Indiana area through various charitable agencies. Rusty enjoys many areas of woodworking including toy making, box making, turning and scroll saw work among others. He enjoys designing projects and jigs. He sustains his work with rope and wood by working full time as a CPA and owner of J.R. Helms & Associates, P.C., an accounting firm in Indianapolis, Indiana. He and his wife live nearby in the country and enjoy spending time with family which includes their two married children, their spouses and five grandkids. » (workshop on page 113)



LYNNE HULL had her first experience on a lathe in the 8th grade when girls, for the first time (1969) were given the option of taking home economics or Industrial Arts. To say the least, she registered for the shop class. This is where she learned to turn wood, plastic and metal. Lynne was mesmerized by the process and pursued it in undergraduate school at the University of Washington where she received my BFA in Metal Arts. In graduate school at the School for American Crafts (RIT) in Rochester, New York, Lynne was introduced to the metal spinning process, which involved working on a lathe but not in a subtractive process. Metal spinning is a forming process where sheet metal is stretched over a wooden pattern while rotating on the lathe. She found this process exhilarating and over the last 30 years have not tired of the infinite possibilities this process has to offer. Raised in the Pacific Northwest, her artwork is shaped by its natural beauty and diverse landscapes. She enjoys contrast and comparison and uses the vessel as a sculptural format. In her work she connects the old with the new, the east with the west and the technical with the artistic. » (workshop on page 76)



RANDY JOHNSON started woodworking in his dad's shop and expanded his knowledge and skills at Appalachian State University in Boone, North Carolina, where he focused on Chippendale and Queen Anne style furniture. Randy's involvement with CNC started in the 1990's when he helped select CNC tooling for a start-up cabinet factory in Minnesota. He continued following the technology when he joined *American Woodworker* magazine, where he published a series of articles on CNC woodworking techniques. Over the years, he has worked with various machines and software packages, from hobby level to industrial machines. He is the author of the book *CNC Router Essentials*, which covers the basics of getting started in CNC. Randy still enjoys swinging a mallet and pushing a hand plane since he believes success as a woodworker (hand or machine) is strongly related to knowledge and practice of the fundamentals. » (workshops on page 59, 61, 120)



MICHAEL KEHS is from Bucks County, Pennsylvania and has exhibited in several US shows, including Challenge V: International Lathe Turned Objects Show, the National Speleological Society's Fine Art Salon, and has a piece in the permanent collection of the Woodturning Center in Philadelphia. He turned an ornament for the Clinton White House during the Year of the Craft. Michael has won awards in many art shows and craft shows locally and nationally, including several Best of Show awards. He has also judged many wood carving shows and has written for *American Woodturner*, *Journal of the American Association of Woodturners* and *Woodcraft* magazine. Active in both local and national turning and carving clubs, he also demonstrates and teaches both woodcarving and woodturning in his studio. Michael has been turning and carving since 1980, and has studied anatomy sculpture under Eugene Daubs through the Tyler School of Art. Michael has taught in Australia and Turkey and continues to participate in international turning events. » (workshop on page 94)





ERIC KEY while still in high school, took a job in a custom woodworking shop just to get out of school early each day. He was fortunate to have a boss who had been a shop teacher. Eric fell in love with woodworking and stayed for nearly a decade while earning a Master of Divinity degree from Indiana Wesleyan University. Woodworking became a way to earn extra income while pastoring an inner-city church in Indianapolis and a way to make a living after resigning. His greatest accomplishment will always be his two sons, Nathan and Wyatt. » (workshop on page 57)

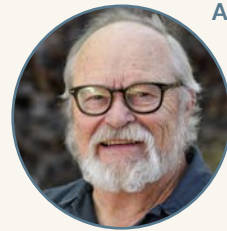
MITCH KOHANEK had formally been an instructor for the National Institute of Wood Finishing at Dakota County Technical College in Minnesota for 35 years. He has also performed an internship at the Smithsonian Conservation and Analytical laboratory. His graduates have become the best professional finishers 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, Minneapolis. Fresh Air Finishers is a stand-alone company specializing green on site location finishing, custom finishing, and onsite 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 89, 153)



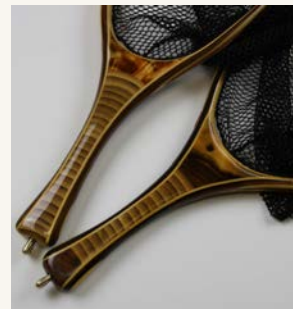
DEBORAH KRAEMER's career as a soap manufacturer, teacher and entrepreneur grew out of her experience as a mother. When her baby was unable to tolerate commercially manufactured soap, she became a formulator to produce soap he could tolerate. Along the way, she discovered a passion for turning common self-care practices, into helping organizations help build community. Deb founded the Chicago Soap Company, manufacturing soap but more importantly co-producing alongside 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. Deborah not only conducts regular soapmaking workshops but travels around the world learning from farmers and distillers while helping entrepreneurs, as well as those in disadvantaged communities in America. Her goal is to teach selfcare, utilize the benefits of aromatherapy, start and maintain entrepreneurial businesses and support a green environment. She is involved in several woman's organizations and takes a special interest in empowering women to find more satisfaction in their journey through life. » (workshops on page 145, 146)



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 the 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 is a 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 91, 95, 98, 101)



ALAN LACER has been involved in the turning field for more than 40 years as a turner, teacher, writer, exhibition coordinator, demonstrator, and past president of the AAW. His work has appeared in a number of regional and national shows and exhibitions. As a demonstrator and instructor, he has appeared in all 50 states and five foreign countries. His writings (over 160 published articles, tips or columns) have covered technical aspects of woodturning and finishing, numerous specific projects, the history of woodturning, and the turning traditions of Japan and Germany. 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 "TURNinator". » (workshops on page 55, 102, 103, 105, 152)



DR. SAM LACINA started making decorative landing nets under the tutelage of Ron Reinhold in 1994. These nets were enhanced with a variety of artistic techniques including inlays, carving, scrimshaw, and insets. Because of the added features, a protective finish was needed that was water and use resistant. Over the last 30 years Sam has refined and simplified the use of an epoxy finish for the home shop. For the last 25 years he has taught small group classes as well as demonstrating net making 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 50 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 117)



KEITH LACKNER is not your average woodworker, meaning he didn't grow up in a shop where he was taught woodworking from a family member who had been doing it most of their life. As far as back as he can remember he loved art and enjoyed watching *The New Yankee Workshop*. Through that show, Norm taught Keith a lot about woodworking. Fast forward about 15 years and one night he turned on the DIY channel and saw a show titled "Wood Works" with David Marks. This inspired Keith to become absolutely obsessed with combining his love of art and woodworking. Years later he had a chance to take a workshop with David and he soaked in as much as possible. Today, thanks to inspiration from two woodworkers, Keith is now doing large scale resin casting and has developed new methods that he in turn shares with students, just like his mentors did with him. » (workshops on page 132, 135)



The school and the class exceeded my expectations. So many things were beyond what I expected...The school is definitely operated by a staff who care immensely about what they do and are driven to provide a firsthand experience and deliver it with a smile and joy in their hearts. You certainly attract the highest level of craftspeople, but the experience wouldn't be the same without all the lovely folks who make the school hum on a daily basis. From my experience in working in a competitive environment it is so refreshing to see the team have no egos or attitudes with whatever they are working on. This level of kindness will stick with me for some time to come and will leave an indelible impression on all involved at MASW.

— August R., Forest Hill, MD



CHRIS LASCHINGER is a MASW Master, professional woodworking student, and is making his jump into teaching while completing his Michael Fortune Fellowship. He has been working with lasers for over a dozen years and design software for a few more than that. Chris has been applying his laser knowledge 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 135)

KITTY LATANÉ shaped her first cookie cutter out of an empty tin can formed into a bluebird with pliers when she was ten years old. She started working with tinplate as a business after she married Tom and found herself surrounded by metalworking tools. She learned a few basic skills and has made hundreds of cookie cutters since then. When she took classes in tinwork with Bill McMillen at Eastfield Village near Albany, New York she began to make bigger, more complex projects. » (workshop on page 68)



TOM LATANÉ constructed a primitive forge in 1972, in his parent's backyard, after watching the blacksmiths at Colonial Williamsburg. Following high school graduation in 1973, he went to work at home 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 (Kitty), 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 impressed by the work blacksmiths of the past were able to produce with skill and simple hand tools, than by the potential of modern technology. » (workshops on page 69, 71)



STEVE LATTA makes both contemporary and traditional furniture while teaching woodworking at Thaddeus Stevens College in Lancaster, Pennsylvania. He is a contributing editor to *Fine Woodworking* magazine and has released several videos on inlay and furniture construction. He has lectured at Colonial Williamsburg, The Museum of Early Southern Decorative Arts, and Winterthur Museum as well as numerous other schools and guilds. Working in conjunction with Lie-Nielsen Toolworks, he helped develop and market a set of contemporary inlay tools. Steve is an active member 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 75, 104, 108, 147)



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 62, 64, 147, 150)



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. » (workshops on page 57, 106, 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. He is especially fond of Mango Hi-Chews. » (workshops on page 57, 58, 105)



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 Symposia and 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. » (workshop on page 125)



DAVID MADERO is considered to be one of the foremost welding sculptors in the world and has been seen internationally by millions of people as a host/judge on Netflix's Metal Shop Masters. Without formal studies in art, he has mastered the technique of welded artwork in mild steel, stainless steel, bronze, and copper. He uses a variety of welding processes that include Mig, Tig, Stick and Oxy-acetylene - in which he has decades of experience. In the practice of his art, Madero cultivates abstract as well as impressionistic forms to elaborate the figurative with textures, polished surfaces and patinas. His subject matter is often fantastical and includes the conceptual as well as the observable; creating a surreal world of his own which invokes the organic and the telluric. His monumental and smaller works of art have been commissioned by many private collectors and international companies including Activision, Blizzard, Dickies, Jack Daniel's, Adobe Photoshop, ESAB, Miller Electric and Pemex. Madero is also highly sought after as an educator to give welded art workshops and demonstrations across the globe, in countries like Japan, Italy, Kazakhstan, USA, and Mexico. One of his greatest passions in life is teaching the wonderful array of possibilities that are found in metal art. » (workshop on page 108)





CHERYL MALKOWSKI lives in Roseburg, Oregon, with her husband, Tom, and her dog, Gracie. She loves everything about quilting as long as it can be done with a machine. A quilter since 1993, Cheryl has written six books with C&T Publishing, including the best seller, *Doodle Quilting*, and its sequel, *Doodle Quilting Mania*. She has been published several times in magazines such as *American Patchwork & Quilting* and *Fons & Porter's Love of Quilting*, and has her own pattern company, "cheryl rose creations". She has worked closely with Timeless Treasures Fabrics, designing quilts mostly with their Tonga Batiks. Her first line of fabric came out in 2010 and she's currently working on building a surface design portfolio. She has been a featured guest on The Quilt Show with Alex Anderson and Ricky Tims, and on Quilt It! The Longarm Quilting Show, and many podcasts over the years. She loves to travel and teach. Her favorite moments are when students overcome their fears and find out they CAN machine quilt or piece very detailed patterns. Her motto is that quilting should be fun, so she gives her students the tools, tricks, and encouragement to take the fear and frustration out of seemingly daunting projects. » (workshops on page 87, 90)



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 77)



MARK MATTHEWS is an independent glass artist, who's studio is located within Sauder 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 66, 68)



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 119)



DAVE MEAD is not your standard "by the book" bowyer. Through experimentation, trial and error, and challenging what others have not, he developed high performance, highly efficient, fast, powerful, unique primitive bows out of bamboo. Dave approaches challenges from a very analytical perspective and makes bows which he can reproduce in multiples with great efficiency. His journey to "the perfect bow" began with a challenge to himself to build a lightweight bow (around 40 lbs) that could do the job of a 60+lb bow...and do it better! His bows are in extremely high demand with hundreds being sold around the world. When Dave is not building or teaching, he enjoys spending time with his five young children and homesteading. » (workshop on page 92)



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 78)



ED MIRONIUK After amassing a successful track record as an illustrator and animator with notable projects for MTV and Saturday Night Live, Ed embarked on a journey to channel his artistic prowess into tangible creations. "Needle felting," he explains, "provided me with a fresh perspective, encouraging me to explore three-dimensional forms instead of confining my vision to two dimensions." Hailing from New Jersey, this accomplished artist introduces us to his remarkable series of "Felt Fiend Sculptures." This captivating portfolio spans a spectrum of emotions, from exuberantly joyful anthropomorphic ice cream sundaes and teeth to movie characters who radiate delight, even if their on-screen personas suggest otherwise. His artistic contributions have garnered recognition and acclaim, gracing the pages of esteemed publications such as *Cineplex* magazine and the *Globe*, as well as earning accolades from *LA Weekly*. Furthermore, his works have consistently captivated audiences, leading to a series of highly coveted, sold-out exhibitions in prominent gallery settings. Ed's primary objective is to craft whimsical and uplifting artworks that elicit smiles from those who behold them. Employing subjects that may not typically evoke happiness only amplifies their quirky and delightful charm. » (workshop on page 124)



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 compagnon 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 103, 105, 132, 134)





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 64, 146)



LEAH NIETZ has been working with glass for over 20 years. She specializes in soft glass beads, pendants, perfume bottles, and mandalas. Over the last four years she has been expanding her work to include goblets and flower bowls. Leah draws much of her inspiration for her glass from nature and happy accidents. Friend and fellow artist, Gini Behrendt, once advised her to "Never waste a good piece of glass". She has carried that advice throughout her career creating flowers from would be vessels and discovering the grand optical illusions unique to glass. Leah was the commemorative artist for the ISGB Gathering in 2020 and was one of ten artists selected to contribute to Susan Richards's Presidential Collection at the Corning Museum of Glass in 2022. Her work has been published in a variety of publications including *Bead & Button* magazine, *Glass Art*® magazine, *The Soda Lime Times* and *Jewelry Affaire* magazine. Her works are held in private collections in countries throughout the world, including the United States, Canada, Malaysia, The United Kingdom, Australia, Israel, and Singapore. Her teaching experience includes Introduction to Lampwork Glass at The Toledo Museum of Art from 2004-2008, a Vessels and Bottles online class premiering during the ISGB Gathering in 2020, Blown Pendants, a Vessels and Bottles class and a Sea Creatures class at Snow Farm in Massachusetts in 2021, a Vessels and Bottles class and the premier of a Mandala class at Public Glass Work in Kansas in 2023. » (workshop on page 97)



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, photography and 3D modeling. Exceptional attention to detail, reliability and harmonious blending of influences from Arts & Crafts, Rustic, Modern and Steampunk have earned Joe's studio the reputation of 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 in North America, England, Ireland and Bahamas. 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 Duchscherer. In 2014, he received a coveted Burning Man honorarium for his installation: "Lost Nomads of Vulcania". He was invited to create key props for the Eugene Ballet's 2021 production of Taming of The Shrew. In 2021 his collaboration with Matt Burney won a sculpture competition with a 15' chess knight in riveted steel. Recently, he and Matt have been selected to create a public art piece for Park City, Utah. » (workshop on page 79)



JEFF NISHINAKA, from Los Angeles, has been a paper sculptor for more than 40 years. His handcrafted work is commissioned around the globe by private and public companies and celebrities. From ethereal lines in a mythical creature to geometric shapes in a cityscape, Jeff draws from fantasy and reality to create monochromatic objects in relief. His fascination with art started at a young age, as a fan of Norman Rockwell, 1960's cartoons, Marvel comic books and the Japanese comic book "Astro Boy". After attending University of California, Los Angeles, he earned a Bachelor of Fine Arts degree in Illustration from the prestigious Art Center College of Design in Pasadena, California. Jeff's work has been featured in numerous galleries, public art displays, retail displays and ad campaigns for clients, such as Museum of Modern Art New York, Microsoft, Starbucks, Cartier, Ralph Lauren, United Airlines, Delta Airlines, Clinique, MGM Studios, Lexus, Johnnie Walker Blue Label, Qualcomm and HBO. He has created more than 40 custom sculptures for martial arts expert and actor Jackie Chan. » (workshops on page 142, 144)



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 104)



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. » (workshops on page 137, 139)



LAURENT NICLOT is originally from Southern France, now living in Colorado. Laurent has always loved wood. While working on a degree in woodworking and furniture design, he discovered woodturning and knew it was his passion. At age 20, he participated in the six-month long woodturning class at the Escoulen School in Aiguines, France with Jean-François Escoulen and Yann Marot. After the class, Laurent was hired and worked as the studio coordinator for three years. Today, he continues to make work and teach woodturning. His interests include traditional woodturning, texturing, coloring, multi-axis turning, carving, and hollowing. He has taught his techniques around the world, including Belgium, France, Canada, and the US. Laurent considers his work experimental, and his aim is to make pieces that are sculptural, decorative, and designed with a strong message or a story to tell. » (workshop on page 70)

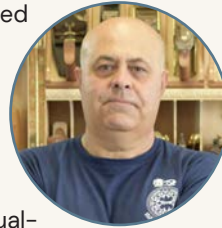


MARK OSGOOD is a life-long woodworker. His first major project was building a sailing dingy when he was 13. Growing up around water, he worked in boatyards in Florida, Ohio, and Chicago, doing extensive repairs. He had a long career in the Chicago futures markets and found woodworking to be a helpful 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 93, 116)





STEVEN PARKER is a master craftsman, experienced educator, and a distinguished figure in the woodworking industry, known for creating furniture and boxes that elegantly merge artistry with functionality. Drawing on his extensive knowledge and experience in both business development and fine woodworking, Steven crafts unique, handmade pieces that embody timeless elegance and unrivaled quality. Notably, SA Parker Fine Furniture, Steven's enterprise, has been honored to work with global esteemed clients and projects. These include the Bagatti of gun makers; Cabot Guns, for whom Steven has been creating high-figure, museum-quality hardwood cases since 2019. Steven's craftsmanship has also been featured in the film industry, with



his reproduction of a 300-year-old Dueling case and Single Shot Bullet Trays appearing in John Wick 4. He has built presentation cases for the Firearms Engraver's Guild of America (FEGA) and The Colt Collectors Association Annual Auction Guns, further highlighting his diverse range of skills and the respect he commands in the industry. As an instructor, Steven brings his wealth of knowledge and passion for woodworking to the classroom, enabling students to learn from a master craftsman and nurture their own skills. His dual career as a furniture designer and sales strategy leader offers a unique perspective, blending craftsmanship with strategic thinking – a testimony to his multifaceted expertise. » (workshops on page 91, 93)



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 Swartz-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 "Turning the World to Dust". 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 99, 102, 103)

DARRELL PEART has been woodworking for nearly half a century. He is widely known for his interpretive Greene & Greene work and his innovative woodworking jigs. He has written articles for numerous woodworking magazines. In 2006 his first book, *Greene & Greene: Design Elements for the Workshop*, was published. His second book, *In the Style of Greene and Greene*, was published in the spring of 2013. His third book, *The Artisan Furnituremaker*, was recently published and is now available. 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 150)



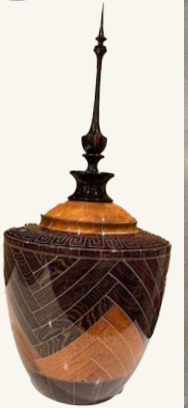
MICHAEL PEKOVICH Author of *The Why and How of Woodworking* and *Foundations of Woodworking*, Mike has been making furniture and teaching people to woodwork for most of his career. During his 25-year tenure at *Fine Woodworking* magazine, Mike's focus has been on making the craft easier for those of us that struggle day to day in our shops. While books and magazines are a great way to reach a wide audience, Mike's passion is in working one-on-one with students, and teaching provides that opportunity. "Some things just don't make sense until I can get a tool in your hand and show you the right way to go about a task. That's where the most important teaching gets done." » (workshops on page 107, 109)



EMIL PELECH started working with wood at a young age. His father had a workshop where he and his brother would go to make projects. In high school he started to carve and while in college and medical school, Emil would take a break from studying to carve. In the late 1990's he started taking workshops at MASW and in 2007, completed his Masters. Since then, Emil and his wife Nancy have attended dozens of workshops at MASW and are two of our greatest supporters. Emil's work is on display in two of the MASW gallery collection cases. » (workshop on page 101)



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 eight. In high school he attended a vocational school where he earned a degree in carpentry. In time, he moved from construction jobs to all aspects of 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. » (workshop on page 63)



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 completing 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. » (workshop on page 74)



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 66, 114)

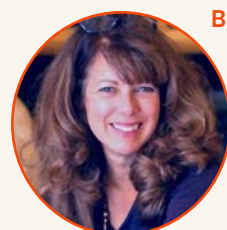


TIM PURO began restoring and refinishing furniture in Bloomington, Indiana in 2002. Tim studied furniture finishing, repair and restoration at the National Wood Finishing Institute in Minneapolis, Minnesota, and has taken courses in furniture conservation offered by the Smithsonian Institution's Museum 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 89, 99, 136)





TONI RAYNOLDS simply loves quilting. Her mother taught her a little over five years ago after her father passed. She then decided to join her church's quilt ministry. Little did she know quilting would become an obsession and passion. Fast forward to today and she now owns five sewing machines including a long arm, is a Studio 180 Design Certified Instructor and proud owner of Pieced Perfection, a quilting training and educational studio. Toni loves all forms of quilting and is well versed in a number of styles. She gravitates towards traditional piecing because of her fascination with creating patterns and design with geometric shapes and color. Her expertise includes traditional piecing, applique, embroidery, and foundation paper-piecing. Her skills also extend to fabric related crafts such as memory bears, wreaths, reading pillows, bags, and organizational items. Toni is inspired by award winning quilters such as Timna Tarr, Deb Tucker, and Jinny Beyer. Toni is a member of The Quilt Guild of the Blue Grass in Lexington, Kentucky, and the Kentucky Heritage Quilt Society. Aside from quilting, she has a 36 year distinguished career in the financial services industry and is a three-time recipient of her company's most prestigious award. Toni lives in Lexington, Kentucky with her husband, Jim. Toni and Jim are also proud Airbnb hosts and Toni's beautiful quilts are featured prominently in their rental homes. » (workshops on page 122, 124)



BONNIE RUBINSTEIN, former urban designer, was always fascinated by glass. She had studied glass blowing and stained glass, before she discovered the magic of fused glass 25 years ago. Since then, she has focused on learning this complicated medium, won awards and has created dozens of architectural installations for public, private, hospitality, and educational facilities. Much of her work is nature-focused, influenced by her former career. She is known for her stunning large scale glass wall sculptures, light fixtures, sinks and stand-in sculptures. Her largest commission is a 2-story (20' tall!) glass wall sculpture for a University Center. Bonnie's work has been featured at museum and gallery exhibits, and she has taught workshops in glass fusing. She is self-taught and has developed several unique methods for visual textures within her layers of glass. She integrates glass shapes that remain intact in the kiln at specific temperatures, with compositions inspired by nature, science, or abstract themes. The pure colored glass she teaches are brilliant in color and will never fade. Your art will be forever keepsakes. » (workshops on page 131, 133)



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 73, 105, 107, 113, 121)



MARK SACKMAN has been a professional woodworker for over 35 years. In 1994 Mark acquired his own custom cabinet shop and ran a thriving business for 25 years. In 1997 he began attending classes at MASW, and in 2003 he earned his Master of Woodworking certificate from the school. Currently Mark is working for a custom cabinet shop in Southern California; this shop specializes in high-end cabinetry and design. He has experience working with different companies such as Blum, Accuride, and Rev-a-Shelf, that allows him to stay on the cutting edge of cabinet design and detail. Mark has loved woodworking since he was a kid, and is excited to share this passion with MASW students. » (workshop on page 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 numerous scientific publications. Seri's book on spalting: *Spalted Wood – The History, Science, & Art of a Unique Material*, traces the history of spalted wood from the 1400's to modern day. » (workshops on page 120, 123)



BETTY SCARPINO is one of the most talented wood artists in America and has been in demand worldwide as a teacher and demonstrator. She has a degree in industrial arts with a specialty in woodworking from the University of Missouri. Her work is in many public collections, including the Detroit Institute of Arts, the Renwick Gallery, Smithsonian Museum of American Art, and the Museum for Art in Wood, Philadelphia. She has been featured in *Wood Art Today*, *Woodwork*, *Fine Woodworking*, *American Woodturner*, *Scratching the Surface*, and *New Masters of Woodturning*. Her work has been shown in dozens of national juried exhibitions. She was selected for the Lifetime Achievement Award from the Collectors of Wood Art in 2015 and is the American Association of Woodturners' 2020 Honorary Lifetime Member. Betty lives in Indianapolis, Indiana. » (workshop on page 60)



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 a 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. » (workshops on page 107)



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 20 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 127)





PAUL SCHÜRCH is the proprietor of Schürch Woodwork and is a well respected, European-trained master craftsman, instructor, and designer with his marquetry art and furniture on exhibit in public and private collections around the world. His formal training includes a 1972 Swiss apprenticeship as a church organ builder and continuing journeyman studies at the International Boat Building Training Center in England, and marquetry then stone inlay in Italy. Paul regularly spends time in Europe to study and preserve the art of marquetry and stone inlay and continues to teach new styles and techniques of surface decoration and furniture design. He has produced several videos and books, and has been teaching seminars at MASW since 1997. As a consultant and a contributing educator to the trades, he has been displayed on covers of *Fine Woodworking*, *CWB*, *Woodworker West*, and has been featured in many other magazines, design books, and coffee table books, here and abroad, since 1985. He has won many awards for his art and furniture, and occasionally exhibits his pieces at selected galleries across the USA and Europe. His shop is currently located on the Big Island of Hawaii. » (workshops on page 62, 66)



CHRISTOPHER SCHWARZ is a furniture maker, woodworking 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 106)



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 129)

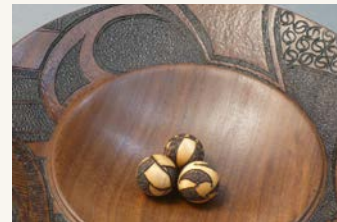


KEITH SEIDEL is a saddle maker and leather craftsman who builds functional art pieces that include saddles, briefcases, desk accessories, belts, gun leather, among other specialty items at Seidel's Saddlery, his historic downtown Cody, Wyoming location. Keith started working leather as a young boy in the late 1970's while helping his family raise and train Morgan horses. Countless hours horseback forged the understanding of saddle fit, function, balance, and comfort. He was privileged to work with, and be influenced by, many notable master saddle makers in some of the most prestigious saddle shops. With a deep commitment to fine craftsmanship, he believes that decoration is secondary to function, and yet there is pure poetry when both function and beauty can exist simultaneously. Keith believes that tooling (decoration) breathes life into any leather project, enhancing the form and function of the piece. His style, artistry, and eye for design has made his work so appealing to his many discerning customers. Keith has a passion for perpetuation of the trade, which has led to his teaching classes, and apprenticing saddle makers. His latest venture was a saddle making apprenticeship program at the Buffalo Bill Center of the West. Keith's awards include 2018 Wyoming Governor's Arts Award, 2012 Saddle Maker of the Year Award by Academy of Western Artists, and other numerous Trade Contest Awards. » (workshops on page 148, 151)



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 the worst case scenarios. 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. This inspired him to become an Eagle Scout, Army Combat Medic, Air Force Emergency Management Specialist and HAZMAT Technician. Nat is also a civilian emergency manager and trainer working in public health, higher education, healthcare and has worked with many communities, volunteer organizations like Community

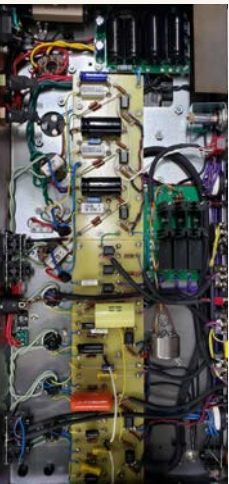
Emergency Response Teams, and private companies. With a Master's degree in Emergency and Disaster Management, he has made it his mission to help responders become as capable at providing services to the community, and, more importantly, helping the community prepare themselves for when professional help isn't so readily available. » (workshop on page 109)



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 73, 90, 100, 110, 111)



KEVIN SILVA'S family background in electronics goes back to the 1910's. His grandfather, Albert "Duke" Silva, was an early radio pioneer. Duke worked as Chief Engineer, designing radios, at several major radio companies between 1910 and 1954. Kevin's dad, and his two uncles had the largest OEM transformer house in the country, producing over a million transformers a year for companies like RCA, Magnavox, and Philco. Kevin learned to solder when he was seven years old. At fifteen he worked in an electronic repair shop, repairing vacuum tube televisions. With his passion for tube electronics, Kevin started his own repair business in 1990, repairing and building vacuum tube related musical gear. To date he estimates he has built over 300 tube amplifiers and repaired over 28,000 amplifiers. After 30 plus years, Kevin is quite well known in the music industry; he has worked for some of the biggest names in music.....Aerosmith, Pink Floyd, John Mellencamp, and Alan Jackson to name a few. His hand-built amplifiers are relished by professional players, as well as the novice guitar player. Kevin has two patents: a wireless water detection system and a clever table guitar amplifier. Kevin has been actively playing music for over 48 years, toured for almost 15 years, and has four albums of original material. (Rick Springfield played on his last record!) Although somewhat unrelated, he had the world's largest Batman collection which was noted in Guinness World Records! » (workshops on page 93, 125)



BARRETT SITES was born and raised in Chambersburg, Pennsylvania and has been married for 35 years with two grown daughters and four granddaughters. As a young man, Barrett was always working with his hands. When something did not work, he loved taking it apart and putting it back together, or just building any project. He is blessed with a mechanical mind and became very good at working with his hands. In 2000, he started his own business, Handyman Home Improvement, a small construction company doing home repairs and renovations. For more than 25 years, Barrett has been involved in missionary work. While working with Mercy International, he met Gary Striegler who is a master carpenter. Together they have taught each other so much, which has allowed Barrett to assist at builder shows throughout the United States, as well as helping with many classes on fine wood working at Marc Adams School of Woodworking. Through these opportunities Barrett has had the opportunity to join the Grex team selling tools. He works with Dewalt and Milwaukee tools, testing, and giving his opinions and feedback. He has written several articles for *JLC Live (Journal of Light Construction)*. Barrett enjoys helping others make their dream projects come true. » (workshop on page 88)



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. » (workshops on page 70, 153)



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 led to the development of the Stabilizer and his first patent. Soon after that he began his career with Carter Products. He developed and patented the Quick Release which is now standard on all Powermatic 14 saws and holds a patent on the ETG- Electronic Tension Gauge. His latest development is the FAST- Fence Alignment System Tool which allows easy alignment of the bandsaw fence to the blade. Alex has consulted with Jet and Powermatic as well as numerous bandsaw blade manufacturers, testing and helping to improve products. » (workshops on page 126)



SAVANNAH STANTON resides amongst the densely forested terrain of the Pacific northwest, in her home state of Oregon. With a background in Wood Science from Oregon State University, she teaches high school woodshop as a career technical educator. Savannah loves to challenge students to explore woodworking topics through an applied science lens, frequently incorporating lab activities and microscopes into her students' lessons. Her current Master's research is directly related to her work as an artist, with special emphasis on the science behind woodturning tools. A minimalist when it comes to equipment, her turning tools of choice are primarily skew chisels and traditional bowl gouges, thanks to their versatility. Most of her studio artwork is turned or sculptural in nature; her largest installation to date has been a 5'x6' intarsia mural that captures the diverse landscapes of western Oregon. When not teaching or in the studio covered in shavings, Savannah can be found turning in a different sense -- practicing dance trapeze! » (workshops on page 121)



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 12, he built a cedar chest with hand cut dovetails throughout. Frank started his apprenticeship at age 17 with craftsmen in Austin, Texas and then did a long 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. » (workshops on page 113, 114, 116)



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, Wood-Master tools and Tenryu Blades. Gary lectures nationally for *JLC* live shows, and currently volunteers with Mercy International in Honduras. » (workshops on page 89, 126, ?)



DAVID SVENSON From an early age, David worked with his father, sculptor John Edward Svenson (Fellow, National Sculpture Society) on a multitude of large-scale public works in many media. This allowed him to understand processes in mold making, metal casting and fabrication and years of wood carving. Wanting something different, David apprenticed in a local neon sign fabrication shop in order to explore the possibilities of light and sculpture. Learning, teaching, sharing skills and knowledge about glass, neon, art and Pacific Rim Cultures are important aspects of David's life today. Aside from working in his studio, David has taught for many years at the Academy of Art University in San Francisco; the Pilchuck Glass School in Washington, Corning Museum of Glass and Urban Glass both in New York and has given workshops internationally. David is an active board member and instructor at MONA (Museum of Neon Art) in Glendale, California and works periodically with a team of Alaska Native totem carvers on large commissions in Haines, Alaska. » (workshop on page 109)



KAZUMI KOBAYASHI SVENSON has had a fascination with hot glass dating back to the late 1980's. After high school she began apprenticing in a glass blowing studio in Tokyo, Japan. Her artistic application inspired by traditional Japanese folk craft and a love for deep sea marine life, led her to illuminating her works with neon. Kazumi enjoys sharing her skills with others and has taught furnace glass blowing for 12 years in Japan. She now lives in California with her husband, David Svenson and son Shion, developing a neon/glass blowing studio in the High Desert Mountains outside of Los Angeles. » (workshop on page 106)



MATT THOMAS is a master of the acoustic guitar; Matt brings technical wizardry as well as a vibrant and poetic music making experience. This has made him one of the most distinctive fingerstyle guitarists performing in the acoustic guitar arena today. He takes his audience on a vivid scientific themed journey throughout his shows, peppered with exciting stories and odd findings that inspire his music. A true character of all sorts! An acoustic guitarist of astounding strength, ability, control, and sensitivity are almost as striking as his technical expertise. Intricate fingerstyle technique, with an uncanny gift for melodic invention, Matt Thomas delivers a flawless performance every time. At the age of 37, Matt Thomas has gained some large credit in the world of fingerstyle guitar. In 2019, he won first place at the International Fingerstyle Collective Competition. In 2017, he won third place at the Walnut Valley International Fingerstyle Competition in Winfield, Kansas. He also won first place in both contemporary thumbpicking and open style at the Home of the Legends International Thumbpicking Competition. The following year, he returned to be inducted into the Thumbpickers Hall of Fame and was asked to compete again which resulted in another first place win in contemporary fingerstyle, and second in traditional thumbpicking. Along with being a decorated fingerstylist, Thomas is very well known for his Harp Guitar compositions and being a long-time member/performer of the Harp Guitar Gathering. » (workshops on page 117)



NEIL TURNER was born into a tough Western Australian Wheatbelt farming family in 1958. As a young man he sought refuge from the difficulties of farm life in his woodturning workshop, exploring the same elements that challenge the farmer and recreating in wood the quiet ripples eroded in soil by wind, the delicate eddies left by water, and the swirling lick of flames. Woven through all of Neil's artwork is a deep respect for the material and the natural forces that have acted upon it. His practice was consolidated formally through a series of courses and workshops. In 2010 Neil was awarded a Diploma of Arts (Furniture Design) from the Australian School of Wood in Dwellingup, where he studied under Neil Erasmus and in 2011, he completed a Cert IV in Visual Arts and Contemporary Craft from the TAFE in Bunbury. Neil continues to study and expand his practice through residencies and workshops throughout the world. In 2013 he completed two residencies, one at the renowned Center for Art in Wood in Philadelphia, and the other in Carlow, Ireland as part of the Stone Wall Project. His work has been shown in galleries across Australia and internationally with a sculpture on permanent display in the Carnegie Museum of Art, Pittsburgh. » (workshop on page 78)



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! » (workshop on page 106)





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 Shoptsmith store, which led to his career of teaching adults. He opened his own woodworking school in 1998, the same year he became Tools and New Product Editor for *American Woodworker* magazine. In addition to AW, George has written for *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 76)



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



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 the 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 craft institutions including the Center for Furniture Craftsmanship, Goggleworks Center for the Arts, Arrowmont School of Craft, and the Museum for Art in Wood. » (workshops on page 90, 92)



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 featured in *The Difference Makers*, published by The Lost Art Press. » (workshops on page 92, 94)



DAVID WANTZ is a national award-winning instructor. He earned a Master Instructor certification at the Indiana Law Enforcement Academy before going into higher education where he was a professor of psychology. Dr. Wantz has developed instructor development classes for public safety agencies and for college faculty. His classes are practical, fun, and easy to follow. He is also an MASW Master Woodworker. » (workshop on page 81)



HANS WEISSFLOG has worked as a full-time woodturner and designer in his own studio since 1983. It was around that time that he started travelling around the world, doing demos and teaching classes for both beginners and professionals. Hans has won several awards for his designs. His son Jakob has been fortunate enough to apprentice with his father. The two currently work together, but they both have their own styles and ideas. Their studio is in Hildesheim, Germany. » (workshops on page 140, 142)



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 (2006-2011) and people's choice award (2011) in the Design in Wood show, San Diego. She is the author of four books: *Intarsia Animals: Woodworking the Wise Way*, *Intarsia Birds: Woodworking the Wise Way*, *Intarsia Woodworking Projects* and *Intarsia Woodworking for Beginners*. Kathy was a featured artist in *The Difference Makers*, published by The Lost Art Press. » (workshop on page 69)



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 72, 74)



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 97, 100)





MASW CHARITY EVENTS

THANK YOU
FOR YOUR
SUPPORT!



TOGETHER WE CAN MAKE A DIFFERENCE: 120 BEDS FOR ST. THOMAS AQUINAS SEMINARY WITH BROTHER MARK

WHO: This workshop is open to anyone who wishes to help!
DATE: June 3-7
COST: \$450 tax deductible donation payable to Saint Thomas Aquinas Seminary

A NOTE FROM BROTHER MARK

This class is clear proof of the generosity of Marc and his renowned school. I was travelling through the area recently and stopped in to see the famed halls of MASW. It has been seven years since I was there as an intern and too long to be away from this great school. While I was there Marc asked about the work I have been doing in the woodshop at our "new" seminary, which has now had been running for seven years. I filled him in on the many projects that are still on the list to completed and mentioned in passing that one of them was a bed project for the seminarians. Marc doesn't miss anything and asked if these were the same beds we originally were going to build at his school before it changed into a pew project in 2016. He then suggested that we build these beds at his school, which was a true surprise to me. I forgot how over the top generous Marc is!

The reason for this class is when we moved our seminary from Winona, Minnesota to Dillwyn Virginia in the summer of 2016, a donation of 120 temporary beds was made, which have served their purpose and need to be replaced. With only myself in the shop at the seminary, it will be a long time before I get to this project and could use your help materially and financially to make these 120 beds. With God's help and yours, we will be able to do this.

These beds will be used by the seminarians who study for seven years, then move on after their ordination to the priesthood to priories throughout the world and begin their apostolate. This



seminary was built from the ground up from the generous donations of many benefactors and will serve as a formation house for priest of a missionary order. The academics that are taught, the religious formation and the architecture are meant to transform the seminarian into a true priest who models his life after Jesus Christ. For more information, visit our website: stas.org

Your help building these beds will serve two purposes: you will lighten the financial burden of this project through your labor, and your hard work will help make furniture for future priests who will be giving their lives to Christ for the service of souls. It would be an honor to serve God in this way. There is no greater joy to God than a cheerful giver.

HOW TO MAKE A DIFFERENCE

Brother Mark has attended workshops at MASW for many years including two years as an intern. Through his dedication to serve, asking nothing in return, he quietly makes a profound statement about the truths of this world. There is a Christ, and His name is Jesus. If this young man is so committed to giving his entire life for such a higher calling, then surely, we can take a week of our own time and help him with an overwhelming task. The bed has already been designed by Brother Mark, but it will be our job as a team to make accurate fixtures, cut lumber, do the joinery work, sand, and do quality control on the workmanship. If it comes from MASW, it must be of the highest quality possible.

This workshop will be limited to 25 students, and it will be hands-on. There will be a minimum donation of \$450 per student; however, you are more than welcome to donate over that amount. Checks should be made out directly to: St. Thomas Aquinas Seminary or to STAS INC, but forwarded to MASW. This money will help cover some of the cost of the materials—any financial help will be greatly appreciated and will be used in the service of the seminary in Dillwyn, Virginia. So not only will you help through your good work, but also through your tax-deductible donation.

In 2016, the alumni at MASW rallied around Brother Mark and worked for one week turning 10,000 board feet of 8/4 ash boards into 78 pews. It was one of the most memorable weeks in the history of the school. To make 120 beds in five days will take a lot of effort. Brother Mark would love to have your help and support as we take on this task together. Protestant or Catholic makes no difference, when doing the Lord's work.



INSPIRED TURNED LIDDED BOXES: A TRIBUTE TO MATTHEW HILL WITH LACER, LERUMS & MITCHELL

DATE: July 22-26

COST: \$950 tax deductible tuition fee payable to the RCMF in honor of Matthew, \$45 material fee

SIZE: 16 people



A friend to all and an amazing craftsman, Matthew Hill's presence and legacy at MASW brought students together and exemplified the value of sincerity, comradeship, and a great sense of humor. Starting his journey as a student of Alan Lacer in Oklahoma, Matthew quickly latched onto turning and began assisting Alan at MASW. His techniques, design aesthetic, energy, and desire to share his knowledge lent themselves well to him to become an instructor. Teaching introductory, lidded boxes, and finishing classes, Matthew developed many sincere friendships and created the legacy we hope to carry on today. This class will be directed by his close friends and turning instructors: Alan Lacer, Willard Lerums, and Ken Mitchell. It will focus on replicating many of Matthew's designs, surface embellishments, and finishing techniques. With a focus on scale, proportion, and design, students will have the opportunity to explore their own aesthetic. Technique, sharpening, and finishing will be emphasized throughout the week in demos and hands on instruction. This class is for anyone who wants to create wonderful turned boxes while remembering a dear friend at MASW. All tuition and proceeds from this class will go to the Roger Cliffe Memorial Foundation and be earmarked under The Matthew Hill Scholarship Fund. The contributions to this fund help students receive world class turning instruction who might not otherwise be able to. Please join us in remembering our friend and MASW family member this week and help carry on his legacy of craftsmanship.

Key Points from Matthews last workshop:

- » Develop a repeatable method of sharpening
- » Learn to turn decorative coves and beads with the detail gouge and skew chisel
- » Use the skew chisel to refine detail and clean up torn end grain
- » Achieve proficiency with an end grain cutting tool
- » Master shear scraping with the round nose scraper
- » Experiment with adding color and texture to your work



Introduction to Woodturning with Matthew Hill / August 19-23, 2019 Marc Adams School of Woodworking



A SPECIAL DAY WITH GARY STRIEGLER

WHO: This workshop is open to anyone

DATE: September 14 (Sat)

COST: \$200 tax deductible donation payable to the JCCF, memo line: RCMF

SIZE: 40 people



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 to assure that in 2024 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. He has procured several sponsors to help make the day even 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 two times 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 or 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? 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.

Highlights of the day include learning 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 and of course helping support a GREAT cause, the RCMF...phew!



A CHARITY EVENT FOR SEND ME OUTDOORS (A Veteran Founded Nonprofit Organization)

WHO: This workshop is only open to SMO members
DATE: September 16-20
COST: \$250 tax deductible donation to SMO to sponsor an American Patriot. Donations can be mailed to MASW (5504 E 500 N, Franklin, IN 14131), the donation check must be payable to Send Me Outdoors
SIZE: 20 people from the SMO organization

A NOTE FROM BEN WILLHITE

Throughout the Special Operations community, the phrase "Send Me" invokes a special passion. It originates from a biblical prophet Isaiah, 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 20 years of service, all of which was spent on a wartime footing. They are exhausted physically and mentally, yet still when the opportunity arises, they are the first to say, "Send Me!"



The mission of *Send Me Outdoors* is to provide opportunities for military and first responders veterans and their families to develop strong social connections

while enhancing their physical, mental, and emotional well-being through acts of service and activities in an outdoor setting. Their members know firsthand how important it is to stay connected and active through service and outdoor adventure. "We work together to do better and be better."

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

The purpose of this week is to give those who have given so much of themselves, while keeping us safe, a place to spend time together, reflecting on and recovering from the difficult duties they heroically preformed. Participants from SMO and first responders will take the Basic Woodworking class which will teach woodworking fundamentals such as safety, hand skills and machine theory. By the end of the week, each participant will make a beautiful, steamed cherry nightstand.

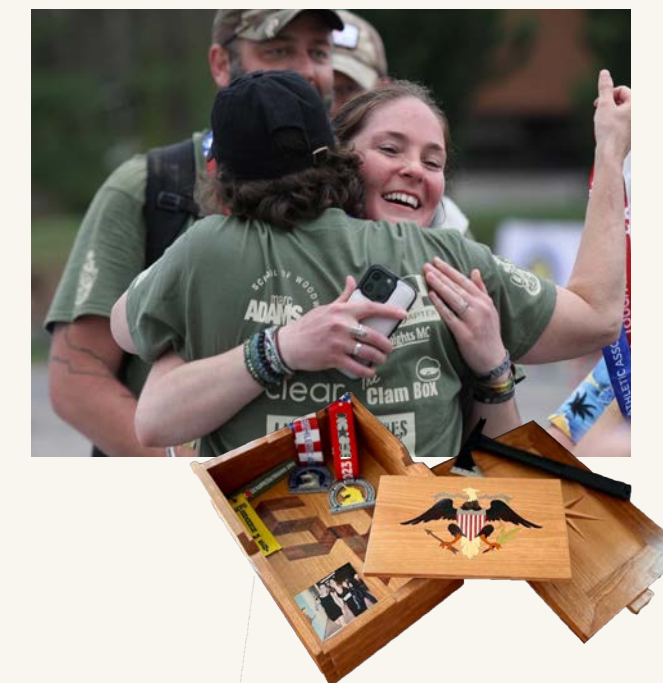
HOW YOU CAN MAKE A DIFFERENCE

In a most recent update from the VA approximately seventeen veterans take their lives every day. This rate is approximately 60% higher than that of the civilian population, and suicide is the second leading cause of death for veterans under the age of 45. It's incomprehensible for those of us who have never served in harm's way to understand the daily challenges they face, both while in the service and after. I am asking for your support. MASW will cover all the costs for the participants, including the class, materials, meals and room and board. We are asking our incredibly generous alumni to make a tax-deductible donation of \$250 or more to support the organization Send Me Outdoors.

This workshop is designed as a "getaway" for service people struggling with life and will be reserved only for members of the SMO family. For more information on how you can join or support the SMO team, contact Ben Willhite at b.willhite@sendmeoutdoors.org

Please consider sponsoring one or more participants. If we can get 100 alumni to donate the minimum of \$250, we can raise \$25,000, which can give SMO a great foundation to continue their incredible work. Checks should be sent to MASW but made out to Send Me Outdoors. Send Me Outdoors is a non-profit organization developed by veterans for veterans.

HERE IS HOW LAST YEAR'S CHARITY EVENT HELPED...



Marc,

This box was presented to Mariah Smith, Gold Star sister of Senior Chief Shannon Kent, by the Send Me Outdoors team. We invited her to join our team for the Boston Marathon's Tough Ruck, and presented it to her in a small ceremony there.

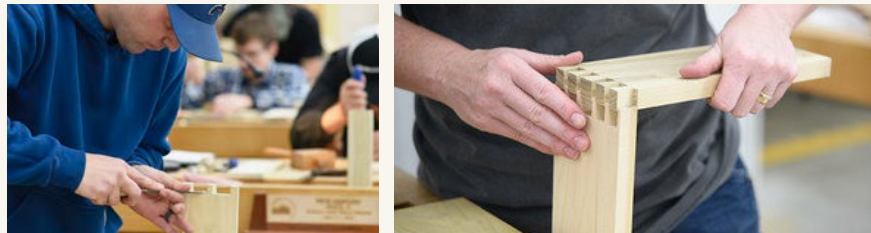
Senior Chief Kent was killed in action on 16 January 2019 in Manbij, Syria. She was the only U.S. female servicemember who made the ultimate sacrifice in the Syria conflict. She was killed alongside three of her partners – Scotty Wirtz, CW2 Jonathan Farmer, and Ghadir Taher – while conducting a special operation intelligence mission. A fantastic recounting of her story can be found at <https://coffeordie.com/shannon-kent/>. She was a hero to all of us.

Mariah is truly appreciative of this box, and will treasure it as a reminder of her sister. She will store memorabilia related to Shannon as pictured here. She is excited about becoming an active member of the Send Me Outdoors fellowship, helping others become better versions of themselves through engagement in an outdoor environment.

2024 WORKSHOPS

JOINERY WITH MARC ADAMS

DATE: April 2-6 (Tues to Sat)
June 10-14
Sept. 3-7 (Tues to Sat)
Oct. 28-Nov. 1
COST: \$950 tuition, \$75 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 will be a special presentation on adhesive selection, 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 processes

- » Joint selection
- » Correct cutting techniques for precise fitting joints
- » Adhesive selection
- » Five levels of repair



HANDS-ON FINISHING WITH MITCH KOHANEK & TIM PURO

DATE: April 2-6 (Tues to Sat)
COST: \$950 tuition, \$85 material fee
SIZE: 20 people



This five-day hands-on finishing class is designed to help students understand which finishing schedule is best for their projects. The goal is to learn 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 these finishing systems of their choice to their assigned lab projects, and students are encouraged to bring small projects to finish during the week. Most of this class will be in the finish shop 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 and Tim will teach how to solve common problems and fix finishing defects such as blotching, orange peel, brush marks, and fisheye, and how to achieve the ultimate finish. There will also be an introduction to the basics of color matching. Anyone who works with wood and enjoys its beauty will benefit from this class.

Key Points:

- » Six steps for a perfect finish
- » Customize a wood finishing system for 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



WOODTURNING WITH ALAN LACER

DATE: April 2-6 (Tues to Sat)
October 28-November 1
COST: \$950 tuition, \$60 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, edge grinding and honing woodturning tools. You will be coached and encouraged to produce at least one piece from three areas of woodturning. The first is between center turning, which includes such items as tool handles, furniture parts, spinning tops, rolling pins, wine stoppers, etc. The second area is facework, which includes bowls, platters, plates, drawer or cabinet pulls (for screw mounting), stool seats, etc. This section will include discussions and demonstrations relating to working green and dry wood, cutting blanks for bowl work, mounting techniques, methods of reverse chucking for bowl bottoms, and optional grinds for deep-fluted bowl gouges. Plan on turning at least one bowl. The last area to explore will be end-grain hollowed items such as lidded boxes, goblets, end-grain bowls, toothpick holders, scoops, etc. Emphasis in Alan's class is placed upon cutting and shear scraping techniques with traditional tools. Methods of sanding and finishing all projects will be covered in detail. In addition, Alan always works in some unexpected topics during the week to make the class engaging and exciting.

Key Points:

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



DESIGNING FURNITURE WITH MICHAEL FORTUNE

DATE: April 2-6 (Tues to Sat)
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 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



BASIC WOODWORKING WITH MARC ADAMS

DATE: April 9-13 (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



FIXTURES FOR THE SHOP: THE ONES YOU REALLY NEED! WITH DOUG DALE

DATE: April 9-13 (Tues to Sat)
 COST: \$950 tuition, \$175 material fee
 SIZE: 16 people



So, you have a table saw, bandsaw and router--GREAT! Now what? The best jigs or fixtures you will ever own or use, are the ones you build yourself. Building your own jigs and fixtures and understanding how to use them will improve all your woodworking adventures. Jigs and fixtures help teach and provide accuracy, repeatability and more importantly, safety. After more than 20 years of working with the very best instructors, Doug has seen it all. This workshop will give him the opportunity to share with students some of the best fixturing he has ever seen or used. "I'm often asked for plans to build many of the jigs at the school." Here's the thing, Doug has no plans, what he does have is a problem that needs a solution. He will share that information and show how to build fixtures around those challenges. Here's your chance to build many of the jigs and fixtures that are used at the school. Students will make and take home a LOT of fixtures for almost any woodworking challenge.

Key Points:

- » Make a perfect fit every time dado jig
- » Make a circle cutting jig for any bandsaw
- » Make a perfect tapering jig for any table saw
- » Learn how to make and cut mortises with a simple fixture for your router
- » Make a lot of hand tool jigs and fixtures
- » Creating fixtures that offer repeatability, safety and accuracy
- » Plus, more and more and more.



INTRODUCTION TO HAND TOOLS & THEIR USES WITH ERIC KEY

DATE: April 9-13 (Tues to Sat)
 COST: \$950 tuition, \$50 material fee
 SIZE: 16 people



Walk into any museum, and you will find exhibit after exhibit celebrating pieces that were created entirely by hand, without electricity. In a world dominated by power equipment and technology, the skills of the past often seem magical and elusive, but they don't have to be. Join us as we unplug, relax, and discover all the ways hand tool skills can complement modern methods of working with wood. Students will learn the process to maintain and sharpen anything. Through a series of exercises, participants will develop the skills to cut to a knife line, wield a chisel like a pro, plane a board flat and square, and prepare a surface for finishing (with minimal sanding). And to top everything off, Eric will thoroughly cover everything about jigs and fixtures that will help make all your work equal to any museum piece.

Key Points:

- » Sharpening
- » Sawing to a line

- » Wield a chisel like a Jedi master
- » Planning boards flat and square
- » Jigs and fixtures for hand tools

- » The merger of hand tools and power equipment

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

DATE: April 9-13 (Tues to Sat)
 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: "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 learn 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 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



BEYOND THE FRAME WITH GABRIEL LEHMAN

DATE: April 9-13 (Tues to Sat)
 COST: \$950 tuition, \$50 material fee payable to Gabriel
 SIZE: 14 people



Unleash your creativity and turn your ideas into (brush) strokes of genius by joining bandana-wearing teacher, Gabriel Lehman and fellow classmates on a whimsical adventure through Gabriel's illustrative surrealist world. In this class, students will create a silhouette frame around the perimeter of a 24x30" or 18x36" canvas and allow their subjects to extend beyond that frame, creating the visual illusion that your creation is spilling into reality. Gabriel will set goals and demonstrate to the class while also allowing students to work at their own pace with him as a personal creative guide through the artistic process. Whether you are new to the paintbrush or are a seasoned professional, this class will teach students to cross barriers and see beyond the canvas. If you enjoy vivid colors, imagination, and self-expression, this class is for you!

Key Points:

- » Canvas preparation
- » Color selection

- » Cloud formation
- » Hidden light source
- » Subject development

- » Visual balance
- » Correcting "mistakes"
- » Keeping it light- it's just paint!



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

DATE: April 15-19
 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 the dry-brush technique. This class is focused on off-the-lathe and off-machinery techniques, so while the ability to use a lathe or other woodworking machines is a plus, it is not required. Dixie will walk students, step-by-step through her relief-carving techniques from layout, to bit selection, to finishing detail on sample discs and sample blocks that will be provided. The beginning exercises will help in the process of developing skills that quickly become advanced, so bring projects that are dry and ready to carve. No previous power carving or painting experience is needed; just show up with a desire to discover and explore the techniques.

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

SPIRAL MATCH VENEER JEWELRY BOX WITH SCOTT GROVE

DATE: April 15-19
 COST: \$950 tuition, \$100 material fee
 SIZE: 16 people



Book matched veneer = predictable and boring. Spiral match = WOW! In this class, Scott reveals his award-winning asymmetrical matching and spiral veneer process using step-by-step instructions. When working with veneer, asymmetrical patterns allow for more creative expression and design development. This unique pattern will be incorporated into a keepsake box that instantly becomes a family heirloom. The miter fold box construction allows the veneer pattern to seamlessly wrap around the box, which can be made for jewelry, a humidor, or a place for your pet's ashes.

- Key Points:**
- » Selecting veneers for asymmetrical matching
 - » Curve line construction
 - » Grain alignment techniques
 - » Miter fold box construction
 - » All things veneer: layout, pressing, seaming, and more
 - » Thinking outside the box while making a box



WOODTURNING BASICS WITH WILL LERUMS

DATE: April 15-19
 COST: \$950 tuition, \$45 material fee
 SIZE: 16 people



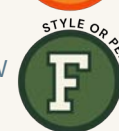
Whether looking to develop a turning foundation or further hone your skills, this class will be a boot camp in basics and proper technique. Students will be introduced to the lathe and all the associated tooling. They will learn shaping and sharpening to the proper grind and the proper movements to produce the most perfect beads and coves. And that's only Monday. Through demonstrations and hands-on assistance, students will walk through several spindle or long-grain projects. Once they understand 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



BUILDING A TIDEWATER VIRGINIA CHIPPENDALE SIDE CHAIR WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 15-19
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



Jeff Headley and Steve Hamilton are continuing an over 100-year family business of building and restoring American period furniture. They have made, by hand, many different chairs for entities such as The White House, George Washington's Mount Vernon, West Point, and Colonial Williamsburg and the Furniture Symposium, just to mention a few, along with the person down the street. In this workshop, students will learn the design and layout steps used in building this unique chair as well as the joinery process which can be used to build almost any other chair or furniture piece. Students will use mortise and tenon joints as were used in the making of the original chair. There will also be



- Key Points:**
- » Come build this simple yet elegant chair
 - » Discover how to layout this and other chairs
 - » Learn and execute combination angles
 - » Use a combination of sculpting art and form to build this chair
 - » Mortise and tenon construction
 - » Different options available for back splat designs



INTRODUCTION TO CNC WOODWORKING WITH RANDY JOHNSON

DATE: April 15-19
 COST: \$950 tuition, \$50 material fee payable to MASW, \$50 supply fee payable to Randy
 SIZE: 14 people



This class is open to woodworkers of all skill levels. Prior CNC experience is helpful, but not required. This class provides a systematic approach to learning the essentials of designing and operating a CNC router. Through a series of CNC projects, students will explore the essentials of 2D CAD design, precision layout techniques, hold-down methods, decorative V-carving, CNC inlay techniques, and basic 3D modeling. Students will also learn to set up, calibrate, and operate a benchtop CNC. Students are encouraged to personalize their projects and explore various design options. Plenty of materials will be available to cover mistakes or multiples of a favorite design. 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 various 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 must bring a Windows 10 or 11 computer (laptop or desktop), plus a scroll wheel mouse and have administrative access to their computers to install the full version of the VCarve Pro software during the class. A Mac computer loaded with Parallels for Mac plus MS Windows will also work for the class.

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



INLAYING SILVER FILIGREE WITH SCOTT GROVE

DATE: April 20–21
 COST: \$425 tuition, \$15 material fee payable to MASW, \$35 Silver fee payable to Scott
 SIZE: 18 people



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

Key Points:

- » Designing elements for borders
- » Laying out transferring design transfer wood
- » Making or adapting tools

- » Inlaying wire, stone, or metal to wood
- » Applying techniques to curved surfaces, such as bowls or platters
- » Finishing techniques



POWER CARVING BASICS FOR PRINTMAKING WITH DIXIE BIGGS & BETTY SCARPINO

DATE: April 20–21
 COST: \$425 tuition, \$55 material fee
 SIZE: 18 people

Expand your potential to successfully carve a variety of wood species for use in woodcut printmaking. In this workshop, students will learn about wood properties, wood selection, and effective power carving techniques using both rotary and reciprocating carvers. Betty and Dixie will cover how to prepare boards for machine- and hand-pulling prints. This workshop is ideal for all levels of printmakers. Beginners will be introduced to the printmaking process, learning about ink, brayers, and paper by printing the designs they carve. Advanced printmakers will learn how to more easily carve hardwoods and how to incorporate (or avoid) woodgrain. No previous carving or printmaking experience is needed.

Key Points:

- » Introduction to printmaking
- » Advantages of rotary and reciprocating carving
- » Various properties of several hardwood species
- » How to prepare boards for carving woodcut prints
- » Methods of hand-printing (no printing press needed)
- » Woodcut printmaking supplies, terminology, process



BUILDING A FEDERAL SIDE TABLE WITH A HIDDEN DRAWER WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 20–21
 COST: \$425 tuition, a cut list will be emailed so you can BYOW
 SIZE: 15 people

Located in the beautiful and historic Shenandoah Valley of Virginia, Jeff Headley and Steve Hamilton are continuing a fifth-generation business of building and restoring American traditional furniture and architectural pieces made before the 1820s. This will be a two-day adventure in building an exceptional Federal-style side table with a hidden drawer. The hidden drawer won't be the only secret students will discover while producing this great table. The serpentine top has a beveled undercut shape, which gives a light and airy feel to this piece. During this class, students will cut straight tapered legs with mortise and tenon case construction. Jeff and Steve will show how to hand cut the dovetail for the drawer, teaching the tried-and-true method of cutting dovetails along with the process of constructing the drawer. There really isn't a particular name for this table, but with the drawer front, it lends itself to be placed anywhere in your home. By the end of the second day, students will have a better understanding of traditional joinery, plus countless other bits of information necessary to execute building any type of furniture. Students will be emailed a cut list so they can bring their own desired materials.

Key Points:

- » Learn the secrets of building a hidden drawer
- » Mortise and tenoned case construction
- » Hand cut and fit a dovetailed drawer
- » Straight tapered legs from the Federal period
- » Undercut beveled serpentine top
- » This is a great table without a great deal of material cost



EXPLORING CHOCOLATE FOR FAMILIES: AGES 6-99 WITH JODY & DC HAYDEN

DATE: April 20–21
 COST: \$525 (family of 3), \$70 material fee
 SIZE: 8 family groups

Everyone loves chocolate, and there is nothing better than seeing people enjoy 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. MASW has partnered with the respected Ecole Chocolate Professional School of Chocolate Arts to offer this special learning experience led by Jody and DC Hayden, Proprietors of Grocer's Daughter Chocolate in Empire, Michigan and trained chocolatiers/chocolate educators. 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, students will clean, roast, winnow and grind cocoa beans into chocolate. Families will then work together to mold the chocolate into bars. 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

CNC PHOTO VCARVE WITH RANDY JOHNSON

DATE: April 20–21
 COST: \$425 tuition, \$20 material fee payable to MASW, \$20 supply fee payable to Randy
 SIZE: 12 people

This class is open to woodworkers of all skill levels. CNC experience is helpful, but not required. This weekend class provides the opportunity to explore the CNC technique of Photo VCarving – a fascinating way of converting a photo into a classic-looking CNC carved image. During the weekend, students will learn how to pick the best photos, choose the best toolpath settings, and explore ways to finish your project that best highlight the carving. Participants will also explore how to modify photos so they produce the best carving results. Students can personalize their projects and explore various design options. If you're new to CNC, Randy will discuss the basics of setting up, calibrating, and operating a benchtop CNC. Randy will give students a step-by-step how-to manual (written by the instructor) that guides everyone through the various steps of setting up the design file and machining your project. Most of the class time will be spent designing and machining projects, but Randy will also give presentations covering best practices for Photo VCarve and take time for questions. Prior experience with this software is helpful, but not required. Students must bring a Windows 10 or 11 computer (laptop or desktop), plus a scroll wheel mouse and have administrative access to their computers. If you don't own a full copy of VCarve Desktop or VCarve Pro, a copy will be provided to you for use on your computer during the class. A Mac computer loaded with Parallels for Mac plus MS Windows will also work for the class.



Key Points:

- » Learn how to correctly set up a Photo VCarve file
- » Discover what type of photos work best
- » Explore methods of adjusting a photo for the best results
- » Learn which router bits work best for Photo VCarving
- » Learn which finishing techniques work best with Photo VCarve projects
- » Discover what machine feeds and speeds work best



SPRING FLING GLASS CLASS WITH DAVE & BRYAN LEE

DATE: April 20-21
 COST: \$425 tuition, \$135 material fee
 SIZE: 6 people

It's not just a rhyme, but Spring is the perfect time. During this weekend workshop, the fun is non-stop. This is the perfect opportunity to dip your toe into the molten glow. It's a fast-paced weekend where students will create seasonally appropriate glass art, including beautiful colorful glass flowers, Easter Eggs, and various other fun projects. This is a beginner-level class, so no experience is required. Come join the fun with heat that rivals the sun.

Key Points:

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



DECORATIVE VENEERING WITH PAUL SCHÜRCH

DATE: April 22-26
 COST: \$950 tuition, \$80 material fee
 SIZE: 16 people



Come and spend a week with Paul Schürch, one of the world's premier veneer and marquetry craftsmen and artist. If you have attended veneer classes in the past or currently work with veneer, you won't want to miss this one. Students will learn the history of veneer and marquetry and how it has developed into what it is today. Paul will discuss using raw veneer, ways to make veneer, handling, flattening, and buying; there will be hands-on practice sessions in book, slip, reverse, diamond, and four-way matching. There will be demonstrations on starbursts, border work, parquet, edge work and extensive coverage of marquetry techniques that can be used in furniture. This class covers traditional veneering techniques but also delves into modern day cutting, joining, assembly, and veneer finishing techniques practiced in today's shop settings. Students will learn how to choose substrates and glues and practice preparing and pressing up veneer and marquetry. Paul specializes in using other mediums in his work, and he will show students his various techniques used for creating surface decoration.

Key Points:

- » Selecting and handling commercial veneer
- » Choosing substrates
- » Working with different veneer glues
- » Learn decorative marquetry
- » Making your own veneer
- » Traditional vs. modern veneering
- » Using vacuum technology
- » Incorporating veneer work into furniture
- » Finishing techniques



ADVENTURES IN CHOCOLATE: FROM BEAN TO BAR TO BONBON WITH ANNE BOULLEY

DATE: April 22-26
 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:

- » Learn the history and origins of cacao and how to source it.
- » Chocolate making from harvest, fermenting, roasting, etc.
- » Making single origin dark, milk and white chocolate
- » Crafting custom chocolate bars and pairing with inclusions
- » Tempering chocolate three ways
- » Creating ganache, truffles and hand painted filled bonbons
- » Crafting other confections such as caramel, toffee, marshmallows and marzipan
- » Creating drinking chocolate and chocolate baked goods
- » Cake decorations using chocolate and sugar
- » Creating chocolate art for holidays and displays

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

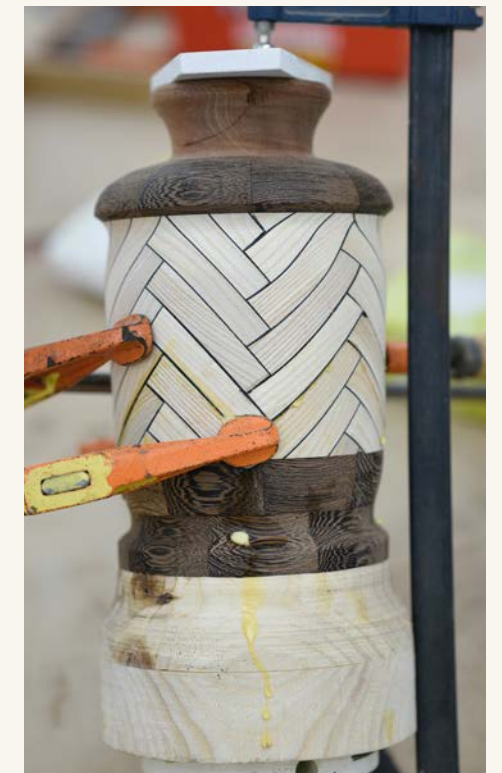
DATE: April 22-26
 COST: \$950 tuition, \$135 material fee
 SIZE: 16 people



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 herringbone pattern. Much of this class will involve the glue-up of the many pieces that make up the pattern. This takes time, patience, and 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 segmenter's 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 that there are no limitations. If you can dream it, you can make it.

Key Points:

- » Overview of the herringbone pattern
- » Design options
- » Sled construction
- » Glue-up techniques
- » Complete assembly
- » Final turning





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

DATE: April 22–26
 COST: \$950 tuition, \$185 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 students to the exciting world of hot glass and offhand glass blowing. On the first couple of days, the class will explore the history of the studio glass movement, proper use of tools, and of course hot shop safety. 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 to blowing glasses, vases, and bowls. On the third and fourth days, students will build on the skills learned in the previous sessions, continuing to work through new forms. The focus will shift to the application of color and how it reacts, 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



MAKING A MODERN RECORD CONSOLE WITH PHIL MORLEY

DATE: April 22–28 (7 days)
 COST: \$1330 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



Philip Morley is known for his beautiful record consoles with elegant lines throughout and attention to the subtle profile details that pull the piece together. In this class, students will have the opportunity to work alongside Philip to create this exquisite console. As with all of Philip’s pieces, the console includes many subtle but effective design elements creating a timeless style that suits any home. The console will be made out of solid wood construction using traditional housed stub mortise and tenons. Phil will demonstrate tambour door construction, sliding door construction, and, of course, shaping elegant curved legs. This class packs a lot of information, not to mention spending a week with one of America’s premier furniture makers.

Key Points:

- » Solid wood construction
- » Housed, stub mortise and tenons
- » Tambour door construction
- » Sliding doors
- » Template flash trimming
- » Edge profiling



JAPANESE TOOLBOXES: EMBRACING SIMPLICITY IN WOODWORKING WITH ANNETTE AMADIN

DATE: April 27–28
 COST: \$425 tuition, \$75 material fee
 SIZE: 14 people

In this weekend workshop, students will use both power tools and hand tools to craft a sturdy, functional, and light-weight Japanese toolbox. Annette will demonstrate simple joinery methods and a clever locking mechanism that is the signature of a Japanese-style toolbox. She will discuss ideas for organizing your toolbox at home. This class is perfect for both novice and skilled woodworkers alike.

Key Points:

- » Wood species for toolboxes
- » Considerations for sizing
- » Dadoes by hand and by machine
- » Working with cut nails
- » Making the sliding lid and locking wedge
- » Ideas for organizing your toolbox



CHOCOLATE MAKING FOR DIABETICS OR LOW CARB DIETS WITH ANNE BOULLEY

DATE: April 27–28
 COST: \$425 tuition, \$60 material fee
 SIZE: 16 people

Everyone deserves some of the good stuff. In this class, students will learn how to be Willy Wonka, but without all the sugar. As a professional chocolatier, Anne has adapted her recipes for her diabetic and low carb customers over the years and will share her successful recipes with you. Make your own bean-to-bar chocolate using high-quality ingredients that celebrate flavor and are a real treat for everyone, especially those avoiding sugar or carbs. Anne will focus on chocolate, caramel, truffles and filled chocolates. Everyone will learn how to work with alternative sweeteners to recreate some of your favorite treats.

Key Points:

- » Making bean to bar sugar free chocolate
- » Using naturally derived sweeteners that are safe for diabetics and low carb diets
- » Successfully recreating recipes
- » How to make confections such as caramel and marshmallows
- » Hand decorated filled chocolates using your own custom chocolate blend



GLASS BLOWING FOR BEGINNERS WITH MARY CASH

DATE: April 27–28
 COST: \$425 tuition, \$75 material fee
 SIZE: 6 people

In this weekend class, Mary will introduce students to the wonderful world of glass blowing. Students will learn about safety in a glass shop as well as the names of tools commonly used. Students will learn to blow glass, utilize hand tools, and apply color. This class will feature multiple process demonstrations, along with supervised working periods. Be prepared to challenge yourself and, most importantly, have fun!

Key Points:

- » No experience necessary
- » Studio tour and introduction to the equipment
- » Tool handling and safety
- » Creating a process
- » Process demonstration
- » Gathering, forming, and first blown bubble
- » Supervised work
- » Adding color

FILETEADO PORTEÑO: AN ART FROM ARGENTINA WITH ALFREDO GENOVESE

DATE: April 27–28
 COST: \$425 tuition, \$65 material fee
 SIZE: 12 people

This class will begin with a historical and conceptual explanation of fileteado porteño. Students will be able to see the history and development of this popular art through images, from its beginnings in horse carts to its evolution as an original design with a strong Argentine identity. Students will start by drawing each of the typical fileteado elements separately and then build a simple composition following each of its rules. Learning drawing in detail will allow students to apply this art to all types of applications, in addition to painting. On the second day, Alfredo will demonstrate how to handle the long-haired brush with a simple painting exercise on a panel. Students will add to the design with a pounce pattern on the panel, then begin to paint using the traditional technique, applying different layers of shadows and light.

At the end of the class, Alfredo will explain the final steps to protect the panel and provide each participant with their fileteado certificates of attendance.

Key Points:

- » What is fileteado porteño
- » How fileteado became an international way of design
- » Technique and materials
- » Main decorative elements / the volume
- » Build a simple fileteado composition
- » Brush exercises
- » Painting a fileteado panel
- » Finishing





HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: April 29–May 3
October 14–18
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 enables 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. When correctly prepared and tuned, hand tools reduce the need for skill and judgment; the tool will do the job itself. This course is about tuning and using tools, as well as marking out and cutting half-lap, mortise and tenon, and dovetail joints. Stephen is so proficient that woodworkers of any skill level will benefit from being around him. He is a master teacher, fun and personable, and a fair golfer. Oh! Those handy, hand-some 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



THE DECORATIVE WORLD OF STONE INLAY & MARQUETRY WITH PAUL SCHÜRCH

DATE: April 29–May 3
COST: \$950 tuition;
\$85 material fee
SIZE: 16 people



This class is about discovering the possibilities and practice of shaping solid stone like onyx, marble and other common and semiprecious stones for inlay into furniture, or to be displayed as a decorative stone marquetry art piece. Many methods have been used in the past, and yet this craft is not commonly known other than in some of the most highly sought-after inlay in furniture pieces found in museums around the world. Paul trained near Florence, Italy, and achieved a high degree of skill and patience in order to create the vibrantly beautiful and long-lasting results that are found in marquetry made of stone, or “Pietra dure” as it is called in Italian. The advantage of today’s modern adhesives and stone working tools is that the process can be simplified to some basic tools and techniques that have evolved into a unique approach for working stone quickly and efficiently. This work can be on par with masterworks found in Italy. Students will get hands-on experience on how to do decorative stone inlay, and an overview of how to inlay stone into wood. Be prepared to open up a whole new world of decoration using rocks, marble and semi-precious stones!



Key Points:

- » Getting a comprehensive overview of the craft
- » Understanding, sourcing and selecting stone
- » Learn how to handle and cut different stone material
- » Assemble, fit and inlay stonework into a foundation
- » Gluing, polishing, and mounting of finished work



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

DATE: April 29–May 3
COST: \$950 tuition,
\$225 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 se. 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 aesthetic 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

WOODTURNING WITH JIMMY CLEWES

DATE: April 29–May 3
October 14–18
COST: \$950 tuition, \$60 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 begin with some simple spindle work, learning the basic cuts in spindle turning. Next, they will explore the use of the skew, roughing out gouge, spindle gouge and parting tool. A spindle turner can easily switch to turning bowls, but a bowl turner will find it more challenging to learn spindles! After spindle turning comes bowl turning. Students will learn tool techniques and bevel angles. They will also learn how to easily obtain a pleasing curve, which can then be refined to the finished curve. Other projects will include 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 it all: 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, focusing on how to achieve an aesthetically pleasing ogee. Upon completion, you will have a finely finished piece that will undoubtedly boost your confidence. This class is designed for all abilities and will cover most of what you need to enhance your skills, from sharpening, tool selection, aesthetics and embellishment.

Key Points:

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



BUILD A STICKLEY-STYLE FLOOR LAMP WITH KEVIN BOYLE

DATE: May 4–5
COST: \$425 tuition, a cut list will be emailed so you can BYOW, Kevin will send students information on where to purchase the electrical and mica kits
SIZE: 16 people

This Stickley-inspired Floor Lamp uses simple joinery, including sliding-dovetails formed on the router table. Students will learn to make mitered half-laps on the table saw using a custom jig to machine these accurately and safely. Kevin will show students how to build their own lampshade using light wood frames and mica sheets that provide a nice warm glow. Join Kevin from *WOOD* magazine for a fun-filled weekend making your own Floor Lamp.

Key Points:

- » Sliding-dovetail tenons
- » Mitered half-lap joinery
- » Building your own lampshade with mica



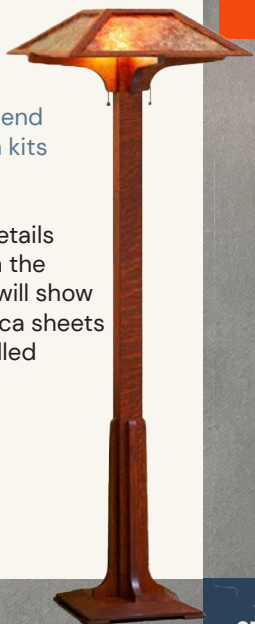
MAKE AN UPHOLSTERED LIVING ROOM EASY CHAIR WITH MICHAEL FORTUNE

DATE: April 29–May 5 (7 days)
COST: \$1330 tuition, \$300 for the materials and interior foam. Students will need to bring their own show covers
SIZE: 16 people

This is a comfortable chair for reading, relaxing, or chatting. The chair’s skeleton is like the popular Garden Chair, but here only the arms and front legs remain visible. The interior is made of inexpensive wood and the upholstery webbing and foam cover the interior structure. Students will use common upholstery techniques along with innovative fastening methods to assemble the chair. It’s a great combination that produces this beautiful chair which can be used in many different places within the home in or Florida room.

Key Points:

- » Joinery for the upholstery framing
- » Understanding interior structure
- » Attaching webbing, different types of springs
- » Cutting and applying foam
- » Attaching muslin before the show upholstery is applied
- » Anthropometrics (comfort) of this type of chair design





CHIP CARVING WITH HERMAN BUENO

DATE: May 4-5
 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.

Key Points:

- » Basics review
- » Rosettes
- » Advanced free form techniques
- » Positive/negative imaging

- » Advanced techniques
- » Design theory
- » Class project
- » Combining motifs



COLORFUL BIRDS WITH MARK MATTHEWS

DATE: May 4-5
 COST: \$425 tuition, \$125 material fee
 SIZE: 6 people

This course will concentrate on making colorful birds. No glass working experience is required, but it is helpful. Each participant will be able to make several styles of birds, which are relatively quick and easy 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.

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



PIERCED TIN PANELS WITH KITTY LATANÉ

DATE: May 4-5
 COST: \$425 tuition, \$45 material fee
 SIZE: 12 people

In this class, students will learn to cut tin following patterns or measurements. A variety of patterns and design elements will be presented for decorative piercing on a tin panel. Those wishing to use their panels in cabinet doors can make four. Those wishing to use one panel as the body of a pierced tin lantern can cut and form the other parts needed and construct a lantern during this class.

Key Points:

- » Use hand shears to cut tin to measurements
- » Pierce tinplate with chisels and punches
- » Cut to a pattern
- » Form a burr
- » Make a set-down seam
- » Use stakes and mallets to shape tinplate
- » Solder



FORGING NAILS & SCREWS: HISTORICALLY INSPIRED WOODWORK WITH TOM LATANE

DATE: May 4-5
 COST: \$425 tuition, \$70 material fee
 SIZE: 10 people

Students will learn to forge nails from mild steel rod that appear the same as nails made more than 200 years ago. Starting by drawing the end of the rod to a square point, and then shouldering the material to form the end of the shank, students will complete each nail by cutting the rod almost all the way through, inserting the shank in the header, and upsetting into the desired form. Several styles will be demonstrated: square heads with four facets, round domed heads, and "T" headed nails. The class will then forge similar rods into round tapers and begin forming heads. Before removing the form from the rod, screw threads will be filed in the steel. The screws will then be removed from the rod, and the head shaped refined, and slots sawed. Reforging commercial screws will be demonstrated, so students may choose to forge only the part of the screw that shows when used in woodwork. Previous forging experience, though helpful, is not required if a student has good hand-eye coordination.

Key Points:

- » Forging a square taper and round taper
- » Creating a shoulder at the edge of the anvil
- » Cutting steel with a hardie
- » Upsetting different type of nail heads
- » Forging a round taper
- » Removing oxide with vinegar
- » Filing even spirals to create threads



CREATING INTARSIA ART WITH KATHY WISE

DATE: May 4-5
 COST: \$425 tuition, \$40 material fee payable to Kathy
 SIZE: 14 people

In this unique intarsia workshop, students will learn all the basic intarsia steps from beginning to end. By the conclusion of Sunday, each person will have a completed project ready for the final finish. This is a great class for beginners to intermediate students, because topics to be covered include using the scroll, other sanding equipment and helpful tips to make the project the best it can be. Students will work on a simple piece that will demonstrate how to pick wood and how to sand/shape each piece to have that perfect 3D effect. At the end of class, the student will be ready to tackle more complex intarsia patterns. Kathy believes that a pattern should be a starting point and that it will be a focus of your project.

Key Points:

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

MAKING A SPLENDID SETTEE IN THE ARTS & CRAFTS STYLE WITH KEVIN BOYLE

DATE: May 6-10
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 15 people

An enthusiast of everything Arts & Crafts, Kevin had always wanted to have a settee in his home and found this original Stickley design to be the perfect fit. This version features a straightforward approach with clean lines and classic details. The design was featured in the Dec/Jan 2020-2021 issue of *WOOD* magazine. The original settee was built from quartersawn white oak, but this would certainly look beautiful in any hardwood. During the week, students will work on mortise and tenon joinery using a combination of machines and hand tools. The large legs will be built using a technique to enhance the grain on all faces and eliminate unsightly glue lines. Kevin will demonstrate the basics of resawing wider stock and show how to make your own bending form to help create the gentle curving arm. By the end of the week, students will have made a settee for their favorite lounging spot with a friend.



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



FUNDAMENTALS OF WOOD CARVING WITH ALEXANDER GRABOVETSKIY

DATE: May 6-10
 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 simply decorate a home and give it character. He will start by sharing his sharpening techniques which he calls "sharpening on steroids." This production style of sharpening that is fast and precise, which he uses every day 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 for 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 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

MASTERING SHELLAC & WATER BASED FINISHES WITH DAVID SMITH

DATE: May 6-10
 COST: \$950 tuition, \$60 material fee
 SIZE: 16 people



Shellac is an amazing natural wood finish with over 300 years of proven success in America. Yet, many of the tools, techniques, processes and even the reasons 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 use. 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 be truly exciting! The best part is that the odors are not overwhelming! These finishes can be hand applied with a pad or brush, or they can be sprayed with high-tech spray equipment. Students will get a chance to experience many ways to work with these two incredible finishes: shellac and water based. Sign up today and learn how to combine the best of the past with the best of the future.



- Key Points:**
- » How to mix 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

MINIATURE HOLLOW FORMS & SURFACE TREATMENT WITH LAURENT NICLOT

DATE: May 6-10
 COST: \$950 tuition, \$40 material fee
 SIZE: 16 people



Students will learn ALL about miniature hollow forms in this workshop. The possibilities are endless; each participant will have the chance to create a variety of different forms of all shapes and sizes; focusing on tool control and how to get a consistent wall thickness. Students will be encouraged to try some texturing using rotary tools, wire brushes, and coloring with ink and gilding waxes. The workshop will also cover different uses of mini hollow forms, including but not limited to Christmas ornaments, teapots, and boxes. Laurent will also share techniques to make a multi-axis drop, which, together with a mini hollow form, creates his signature piece "Ploc."

- Key Points:**
- » Spindle turning, getting a clean cut
 - » Hollowing through a small opening
 - » Gauging the wall thickness of a small form
 - » Coloring with ink and waxes
 - » Carving and texturing with rasps and rotary tools
 - » Off center turning safely for easy carving



MAKE A BEAUTIFUL HAND FORGED JEWELERS/COPING SAW FRAME WITH TOM LATANE

DATE: May 6-10
 COST: \$950 tuition, \$45 material fee
 SIZE: 12 people



Students will create a useful and pleasing saw frame, incorporating their own design elements. The frame can be sized either for jeweler's saw blades (5-5 1/2") or coping saw blades (6 1/2"). The tang for the handle will be forge-welded after pickling in vinegar to one end of a "T" shape forged at the end of the stock for the frame. A bolster will be forged, drilled and its hole chiseled square at one end to receive the tang. A ferrule will be formed, its ends copper-brazed, and then brazed with bronze to the bolster. After being forged to shape, the frame will be pickled to remove fire scale and then refined with saws and files. A wing nut and tensioning screw will be forged and threaded with taps and dies. Students with more experience may take the embellishment to whatever level they like, while others may keep the frames simpler to accomplish as much as possible in class. Having some forging experience would be beneficial for this class.

- Key Points:**
- » Upsetting a "T" shape on the end of a bar
 - » Forge welding parts together
 - » Brazing in the forge with copper and brass

- » Learning how to decrease melting temperatures to avoid undoing one joint when brazing the second



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

DATE: May 13-17
 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



FROM STUMP TO SHOP: A WOODSMAN'S APPROACH TO UTILIZING THE FOREST IN WOODWORKING WITH WES BUSHOR

DATE: May 13-17
 COST: \$950 tuition, \$45 material fee
 SIZE: 16 people



Many people have access to a wood lot or a city dump where they can access logs and sticks but don't have the expertise to process these into usable materials for woodworking projects. As a lifelong logger, Wes has learned to utilize trees, including making his own lumber and building with natural materials. He has achieved this without buying lots of expensive tools. In this five-day class, Wes will share his passion for trees, guiding attendees through the beautiful MASW forest, sourcing materials. The class will bring these materials back to the school and learn different ways to process them. In sourcing the materials, Wes will cover logging and chainsaw safety in the forest, tree felling and bucking techniques, chainsaw sharpening and maintenance, logging tools, and material quality. Topics covered on the processing side include, milling logs to lumber, rough in carving, frontier building techniques. Along with other projects, students will be building their own Alaskan sawmill, also known as a chainsaw milling jig, and are encouraged to bring a chainsaw. Students will not only leave with boards and other materials they have processed themselves but also a new appreciation for the forest and trees in general.

- Key Points:**
- » Introduction to the timber industry
 - » Chainsaw sharpening and safety
 - » Logging techniques and safety
 - » Tools of the trade
 - » Sourcing materials
 - » Building a chainsaw jig
 - » Milling lumber
 - » Rough in carving
 - » Rustic joinery

LEATHER & WOOD: MAKING A LEATHER COVERED JEWELRY BOX WITH TIM WELLS

DATE: May 13-17
 COST: \$950 tuition, \$75 material fee
 SIZE: 16 people



This five-day course covers the basics of incorporating upholstery leather into your designs. Tim will introduce students to basic techniques of joinery and cutting and manipulating upholstery leather. On day one, students will begin creating a small leather-covered jewelry box. 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

WOODTURNING SKILLS WITH ELI AVISERA

DATE: May 13-17
 COST: \$950 tuition, \$60 material fee
 SIZE: 16 people



MASW is proud to once again host Eli from Israel for his sixth 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, learn how to use these sharp tools in the right, effective and safe way. Eli will demonstrate turning between the centers, turning bowls, platters, boxes and hollow forms. Additionally, there will be discussions on how to turn in many different grain directions. Eli will discuss design, decoration, texturing, carving and coloring. There will be lots of hands-on practice with Eli at your side. He encourages students who have taken his class before to sign up again, as he will teach those 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

MAKE AN ACOUSTIC GUITAR WITH JOHN RESSLER

DATE: May 13-19 (7 days)
 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 of 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 in correctly using hand tools, such as chisels and planes. If you've ever wanted to make a guitar, this class will be a chance of a lifetime. The hours are long, and the challenge is great, but the satisfaction will be tremendous and will create "sound" memories that will last a lifetime.

- Key Points:**
- » Building an acoustic guitar from start to finish
 - » Selecting instrument grade woods and understanding their effect on tone
 - » Carving guitar top braces and manipulating them for tone
 - » Getting the best tone from a guitar

- » Fretting a musical instrument
- » Inlaying mother of pearl shell
- » Woodworking to very tight tolerances
- » Tuning a guitar
- » Understanding the theories behind what makes a guitar work



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

DATE: May 18-19
 COST: \$425 tuition, \$25 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 standalone 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

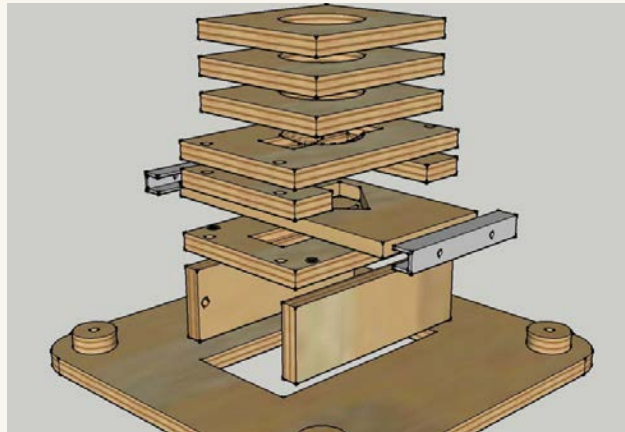
EMBOSSING COPPER WITH JENNIFER SHIRLEY

DATE: May 18-19
 COST: \$425 tuition, \$65 material fee payable to Jennifer
 SIZE: 14 people

Are you looking for something new to add to your woodworking projects? Spend the weekend with Jennifer and learn the basics to get you started in embossing copper. Embossed and textured copper makes a wonderful marriage with wood and will kick-start a new, exciting path in your woodworking journey. Students will learn how to transfer designs from paper to metal and what materials to use for their work surface to cushion the worktop in order to raise the design into an embossing. Jennifer will show students how to work the copper sheets from front to back to make several beautiful pieces. When they are finished, participants will mount them on a piece of wood, or a small box lid. Students can bring their own, small, premade box or one will be provided. There will also be some time spent showing how embossing tools can be made right in your own workshop.

- Key Points:**
- » Work surface materials for raising metal
 - » What type of metals can be embossed
 - » How to transfer a design to sheet metal
 - » What tools to use for each step
 - » What tools to use to texture the background or frame
 - » How to back fill your embossing for support
 - » How to make your own embossing tools





AN INTRODUCTION TO SKETCHUP FOR BEGINNERS WITH TIM POLLARD

DATE: May 18-19
 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. The first is the ability to create accurate and detailed 3D drawings. This allows students to design and manipulate a project from any angle, 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. The second feature is that 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.

- 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

PARENT/CHILD MAKING A SKATEBOARD OR LONGBOARD WITH SCOTT DILLION

DATE: May 18-19
 COST: \$475 tuition, \$85 material fee (does not include trucks and wheels)
 SIZE: 14 couples

Scott and his daughter made their first skateboard in a workshop with Chris Gochnour at MASW twelve years ago. Since then, Scott has incorporated making skateboards into his middle school technology classes. Building a skateboard requires many basic woodworking skills such as stock preparation and lamination. Participants will have a great time designing boards and selecting beautiful and interesting woods to create a distinctive style. The boards will remind you of the classic "woody" surfboards where craftsmen incorporated exotic woods that created an original style. Bring out your younger side or engage in a great parent-child woodworking activity. Note...parents will not be required to "try it out" upon completion. Trucks and wheels are not included, but suggestions will be given on where to purchase them before the class.

- Key Points:**
- » Basic stock preparation
 - » Panel lamination
 - » Resawing techniques
 - » Bentwood lamination

MAKE YOUR OWN CUSTOM LEATHER TOOL ROLL WITH TIM WELLS

DATE: May 18-19
 COST: \$425 tuition, \$55 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



OFF CENTER TURNING WITH ELI AVISERA

DATE: May 19 (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.



MARQUETRY WITH MARC ADAMS

DATE: May 20-24
 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 or her own pace with no time constraints. By the end of the week, everyone will have produced many pressed, sanded and lacquered works of art. Marquetry is simple, yet very few people practice it. It can increase the value of a piece of furniture fourfold. If you are a craftsman, 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

- Key Points:**
- » Lathe set-up, maintenance, and usage
 - » What to look for in a lathe
 - » Sharpening
 - » Decoration techniques
 - » Multi-axis turning



DECORATIVE DETAILS WITH STEVE LATTA

DATE: May 20-24
 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 20-24
 COST: \$950 tuition, \$275 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 the advantages and disadvantages of materials typically used in casework; plywood, MDF and melamine. A very important aspect of cabinetmaking and woodworking in general, is working in a logical sequence; allowing one aspect of a project to lead to the next. This approach, which often includes transferring measurements instead of using a ruler or tape measure, is George's favorite insurance policy against cutting parts incorrectly. Using solid wood for the face frame, doors and banding gives you the opportunity to learn about milling, squaring and dimensioning solid lumber. George will discuss setup, safety and proper use as we approach each tool. The doors are made on the router table, providing students the opportunity to master cope and stile joinery and panel raising. The Baltic birch drawers are on full extension slides and built using a 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
 - » Drawer box construction
 - » Installing drawer slides
 - » Face frame-style hinges
 - » Flat panel door



METAL SPINNING FOR THE WOODTURNER WITH LYNNE HULL

DATE: May 20-24
 COST: \$950 tuition, \$175 material fee
 SIZE: 14 people



This class will introduce woodturners and woodworkers to the metal spinning process, an industrial process used to create objects such as vent systems, lamp parts and automobile components. Students will explore the creative options this technique offers the turner, learn to adapt a woodturning lathe for metal spinning and to make the hand tools needed to form sheet metal. Handouts and diagrams will be provided. This workshop will include demonstrations and hands-on experience in creating wood patterns that students will spin metal over for finished objects. Everyone will be working with non-ferrous metals such as copper, brass and aluminum. An introduction to basic metalworking skills will be addressed along with layout, cutting and annealing metal to soften for forming. Cold joinery such as rivets and silver soldering/brazing will be demonstrated. Emphasis will be on learning the basic technical skills involved in this metal forming process. Integrating wood into the finished objects will be encouraged.

- Key Points:**
- » Tool making, tool rest, and hand forming tools
 - » Design work for spun forms
 - » Pattern making
 - » Sheet metal techniques
 - » Cold joinery: rivet and tabs
 - » Silver soldering/ brazing
 - » Finishing techniques
 - » Patina/coloring metals



UPHOLSTERY OPEN SHOP: BRING YOUR OWN PROJECT WITH MIKE MASCELLI

DATE: May 20-24
 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. This will also give Mike a chance to assess what prep work needs to be done before the class and to estimate 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, a 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



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

DATE: May 28-June 1 (Tues to Sat)
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 15 people



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

- Key Points:**
- » Incorporating hidden compartments into any design
 - » Properly selecting wood and materials
 - » Tricks for making and using a shooting board for fine tuning parts
 - » Incorporating simple metalworking with brass
 - » Make a working drawing
 - » Make perfect piston fit drawers
 - » Milling methods
 - » Joinery to last a lifetime



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

DATE: May 28–June 1 (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

SCULPTURAL ROCKING CHAIR II WITH THE MASW STAFF

DATE: May 28–June 1 (Tues to Sat)
 COST: \$750 tuition, bring your unfinished rocking chair
 SIZE: 16 people



If you are reading this class description, you're not alone. There are quite a few students who have taken the "Sculptural Rocking Chair" class over the years and left with a completely made and jointed rocking chair—ready for the final sculpting, sanding, and finishing—which somehow never got done. If you are in that number, then this is the class for you. This will be a rare opportunity to come and finish your chair under Marc's guidance. Students will be able to make replacement parts, sculpt, fix, grind, sand, glue, and even spray lacquer on their newly finished chairs. Students will be directed on placement of hard and soft lines, carving details and fine tuning the fit. We will not make new chairs in this class. If it's time to finally get that chair done, here is your chance. (Students' names and identities will be changed to protect the innocent.) Open only to past "Sculptural Rocking Chair" students.

- Key Points:**
- » Defining hard lines
 - » Progressions for sculpting
 - » Stages for gluing a sculpted chair
 - » Ways to repair broken or lost parts
 - » Techniques for fine line sanding--maintaining the lines
 - » How to spray the perfect finish on a chair

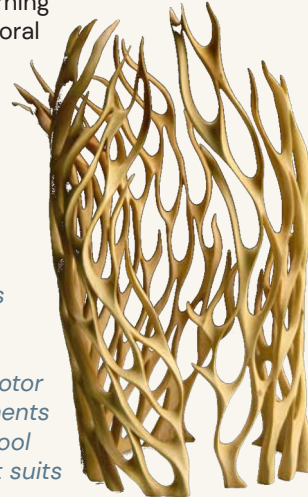
WOODTURNING, CARVING & EMBELLISHMENT WITH NEIL TURNER

DATE: May 28–June 1 (Tues to Sat)
 COST: \$950 tuition, \$85 material fee
 SIZE: 14 people



In this workshop, students will learn a broad range of different turning and hollowing techniques in combination with carving and embellishments. Participants will start by turning a sphere to learn about turning techniques, grain direction and re-orientation in the lathe. Neil will show simple techniques for turning a sphere without a jig. Then, he will demonstrate how to draw on the sphere to create shapes where different embellishments can be placed. Students will run through the process of how to draw each embellishment, and there will be demonstrations on how to create each individual embellishment with the bur bits supplied at the school. Neil will cover sanding techniques and which tools work best for certain cuts. Once embellishment techniques have been mastered, they will be applied to turning projects such as a sea urchin box, coral texturing on a shallow ogee form, fire form on a base and seed pod carving.

- Key Points:**
- » Learn about creating the perfect form
 - » Learn different textures and embellishments on different forms
 - » Learn how to use burs to create textures and embellishments
 - » Learn how to use Dremel/micro motor to create textures and embellishments and the pros and cons for either tool
 - » Different grinding angles and what suits your requirements
 - » Sharping techniques
 - » Tool selection for different turning projects
 - » Sanding tools for internal hollow forms
 - » Finishing for embellished and carved pieces
 - » Personal protection when carving



APPRENTICESHIP: INCORPORATING MOVEMENT WITH MICHAEL FORTUNE

DATE: May 28–June 7 (Two Weeks)
 COST: \$1,850 tuition, \$75 supplies only
 SIZE: 14 people



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

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

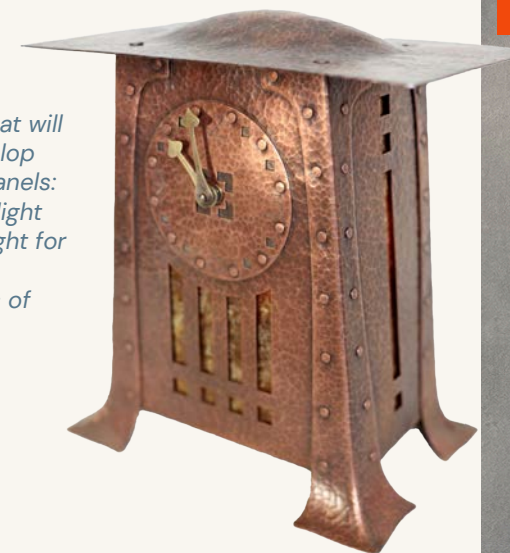
ARTS & CRAFTS MANTLE CLOCK IN HAMMERED COPPER & BRASS WITH JOE MROSS

DATE: June 3–7
 COST: \$950 tuition, \$325 material fee payable to Joe
 SIZE: 14 people



This workshop will teach students the basic skills and aesthetic concepts required to create a hammered copper mantle clock 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 metalsmithing in this important early 20th-century aesthetic movement. A thoughtfully crafted clock is both sculpture and a family heirloom to be cherished for generations. Students will learn how to rivet, solder, sand, shape and achieve an antique patina that will give their clock a distinguished look. With an infinite range of practical and decorative possibilities, clocks are excellent projects for both beginning hammer-bangers and advanced metal-tinkerers. Although a kit will be provided, there will be ample opportunity for adding your own details, and Joe will discuss important considerations for designing your own clocks.

- Key Points:**
- » Introduction to historical context of Arts & Crafts metalwork
 - » 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
 - » Unique characteristics of copper and how to wrangle it
 - » How to cut, sand, anneal and shape copper for professional results
 - » Hammering copper like an old master, "patience, grasshopper"
 - » Some options for decorative embellishments
 - » 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
 - » Installing mica panels: amber waves of light
 - » Adding a night light for that inner glow
 - » Fitting the hands of time





CREATIVE WOODTURNING WITH NICK AGAR

DATE: June 3-7
 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 Foredoms or Dremel, powered chisels, use of micro motors in carving, pyrography, airbrushing 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 versus 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

HOT & HEAVY: WELDING AN HEIRLOOM FIRE BOWL WITH MATT BURNEY

DATE: June 3-7
 COST: \$950 tuition, \$450 material fee
 SIZE: 14 people



Learn to weld steel! Cut metal with fire! Cut metal with electricity! Bend and manipulate thick metal! Build a fire bowl guaranteed to become a favorite gathering place in your or a loved one's backyard for years to come. Matt will demonstrate the basics of welding and then quickly guide students into the project. Throughout the week, students will be introduced to various methods and techniques for metal fabrication.



- Key Points:**
- » MIG welding
 - » Plasma cutting
 - » Oxy-Acetylene torch

- » Angle grinder skills
- » Bending solid stock
- » Layout and work holding with steel
- » Priceless tricks of the trade



TOGETHER WE CAN MAKE A DIFFERENCE: 120 BEDS FOR ST. THOMAS AQUINAS SEMINARY WITH BROTHER MARK

DATE: June 3-7
 COST: \$450 tax deductible donation payable to St. Thomas Aquinas Seminary
 SIZE: 25 people



(see description on page 48)

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

DATE: June 3-9 (7 days)
 COST: \$1330 tuition, \$150 material fee
 SIZE: 15 people

In this workshop 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
- » Glass design and layout
- » Decorative soldering
- » Cementing and patina



LASER MARQUETRY WITH MARC ADAMS

DATE: June 8 (Sat)
 COST: \$200 tuition
 SIZE: 16 people

This workshop will not be about how to select a laser as much as how to use one to cut veneer. Although lasers are still pricey, it is amazing what can be done with one. Over the last 19 years, Marc has spent a lot of time developing techniques to scan a drawing and convert it into lines that the laser can read. Using a laser to cut veneer means that an image has to be programmed in ways that make marquetry sense—for example, deciding the depth of an image by separating the background from the packets and then making it all fit together in a logical sequence. The big challenge is how to cut any veneer (wrinkly or burly) with total accuracy and repeatability and without burning the edges. There will be a discussion of laser settings, handling veneers, arranging the packets, using contact paper, making the packets after they have been cut and reverse taping. These techniques are slightly different than what would typically be done when making traditional marquetry packets. Cutting veneer with a laser can be tricky, but Marc will show students ways to cut it accurately with great repeatability, as well as how to get perfect fits. PS: This is NOT a CorelDraw class.



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

HEY, YOU OUGHT TO TEACH A CLASS ON THAT WITH DAVID WANTZ

DATE: June 8-9
 COST: \$425 tuition
 SIZE: 16 people

This two-day class will give students everything they need to be a great teacher. Whether it's a demo at your turning club or a week-long seminar at MASW, participants will be able to construct a successful experience for folks. You don't have to be the most expert person on the subject to be the best teacher. The simple idea is that the class is not about you but about what the learner will be able to do once they leave your class. The method is based on how police officers and armed forces personnel are taught to execute tasks. Students will learn how to break down a class into simple, easy to achieve objectives. Then they will build a class from those objectives with lots of practice exercises. You will learn how to overcome stage fright, how to get folks engaged in the subject, and how to encourage questions and feedback. Students will look at actual MASW classes and learn how their favorite instructors deliver such excellent instruction. David will cover how to do 3D sketches on the board, create handouts, and how to develop demonstrations that are clear and easy to follow. By the end of the weekend, students will be able to conduct a class critique that encourages students and shows them areas to improve. And it will be fun helping others how to learn from you.

- Key Points:**
- » The best teachers are not the best woodworkers in the room; they just know how to get others to master a skill
 - » It's all about what your students will be able to do by the time the class is over
 - » Woodworkers are craving a chance to add one more skill to their set
 - » You will create a framework to teach adults anything



- » Make visual aids and teaching tools
- » Get others to relax and succeed
- » Abolish stage fright!
- » Drawing in 3D on a chalkboard. It's easier than you think!
- » Create handouts to remind students what they learned and to explore more
- » Giving and getting feedback

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2024 WORKSHOPS

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SHAKER OVAL BOXES WITH HERMAN BUENO

DATE: June 8-9
 COST: \$425 tuition, \$45 material fee
 SIZE: 15 people

In this class, students will make five nested Shaker oval 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 finishing the boxes. This class is perfect for an individual or for a parent/child combination. Be aware, making Shaker oval boxes can be habit forming.

Key Points:

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



FREEZER PAPER PIECING WITH CHERYL MALKOWSKI

DATE: June 8-9
 COST: \$425 tuition, \$15 material fee for patterns
 SIZE: 12 people

Have you ever wanted to achieve perfect points in your quilts without having to pull out all the little shards of paper you get using the paper piecing method? In this class, Cheryl will teach students how to use freezer paper templates to achieve all the accuracy without all the tedious paper picking and wasted fabric. She will demonstrate how to prepare the pattern templates from a master pattern, how to rough cut your pieces and the best practices for stitching, pressing and matching seams. Cheryl has chosen a very simple flower pattern that can be made into a table runner for this class. The pattern also includes instructions for the 52" x 69" Hollyhock quilt. If you would like to choose something more complex, contact Cheryl directly to choose one of her other patterns from the book *Blocks to Diamonds*, or from her pattern company. She will work with everyone to help get started on the quilt of your choosing. Perfect piecing is at your fingertips!

Key Points:

- » Perfect piecing without pulling paper shards
- » How to prepare freezer paper templates
- » How to minimize waste when rough cutting fabric
- » How to stitch and press for accuracy
- » Lots of tips for getting things put together perfectly
- » Everything you need to know to use this technique elsewhere

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

DATE: June 8-9
 COST: \$425 tuition, \$150 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



TURNING GREEN WOOD: UTILIZING YOUR FINGERNAIL PROFILED BOWL GOUGE WITH NICK AGAR

DATE: June 8-9
 COST: \$425 tuition, \$30 material fee
 SIZE: 16 people

This will be a fun weekend for anyone who loves to turn wet wood into bowls while making a lot of shavings. Wet wood is easy to cut, which builds up good tool control and confidence; plus, it can be molded into some amazing shapes. Students will explore rough, turning and the drying process to achieve the best results. Nick will show how to sharpen and the proper way to use a fingernail profiled bowl gouge. By the end of Sunday, students will have created several natural-edged bowls.

- Key Points:**
- » Turning natural edged bowls
 - » Grain orientation verses drying
 - » How different parts of the tree give different results
 - » Using a chainsaw safely and how to process from log to bowl
 - » Sharpening and studying the fingernail profile on a bowl gouge
 - » How to get the most from using push, pull and sheer cuts

DRYWALL 101 WITH BARRETT SITES

DATE: June 8-9
 COST: \$425 tuition, \$25 material fee
 SIZE: 14 people

You may never hang and finish a 2500 sq. foot home, purchase an automatic taper or walk around on stilts. However, there are likely small projects or repairs that every homeowner will face over time that needs to be repaired. They're not big enough to hire someone, but small enough for the homeowner. In your home, understanding the different types of drywall, drywall compounds, tools and common problems might be all you need to gain the self-confidence to handle those repairs or jobs yourself. Addressing water damage, loose tape joints, cracked outside corners, nail pops and holes from door handles are just a few of the issues. Understanding why they occurred, how they can be repaired, and how to prevent them in the future are topics that Barrett will discuss. Students will learn how to cut clean, straight lines and why it's important to know which products to use for a high-end finish. Barrett will share his five levels of finishing and the different texture types and their application methods. Learning these new tips and techniques can save time and money.

- Key Points:**
- » Buying the correct drywall for your job
 - » Installing drywall
 - » Explaining the different drywall tapes and why to use them
 - » Discussing types of compounds
 - » Choosing the correct corner bead for your job
 - » Five most common problems and how to repair them
 - » Doorknob and common repairs



JOINERY WITH MARC ADAMS

DATE: April 2-6 (Tues to Sat)
June 10-14
 September 3-7 (Tues to Sat)
 October 28-November 1
 COST: \$950 tuition,
 \$75 material fee
 SIZE: 20 people



(see description on page 54)



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

DATE: June 10-14
 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 and from watching the work of other students on their projects. The first task will be to get the object structurally sound by regluing and repairing. Next, they will examine the condition of the coating to decide if gentle solvent cleaning and re-coating are possible. If not, students will learn how to remove the existing coating. Once the piece has been stripped, it then needs surface preparation, coloring, and a new coat of finish. Demonstrations and discussions of spot repair will also be covered. Anyone interested in learning the basics of the craft of furniture restoration/refinishing will find this class to be a valuable experience. Note: Students will have conversations with Mitch or Tim before the class to review which furniture pieces are appropriate for restoration and repair.

- Key Points:**
- » Refurbishing existing finishes to make them presentable
 - » Gluing techniques
 - » Repairing split wood, damaged veneer and worn drawers
 - » Methods of removing the existing finish
 - » Choosing the proper finish schedule for your project
 - » Spot repairing water rings, nicks, dents and scratches
 - » Turning repairs and restoration into a business venture

CABINETS FOR THE HOME, SHOP OR OFFICE WITH GARY STRIEGLER

DATE: June 10-14
 COST: \$950 tuition, \$150 material fee
 SIZE: 16 people



We all have a "have-to-do" list that has a few "want-to-do" things mixed in. It could be a job for a client or a project for the home or shop. Whatever the project, this class is all about the challenging jobs you look forward to starting but just need motivation. Gary will demonstrate the basic methods he uses to build cabinets and then show how the same methods can be used to build even the most complex cabinet or built-in project. Students will see how easy it is to completely transform the look of a project by adding the right moldings. Gary will demonstrate the different types of concealed hinges, their applications and teach the most efficient ways to install and adjust drawer slides. He will also share a PowerPoint presentation on building a wall bed, also known as a Murphy bed. Many of the most interesting projects begin with some of these shared images. Students will learn how to turn a concept from one or even multiple pictures into a finished product. During the week, students will work in groups to build projects like a Murphy bed, corner hutch or executive desk, window seat or step back storage cabinet. The goal of this class is to take you from thinking, "How did they do that?" to saying, "I know I can do that!" If you have projects at home, at work or in the shop that you've been waiting to tackle, you won't want to miss this class.

- Key Points:**
- » Make a scroll top pediment with common router bits
 - » Learn how to build a bookcase that pivots to reveal hidden storage
 - » See how to build a custom bed with lots of storage for kids
 - » Learn how to avoid common mistakes by using a story pole
 - » Study methods for combining multiple cabinets into large units
 - » Explore designs for impressive cabinet doors
 - » Learn how to add secret hiding places to cabinets
 - » Use common moldings to create extraordinary cabinets
 - » Learn how to make curved moldings



SMALL SCALE WOODTURNING WITH JENNIFER SHIRLEY

DATE: June 10-14
 COST: \$950 tuition, \$25 material fee payable to Jennifer
 SIZE: 16 people

Do you love woodturning? If so, this will be a great class to get your feet wet or stretch your woodturning skills. Students will learn fun techniques to make and embellish small bowls, a copper lidded box, spinning tops and a couple of surprise projects. Jennifer will break down the process of turning small, beautiful objects into several easy-to-understand steps that will have participants turning beautiful pieces by the end of the week. This class will also introduce students to several ways of embellishing and decorating their turnings to put their own personal stamp on them. Get your creative energy moving again and let's get turning!

Key Points:

- » Tool selection for the job at hand
- » Sharpening tools
- » Tool control and function
- » Wood selection
- » Shallow hollowing techniques
- » Keeping an eye on good form
- » Basics of working with copper and solder
- » Intro to wood burning
- » Embellishing your work

MAKING FINE FURNITURE: COMBINING SPINDLE & MULTI-AXIS TURNING TO YOUR WORK WITH JANINE WANG

DATE: June 17-21
 COST: \$950 tuition, \$175 material fee
 SIZE: 8 people

Put it all together in this 4-legged stool. Designed to be held in hand by the center stretcher, this compact stool presents a great design opportunity for the turner to create a unique piece of furniture. It presents construction techniques to combine multiple woodturnings and begin building bigger. Gain an introduction to Windsor chair techniques, rectangular faceplate turning, and multi-axis spindle turning through the construction of this project. Janine will demonstrate how to navigate interrupted cuts, chucking techniques, spindle mortise and tenon joinery, and how to design your own multi-axis stretcher through offset-axis comprehension and design exercises. A great jumping off point for original wood-turned furniture to come.

Key Points:

- » How to create efficient and precise wood turned joinery
- » Jigs and techniques for building with wood turned pieces
- » Proper use of both bowl and spindle gouges

MACHINE QUILTING WITH CHERYL MALKOWSKI

DATE: June 10-14
 COST: \$950 tuition, a material list will be emailed so you can BYOM
 SIZE: 12 people

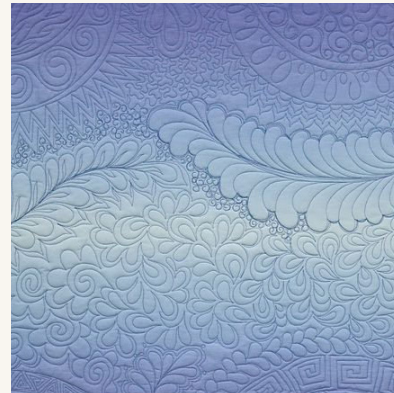
The hardest part of machine quilting is knowing where to go next with your stitches. Has it kept you from finishing your quilts or caused you to quilt by checkbook? In this class, students will learn how to draw quilting motifs and how to make them work together to form a continuous pattern as outlined in Cheryl's book, *Doodle Quilting*. Cheryl will cover all kinds of patterns, from simple to sublime, so there will be something for everyone to learn. Then students will practice, practice, practice to transfer those skills to their sewing machines. Every day, Cheryl will draw from her 30 years of quilting experience to demystify continuous line quilting. Each day will include fun, informative talks and demos about helpful tools, techniques, ergonomic quilting, battings, trunk shows, and a special time of discussing how to quilt the tops you bring to class, or "Stump the Quilter." Students may work on strictly practice pieces or, if you're ready, work on a quilt you bring to class. Cheryl will send students an email questionnaire so she can understand your personal goals for the class and be ready with everything needed to jump right in.

Key Points:

- » Suitable for all skill levels
- » Increase skill and confidence in free motion quilting, from fillers to feathers
- » Learn to choose motifs for a successful allover design
- » Learn best practices for ergonomic quilting
- » Plenty of time to practice and/or work on your own quilt
- » Get ideas for quilting your quilt tops
- » Demos, tips, techniques, and did I mention FUN!



- » Making interrupted cuts in both spindle and faceplate orientations
- » Tools, jigs, and techniques for multi-axis turning
- » Take turning beyond "tabletop object" scale!



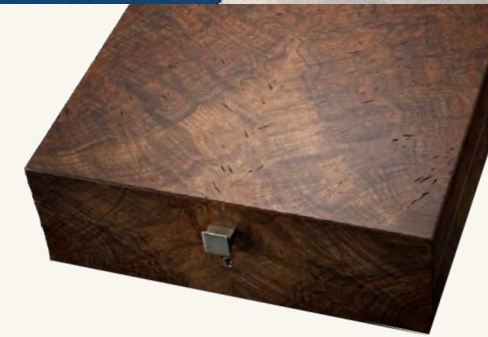
THE ART OF KUMIKO: MAKING CABINET DOORS & SMALL TABLETOPS WITH TAEHO KWON

DATE: June 17-21
 COST: \$950 tuition, \$325 material fee 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 five-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 hand saw



MUSEUM QUALITY VENEERED BOXES: STORING TREASURED ITEMS WITH STEVEN PARKER

DATE: June 17-21
 COST: \$950 tuition, \$325 material fee for walnut or cherry box, or \$350 for a mahogany box, payable to MASW during class
 SIZE: 16 people

In this comprehensive workshop, tailored specifically for smaller projects with minimal machinery, Steven will equip students with the skills and knowledge to design and create their own exquisite, museum-grade veneered box. Learning from the esteemed Master Box Maker, Steven Parker, of SA Parker Fine Furniture & Box Maker, participants will be immersed in a curated process that spans the selection of primary and secondary woods, mastering construction techniques, achieving the perfect finish, and determining the appropriate lining for your box, whether it be a humidior, jewelry holder, stationary container, or presentation box. Our seasoned expert, Steven, has an illustrious career history, having created numerous museum-grade boxes for a discerning clientele that includes royalty, acclaimed movies, and top-tier jewelry and firearms engravers. Embrace the opportunity to benefit from Steven's unrivaled expertise by staying for the weekend class, "Lining your Box," where Steven will offer a dedicated session on lining your museum-grade box, whether it be with Ultra-soft Suede for jewelry/stationary boxes or Spanish Cedar for humidors. Begin your journey towards crafting boxes that are not just containers, but works of art.

Key Points:

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



LOW RELIEF CARVING FOR FURNITUREMAKERS WITH ALEXANDER GRABOVETSKIY

DATE: June 17-21
 COST: \$950 tuition, \$35 material fee
 SIZE: 14 people

Low relief carving for furniture, also known as the Flemish or Liège style, was very popular from 16th to the 19th century in Belgian-French culture. This style migrated to England and was incorporated by great furniture makers, such as Thomas Chippendale. In this class, students will discover the beauty and richness of low relief carving. Alexander will cover both the process and techniques of low relief carving, showing that it's a completely different process from typical carving. He will also show how to sharpen wood carving tools without wasting valuable time.

Key Points:

- » Design approach to low relief
- » How to make carvings look 3D, even at 1/8" depth
- » The law of space
- » The big idea of position in space
- » The law of main movement
- » How to be "on the same page" with the human brain
- » The law of armature
- » The law of golden ratio
- » The law of arabesque, how to implement natural flowing





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

DATE: June 17-21
 COST: \$950 tuition, \$90 material fee payable to David
 SIZE: 14 people



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

experience of what it's like to craft, then tune within their human abilities, a new composite bow as it becomes an extension of their body. David is fast-paced and organic in his style, but detailed and structured, allowing plenty of time to ensure students have a complete understanding of the task at hand.

Key Points:

- » Build a composite bow from raw materials
- » Make arrows from natural materials
- » Learn tried and true methods of bow making

» Practice instinctive ("natural archery")

- » Learn tricks that make David's method unique and organic
- » Build a unique bow that will get student addicted to archery

THE TRANSLUCENT BEAUTY OF ALABASTER: CARVING, SHAPING, TURNING & INLAY WITH CHRISTOPHER WHITE

DATE: June 22-23
 COST: \$425 tuition, \$60 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 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

BASKETMAKING WITH JANINE WANG

DATE: June 22-23
 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 prehistoric times through countless industrializations, Man continues to make baskets by hand to-day. 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)

LINING YOUR HIGH-END BOX: CLOTH, SUEDE OR SPANISH CEDAR WITH STEVEN PARKER

DATE: June 22-23
 COST: \$425 tuition, material fee depends on box to be lined, materials can cost up to \$100 payable to Steven
 SIZE: 14 people



This weekend workshop is for anyone who makes decorative boxes. Steven will walk students through multiple techniques for lining boxes, such as how to line a humidor with Spanish cedar, or how to line a delicate jewelry box or presentation box with ultra-soft suede, or a variety of other materials typically used to line custom boxes. Students may bring any box that they have made in the past or if you just finished taking Steven's full week class, this would be the perfect workshop to finish the inside of your museum quality box.

Key Points:

- » Humidor and jewelry box lining
- » Learn to line a humidor in Spanish cedar
- » Learn to line a jewelry box in ultra-soft suede

» Tools needed for each

- » Construction techniques and problem solving
- » Dimensioning, design and sizing
- » Trays and compartments

MAKE YOUR OWN VACUUM PUMP & PRESSING TABLE WITH MARK OSGOOD

DATE: June 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 simplifies gluing up blanks or flatwork. 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 additional cost of purchasing the VeneerSupplies.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



ELECTRONICS & AMPLIFIER BUILDING WITH KEVIN SILVA

DATE: June 22-28 (7 days)
 COST: \$1330 tuition, \$350 material fee
 SIZE: 16 people



In this workshop, students will gain basic electronic knowledge, understand it, then apply that to a hand-wired vacuum tube guitar amplifier they build. Students will work on soldering techniques, understanding electronic components, power supply circuits, measuring voltages in A/C and D/C circuits, pre-amplifiers circuits, and power amplifier circuits. From there, Kevin will guide students through building a 7-watt, all tube guitar amplifier, based on the famous "Princeton" 5F2 circuit. He will demonstrate the correct way to dress wiring, place components, and wire the tube sockets. Students will also be taught some basic troubleshooting skills, along with some modification tips. Whether you're a professional player or bedroom novice, these are tools and skills that will help you on your musical journey.

Key Points:

- » Soldering techniques
- » Reading resistors
- » Capacitors values
- » Test equipment
- » Troubleshooting
- » Modifying circuits
- » A/C-D/C circuits
- » Power supplies

INSPIRED SHAPES: NATURE TRANSFORMED WITH CHRISTOPHER WHITE

DATE: June 24–28
 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 complement and uniquely display a turned vessel. The line, planes, and forms that comprise the sculpture can be used to direct the eye to or through the 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. 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 USE OF COPPER & BURN TEXTURING ON A TURNED BOX WITH MICHAEL KEHS

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



Michael will kick off this class with some basic box turning techniques to give students an object on which to decorate. He will explain the proper way to sharpen and use the necessary techniques for this type of turning. Once students have completed their box, the real fun begins; drawing and designing the embellishments. This will include the use of copper held on with gimp tacks. Michael will demonstrate his method of cutting and hammering copper into design elements and using different chemicals to add patina. Students will learn how to burn textures onto the surface to complement the copper. “Burn-texturing,” students will discover, is created with pyrography pens and through friction (spinning tools). Michael will discuss his method of texturing he calls “random with rules”. This method alleviates the stress of creating a pleasing surface without adhering to a specific pattern. Students will learn a technique of carving shallow relief with a pyrography knife to introduce even more diverse qualities to the surface. Near the end of the week, Michael will demonstrate some painting techniques, including dry brushing and wet brushing, and will discuss creative design. What is it? How do we initiate a visual language that will look exceptional on your piece? Michael will inspire students to ignite their creative juices. This class will empower students to design and create an object of beauty, introducing techniques that can be applied to many different pieces.

Key topics:

- » Box turning – getting a good fit for the lid
- » Lathe safety
- » Burn texturing – pyrography and friction
- » Burn carving – creating shapes with a pyrography knife
- » Working copper – cutting, hammering, and patina
- » Painting with acrylics – dry brushing and wet brushing
- » Design basics – what is it and where to start



MAKING A CANTILEVER LIVE EDGE COFFEE TABLE OR SITTING BENCH USING EASTERN JOINERY WITH TAEHO KWON

DATE: June 24–28
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



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

Key Points:

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



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

DATE: June 24–28
 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 or 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 back saws and hand saws
- » Build your own inexpensive saw sharpening vise and maintenance system
- » Hammer-set and sharpen-to-joint carcase, tenon, panel and hand saws 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



THE TEXTURED WHISKEY CABINET WITH ERIK CURTIS

DATE: July 8-12
 COST: \$950 tuition, \$150 material fee
 SIZE: 16 people



The wall hanging cabinet is one of the best skill building projects a woodworker can take on. From basic joinery skills like dados to more advanced frame and panel construction, this humble cabinet is fun, demanding, and limitless. Adding elements such as a carved door and hand shaped edge profiles can elevate a piece—and your skill set—even further. In this class, Erik will walk students through the design and construction of a wall hanging whiskey cabinet. The class will start with the ever-important discussion of grain selection—how and when to use flat sawn, quarter sawn, or book-matched boards and how different grain orientations can affect the visual flow of a piece. From there comes joinery: housed stub tenon or floating tenons for the carcass, stopped dados for the shelves, and rabbets and grooves for the rear panel. A combination of simple machinery and hand tools will be employed. Discussions, such as whether to employ hand planes or sanders for surface prep and routers versus hand planes for edge profiling will be had along the way. Finally, Erik will discuss his various finishing techniques and what makes the most sense in a professional shop as well as your home shop. Students will leave not only with a beautiful cabinet for their favorite whiskey, but also with the confidence and necessary skills to take on a project of this caliber in their own shop!



- Key Points:**
- » Intermediate-level joinery
 - » Hand shaping of furniture components
 - » Sharpening

- » Carving/texturing
- » Design basics
- » Finishing

TRADITIONAL WOODWORKING: TOTALLY BY HAND WITH GRAHAM BLACKBURN

DATE: July 8-12
 COST: \$950 tuition, \$25 material fee
 SIZE: 16 people



In this class, students will learn the traditional, totally-by-hand methods of furniture construction. Traditional woodworking is not only safer, quieter, and less expensive but often more efficient and capable of techniques and methods difficult to obtain with machines. The finish is also invariably superior. The wholesale adoption of tools such as table saws and routers, while invaluable in their own right, has unfortunately blinded many contemporary woodworkers to the virtues and benefits of handtools. We are not all engaged in mass-production, and the time needed to set up and tune many stationary machines for a single operation can be better spent using purpose-made hand tools that will often produce superior results for that one-of-a-kind project. Learn what these tools are, how to tune them, and most importantly, how to use them quickly and accurately for results superior to those achievable from the jointer or the sander. Graham will also help students to discover a greater range of joints, techniques, effects, and finishes.



- Key Points:**
- » Less expense
 - » Greater choice
 - » Greater speed

- » Better finish
- » Quieter, cleaner environment
- » Safer than power tools
- » Greater personal sense of accomplishment



GLASS FLAMWORKING 101: PLAYING WITH LAVA WITH LEAH NIETZ

DATE: July 8-12
 COST: \$950 tuition, \$30 material fee
 SIZE: 12 people



Discover the world of sculpting and blowing glass at the torch. This class will begin with an overview of the flameworking (also called lampworking) process, including studio safety and set up. On day one, students will learn to pull glass stringers and twisted cane. They will then apply these glass elements in various ways to the glass beads they create using steel mandrels and glass rods. The class will focus on the use of gravity to shape the glass, and the unique movement of the different glass colors. On the second day, students will learn several encasing techniques to create optical illusions in the glass and will continue to develop their bead making skills. On day three, the class will learn the process of creating mandala beads using large hole mandrels. The focus will be on heat control and gravity, providing a different perspective. On day four, students can either practicing the skills they've acquired or delve into glass blowing, exploring the creation of mini perfume bottles using small steel tubes as blowpipes. Day five is reserved for practice, fine-tuning skills, and receive additional assistance on any challenges faced. Throughout the week, students can request demonstrations beyond the scheduled ones. By week's end, students will take home a variety of glass artworks they've created and will understand the requirements for setting up a home studio if they don't already have one. Each student will be given a list of tools and supplier information.

- Key Points:**
- » Glass flameworking safety and studio set up
 - » How to pull stringer and twisted cane in a variety of ways
 - » The process of creating symmetrical and abstract glass beads and pendants
 - » Working with silver reduction and striking glass
 - » Building large hole glass mandalas
 - » Blowing small bottles and vessels at the torch
 - » Experimenting with "mistakes." There are no mistakes in art only opportunities to change your perspective



WOODTURNING FUNDAMENTALS WITH TIM YODER

DATE: July 8-12
 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 provide 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 a slow-motion video that explains the physics behind a good cut and a catch. Seeing 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 make 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

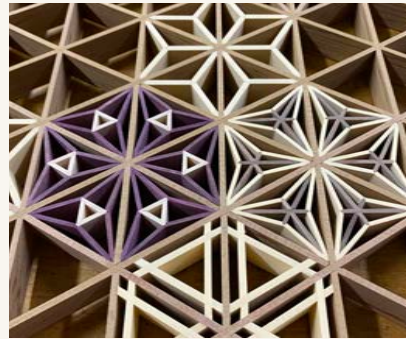


MASTERING THE ART OF KUMIKO: MAKING A 30°/60° WALL PANEL WITH TAEHO KWON

DATE: July 8-13 (6 days)

COST: \$1140 tuition, \$425 material fee (includes custom made fixtures and wood) payable to Taeho

SIZE: 16 people



Kumiko is a delicate and sophisticated technique of assembling wooden pieces without using nails. In this six-day workshop, students will be introduced to making 30/60-degree patterns, which are the next level from the 45/90-degree panel. Mastering the Art of Kumiko workshop will enhance your skill and knowledge to make complex Kumiko panels and patterns and utilize the common power tools to make the processing easier.

Key Points:

- » Make a 24" x 42" decorative panel
- » Learning the simple geometry formulas to identify the dimensions of the patterns
- » Learning both handwork & power-tool methods
- » Seven to eight different Kumiko patterns
- » Covering & reviewing everything from "The Art of Kumiko" workshop



GETTING THE MOST FROM YOUR SCROLL SAW WITH MARC BERNER

DATE: July 13-14

COST: \$425 tuition, \$30 material fee

SIZE: 16 people

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

Key Points:

- » Cut with every type of scroll saw blade
- » Practice basic and advanced cutting techniques
- » Learn how to cut a variety of materials including plastic, bone, and non-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



FINE FINISHING WITH HARDWARE STORE MATERIALS WITH TIM PURO

DATE: July 13-14

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

SIZE: 18 people

Does fine finishing require exotic materials and expensive spray equipment? Absolutely not! Anyone can finish like a pro, if you understand the properties of these hardware store materials: Zinsser seal coat universal sanding sealer, aerosol gloss spray lacquers, Minwax golden oak and Minwax Puritan pine stains, Old Masters heavy-bodied cedar and dark walnut stains, Old Masters grain filler natural, and Red Devil lye and roofing tar. Over a period of two days, Tim will help students master these conventional (and unconventional) finishing materials to produce professional looking finishes for cherry, walnut, mahogany, and even birch plywood. While the material list is short, Tim will show how to skillfully use these products to create multi-step, professional looking finishes. Students will spend the majority of their time in the finishing shop, applying stains and dyes to sample boards to create finishes that are rich and deep looking. At the end of the weekend, students will leave with sample finishes for birch, cherry, walnut and pine that look fabulous, and even more importantly, they will acquire the skills to participate in the finishing process, not just observe the results. As for the roofing tar and lye secret, you'll have to sign up for the class to learn what that is all about!

Key Points:

- » A system to experiment with finishes
- » How to mix your own stains to get the colors you want
- » Applying shellac with a golden taklon brush. (You get to keep the brush!)
- » How to get spray gun results from an aerosol can
- » Why yellow dye is a finisher's best friend



Key Points:

- » Inexpensive way to embellish your work
- » Few tools needed
- » Impressive
- » Infinitely variable

THE HOW & WHY OF BUILDING YOUR OWN GAS FORGE & BURNER WITH MATTHEW PARKINSON

DATE: July 13-14

COST: \$425 tuition, \$350 material fee

SIZE: 14 people

In this two-day, class students will learn the principles of building an efficient gas forge and burner. Using an upcycled discarded Freon tank for the shell, students will build an efficient forge capable of forge welding. This unit will include an efficient venturi style burner to run off propane. The forge shell will be lined and insulated with a mounting point for the burner. Students will learn the principles of design that govern building the burners as well as the forge itself. By the end of the weekend, students can expect to take home a forge that can be used for blacksmithing, bladesmithing, heat treating, or as a foundry for small scale casting.

Key Points:

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



LINFOLD CARVING WITH GRAHAM BLACKBURN

DATE: July 13-14

COST: \$425 tuition, \$30 material fee

SIZE: 14 people

In the days before sheetrock, better houses were paneled in wood with gorgeously carved panels. One of the common forms was linenfold paneling; an especially impressive form of carving that can also be used in much furniture. The process is surprisingly simple and requires nothing more than a few simple hand tools and easily made templates. One of the chief attractions of linenfold carving is the almost infinite number of patterns that can be created with the smallest number of carving tools. Let Graham show you how to make templates, develop the 'folds', plane the undulations, and carve the over-and-under-cut ends that create the seemingly impossible plastic three-dimensionality of this stunning and absorbing technique.

Key Points:

- » Inexpensive way to embellish your work
- » Few tools needed
- » Impressive
- » Infinitely variable

HOLLOW VESSEL TURNING WITH TIM YODER

DATE: July 13-14
 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 that might be limited by their 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

BOX HARDWARE, LINING & RELATED ISSUES WITH ANDREW CRAWFORD

DATE: July 13-14
 COST: \$425 tuition, \$225 material fee
 SIZE: 14 people

Andrew is the inventor and sole supplier of the *smartWare* range of high-end box hardware. The variety of items includes the legendary *smartHinge*, the matching *smartLock* and the newest addition, the *smartButt*, which are made, polished, and assembled in the UK. When making any box, Andrew's Rule 1 of box making will be emphasized: namely, choose your hardware BEFORE you make your box! We've all done it, forgotten that rule (or optimistically ignored it), and have made a perfectly good box, THEN started looking for some appropriate hinges for it. What a frustrating situation to be in! Andrew will explain the rationale of their design, and for those who have ignored Rule 1, will demonstrate *smartWare* is the easiest to fit "retrospectively". Participants are therefore welcome to bring in any partially made boxes which need hardware, as well as past or current box projects for appraisal which will generate general class discussion. Escutcheon making and inlaying, and box lining will also be discussed and demonstrated.



Key Points:

- » Fitting hardware - *smartWare* of course!
- » Rule 1 of box making, what to do if you break it
- » Escutcheon making and inlaying
- » The six ways to fit a butt hinge
- » Uses of different screws for different woods
- » The importance of accurate pilot holes
- » Polishing screw heads
- » Box lining the professional way
- » Many other tips and tricks

SMALL & LARGE SCALE DECALS FOR WINDOWS & AUTOMOBILES WITH THE CRICUT DIE CUTTING MACHINE WITH JENNIFER SHIRLEY

DATE: July 13-14
 COST: \$425 tuition, \$45 material fee payable to Jennifer
 SIZE: 14 people

Have you ever wanted to create a window sign for your business or home or wanted to add advertising for your business to your car or truck? In this jam-packed weekend workshop, Jennifer will guide students through the process of designing, cutting and installing window and auto decals. Participants will learn what type of vinyl works best and holds up the longest in outdoor environments. Jennifer will demonstrate the different types of transfer tape and the different methods of installing vinyl on glass and autos. If you have a Cricut cutting machine and understand the basics of the Cricut Design Space software, you are well on your way to learning the techniques for creating fun and exciting window and auto decals!



Key Points:

- » Uploading a SVG or PNG file of your logo or design to Cricut Design Space
- » The different types of outdoor vinyl & where to use them
- » The different types of transfer tape

» The best method of placing large scale decals straight and level

- » Tools needed for making window and car installations easy
- » How to make a dual color decal

THE SMART BOX MAKER WITH ANDREW CRAWFORD

DATE: July 15-19
 COST: \$950 tuition, \$300 material fee
 SIZE: 16 people



This course is project-based but is rich with tricks and tips. The course will start with the explanation, and construction, of a number of simple but indispensable jigs. Participants will go on to make a simple rectangular box, approximately 10" x 7" x 3" with solid sides, book-matched veneered lid with an inlaid decorative line. The box will be fitted with Andrew's own designed *smartWare* and lined throughout with beautiful pig-suede. Andrew's courses inevitably include plenty of general chat about the design of the boxes, appropriate use of solid timber/veneers - hand-tools, abrasives, advice on which machines to prioritize in a small workshop and which box hardware to use, admittedly a bit biased, and how to fit them, easily and quickly. Andrew will discuss accurate and safe cutting of inlay grooves inverted on a router table "blind" and explain upcut and downcut spiral bits, why the card scraper is the best value tool a woodworker will ever own, and how to sharpen it. He will also demonstrate how to glue up a box square without using a set-square or measuring diagonals and why he prefers a bandsaw for ripping, and how to avoid the blade from wandering. Participants are invited to bring in past or current box projects for appraisal and to generate general discussion. No experience is necessary; beginners are welcome.

Key Points:

- » Basic carcass construction
- » Veneering and perfect book-matching
- » Sawn/knifecut veneers will be explained
- » Cutting off the lid - table saw, router and bandsaw methods are compared
- » Abrasion and cutting explained, and what a potato crisp [chip] and a disc sander can teach us
- » Inlaying with perfect miters
- » Fitting hardware - *smartWare* of course!
- » Lining boxes with pig-suede
- » Some finishing myths and misunderstandings untangled



UTILIZING BUDDHIST TEMPLE JOINERY WITH TAEHO KWON

DATE: July 15-19
 COST: \$950 tuition, \$175 material fee payable to Taeho
 SIZE: 16 people

This workshop is not just about learning Eastern joinery. This class has so much to offer regarding the enhancement of your woodworking skills. This project not only includes a 16" tall sculpture that can be used to display alongside your other showoff pieces, but also focuses on perfecting the layout. It provides a complete guide on the eastern handsaw, a chiseling technique used by Temple building joiners, and importantly, it covers the variety of methods for cutting the joints simply, no matter how complex the shape of the joint is.

Key Points:

- » Making a 16" tall actual Gong-Po structure
- » Secrets to expand the lifespan of the wood to 1,000 years
- » Where and why to use Temple joints in the furniture making



CARVING FOR THE BEGINNER WITH EMIL PELECH

DATE: July 15-19
 COST: \$950 tuition, \$45 material fee
 SIZE: 12 people

In this workshop students will learn the fundamentals of woodcarving. Emil will start with an explanation of the different styles of carving from low relief to in the round, then move on to discuss the different types and shapes of carving tools. This class will cover tool selection, how to work with grain issues and defects in the wood, planning the cut, ways to carve safely, clamping the wood without damaging the carving, and proper techniques for keeping the tools sharp. Emil will also demonstrate ways to detail and highlight the carving. This class is designed as an introduction to basic carving skills and would be perfect for any furniture maker who wants to take his or her work to the next level.

Key Points:

- » Sharpening gouges
- » How to properly hold gouges for safety & efficiency
- » How to lower down background for relief carving
- » How to work with wood grain issues
- » Tips and tricks on how to get the most out of your gouges





IN YOUR FACE: THE VIRTUES OF USING A FACEPLATE FOR BOWL TURNING WITH ALAN LACER

DATE: July 15-19
 COST: \$950 tuition, \$50 material fee
 SIZE: 16 people



Perhaps there is no more secure and versatile way to mount a facegrain bowl than with a faceplate. In this new class, Alan will take students through secure methods of using a faceplate AND completing a bowl without holes to fill or cover on the base's underside. But fundamentally, this class is about enhancing your skills as a bowl turner. Alan will demonstrate techniques for mounting for figure, natural edged bowls, working forks/crotches and burls, turning thin-walled pieces, once and twice-turned bowls AND (very critical) exploring different forms and shapes of the facegrain bowl. As a bonus, Alan will also show how to use a faceplate to safely mount end-grain bowls/vessels without screwing into end-grain.

Key Points:

- » Choosing the correct size and type of faceplate
- » Choosing the correct types and lengths of screws
- » Reverse chucking to eliminate all traces of screw holes (but NOT by filling or covering!!)
- » Methods for using faceplates without loss of height of material
- » Mounting for figure
- » Traditional and natural-edged bowls
- » Exploring bowl forms/shapes
- » Bowl gouge profile variations, sharpening and use
- » Shear scraping for an excellent surface finish
- » Once and twice-turned bowls
- » Coring methods
- » Pursuing pleasing shapes

DAMASCUS STEEL CULINARY KNIVES WITH MATTHEW PARKINSON

DATE: July 15-19
 COST: \$950 tuition, \$150 material fee
 SIZE: 12 people

The culinary knife is the most used knife in any home. These iconic knives help us create meals for family and loved ones. Well-made kitchen knives last a lifetime, and this class will give students the opportunity to create one of their very own. Damascus steel is a technique of forge welding two types of steel and manipulating them to form patterns. This ancient technique harkens back to the earliest swords and knives. An art form of its own, this enigmatic material is showcased perfectly in culinary knives. In this weeklong class, students will first make their own Damascus steel blanks, then shape chef knife blades from their material. Students will make wooden handled hidden tang chefs' knives with metal bolster. All aspects of bladesmithing will be covered, from forge welding and pattern development to blade shaping. This is followed by heat treating, grinding, and polishing; fitting the wooden handles and bolster; and finally, sharpening. With very special attention given to the design and geometry of this kind of knife. While this class is intended as an introductory class, some forging experience is very helpful. Students should expect to have one or more blades finished by the end of the class.

Key Points:

- » Basic hammer control and forging techniques
- » Design and construction methods of kitchen knives
- » Forge welding Damascus steel
- » Pattern development in Damascus steel
- » Polishing and etching techniques for Damascus steel
- » Basic heat treating and metallurgy of steel
- » The science and geometry of kitchen knives
- » Hand sharpening techniques

MACHINE TOOL TUNE UP & MAINTENANCE WITH DOUG DALE

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

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

Key Points:

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



STEREOTOMY THE NET: INTERSECTING SHAPES & FORMS WITH PATRICK MOORE

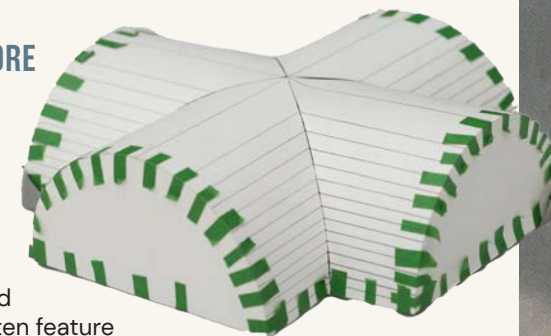
DATE: July 20-21
 COST: \$425 tuition
 SIZE: 16 people

One effective approach to mastering stereotomy involves hands-on practice with net models. A net represents the flattened surface of an object that can be folded to recreate its 3D form. Beginners start by creating nets for basic shapes like cubes, pyramids, irregular pyramids, as well as single and double curved surfaces. This learning journey progresses to designing roof structures. Projects often feature nets for irregular pitched roofs with hips, valleys, and curved surfaces. This practice is advantageous as it enhances the brain's ability to visualize the overall size and shape of a design clearly before actual construction, serving as a mental exercise. It all begins with an idea envisioned in the mind. To create these net surfaces, students utilize materials like paper and foam board. This workshop is ideal for professionals and enthusiasts in architecture, design, carpentry, general contracting, furniture making, and anyone passionate about creating and designing structures.

Key Points:

- » Learn proper drafting technique, and 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



MARBLEIZING WOOD WITH ALAN LACER

DATE: July 20-21
 COST: \$425 tuition, \$40 material fee payable to Alan
 SIZE: 20 people

Following a successful 2023 class, Alan is taking on the challenge again to provide the basics for marbling as it applies to turned objects. In this hands-on class, we'll begin by covering the fundamentals of marbling on paper (the historical tradition for marbling) and move to relatively flat turned objects, such as top bodies and plate rims. From there, students will tackle the challenges of 3D round objects like small bowls and vessels. Alan will introduce students to both a submerging approach and a rolling method. Students will need to bring items to marble, as time will not allow for turning while in the class. Details will be sent when you register.

Key Points:

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

BEAUTIFUL TOOLS: AN INTRODUCTION TO DAMASCUS STEEL WITH MATTHEW PARKINSON

DATE: July 20-21
 COST: \$425 tuition, \$75 material fee
 SIZE: 12 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 scribe 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 for a pattern 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 the methods of pattern development, polishing, and etching techniques for Damascus, as well as the basics of heat treatment. The class will be a wonderful start to anyone interested 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





FUNDAMENTALS OF WOODWORKING WITH STEVE LATTA

DATE: July 22-26
 COST: \$950 tuition, \$130 material fee
 SIZE: 16 people



Students who are new to woodworking have probably read a lot of articles, watched several videos and maybe taken a few workshops, all with the goal of becoming a better craftsman. This approach is great for filling in gaps but it usually doesn't do much in the way of laying down a solid foundation for the how's and why's of approaching woodworking. This class will give students an understanding of essential skills. Tools, both hand and power, will be covered in great depth with ample opportunities to practice and refine. Students will also learn to sharpen and understand that a sharp tool is a safe tool and a fundamental extension of the hand. The finesse applied to using a hand tool works just as well on a table saw and other stationary tools; through various demos and exercises Steve will emphasize this point. Lessons on wood movement, joinery, fundamental drawings, wood species, finishing and so forth will occur throughout the week. Steve's primary focus, however, will be on strategy and efficiency; what cut to make, when, and in what order. These are "steps" that are rarely discussed and instead are replaced with a series of unrelated steps that take away the rhythm of the furniture making process. By making a cherry, single-drawer, end table as the class project, students will learn a systematic approach to building that flows smoothly following a logical path that enhances accuracy, cleanliness and speed.

- Key Points:**
- » Learning to safely use hand & power tools
 - » Joinery: dovetailing as well as mortise and tenon
 - » Methods for mounting a top to a base
 - » Gluing up slabs
 - » Drawer making
 - » Sharpening techniques
 - » Wood and wood movement
 - » Systematic woodworking: the how's and why's of building
 - » Sanding and finishing techniques

BASIC CABINETMAKING WITH PATRICK MURRIN

DATE: July 22-26
 COST: \$950 tuition, \$225 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. Pat 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. Pat helps give students the confidence needed to tackle other cabinet projects such as vanities, bookcase units, gun cabinets, hutches, and even kitchen cabinets. The skills gained can be applied to any cabinet-making 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

PLASTER MOLD MAKING FOR CERAMICS & BEYOND WITH JACKIE HEAD

DATE: July 22-26
 COST: \$950 tuition, \$70 material fee
 SIZE: 14 people



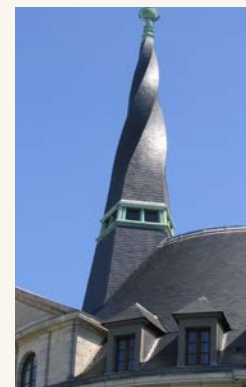
This class will explore the world of plaster mold making! In Jackie's studio practice, she uses multiple-part plaster molds to create tile-inspired ceramic installations. This course will cover every step of the mold making process, including prototype development, constructing cottle boards, and pouring 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, we will discuss various approaches of creation including sculpting from solid clay, 3D printing, and using a CNC router. Utilizing those prototypes, we 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



MASTERING A TWISTED TRADITION: THE ART & SECRET OF TWISTED SPIRES IN TIMBER FRAMING WITH PATRICK MOORE

DATE: July 22-26
 COST: \$950 tuition
 SIZE: 16 people



Twisted spires, often deemed one of carpentry's most intriguing mysteries, have a rich historical heritage primarily rooted in France. The term 'flèche torsée' or 'clocher tors' has become synonymous with these unique architectural elements. A simple Google search in English may reveal limited information, with the Church of St. Mary and All Saints in Chesterfield, England, being a prominent example. However, delving into French resources unveils a plethora of twisted spires, with France boasting the most intricately twisted steeples, numbering 65. Germany follows with 22, and England with only 3. The earliest known technical drawing or 'épure' of a twisted steeple dates back to Nicolas Fourneau's work in 1768. Notable carpenters such as Louis Mazerolle, Emile Delataille, and B. Cabanie further documented these unique architectural features in the late 19th century. The debate on whether these twists were intentional or accidental fuels scholarly discussions. Some twisted spires were undeniably crafted with meticulous intent, often by the revered Compagnons, masters of their craft. These spires stand as testaments to the Compagnons' exceptional skill and knowledge, defying conventional expectations of structural stability and precision. This workshop will delve into the enigmatic world of timber framing to unravel the captivating mystery of twisted spires. Twisted spires represent a centuries-old architectural phenomenon, shrouded in intrigue and artistic ingenuity. Students, as a collective group, will unravel the mysteries and nuances of conceiving, constructing, and installing a twisted spire atop a preexisting post and beam gazebo. This ambitious endeavor represents a significant milestone—the first twisted spire to grace the Americas. This course is tailored for enthusiasts of timber framing, architectural history, and craftsmanship. It appeals to carpenters, architects, historians, and those curious about the fusion of artistry and structural ingenuity in historical and contemporary timber constructions.

- Key Points:**
- » Discover the ancient origins and cultural allure of twisted spires in timber framing.
 - » Crafting the First Twisted Spire in the U.S. by creating a twisted spire.
 - » Unveil the genius of Les Compagnons in crafting extraordinary, twisted spires.
 - » Discover how stereotomy, the precise cutting and shaping of timber, brings the enchanting twist to life in the spire's construction.
 - » Legends and Lore: Explore intriguing myths and tales surrounding twisted spires
 - » Future Architectural Visions: Gain inspiration to innovate and incorporate twisted spires into your future timber-framed projects



INSPIRED TURNED LIDDED BOXES: A TRIBUTE TO MATTHEW HILL WITH LACER, LERUMS & MITCHELL

DATE: July 22-26
 COST: \$950 tax deductible tuition fee payable to the JCCF, memo line: RCMF in memory of Matthew, \$45 material fee
 SIZE: 16 people



(see description on page 50)



PICKIN' STICK WITH JOHN RESSLER

DATE: July 27-28
 COST: \$425 tuition; \$50 material fee payable to John
 SIZE: 18 people

A Pickin' Stick is one of the simplest stringed instruments to build and play. It is an ideal project for someone who wants to learn to build or play stringed instruments, even if you think you can't. There are no wrong notes or complex finger arrangements. Any string you play will sound good! This project is a great introduction to stringed instrument building, including installing frets, tuners, stringing and setting up an instrument as well as fine woodworking. Each student will leave with a completed fully playable instrument. Materials will be high-grade, instrument quality woods. Applying a finish to the instrument will be the student's responsibility after the class, but will be discussed in detail. The class will include a group lesson on playing the instrument as time allows. WARNING: Building stringed instruments is addictive. This instrument is especially addictive - it is difficult to put down once you start playing it!

- Key Points:**
- » The basics of stringed instrument building
 - » The steps to build a pickin' stick from start to finish
 - » Wood selection for musical instruments and their effect on tone
 - » How to tune the instrument
 - » How to play the instrument



SCIENCE OF SURFACE WITH GABRIEL LEHMAN

DATE: July 27-28
COST: \$425 tuition; \$25 material fee payable to Gabriel
SIZE: 12 people

Learn how to create the perfect stage for your creative thoughts by joining instructor Gabriel Lehman. He will guide students through some of his favorite techniques for building and preparing canvases that are simply begging for interesting subjects. Gabriel will take it from the top by teaching students how to stretch their own canvases. Then, he will ease students into the discipline of paint by teaching color theory, brush selection, and brush technique before ushering them into his whimsical world of the playful and unexpected. This class will be packed with game-changing

ideas, practical techniques, unique perspectives, and, of course, clouds. No experience needed; seriously—no experience needed. Whether you'd like to further your art career or equip yourself with ways to overcome "artist's block", join Gabriel for a class that's sure to be as fun as it is useful.

INTRODUCTION TO GLASS BEAD MAKING WITH KAZUMI SVENSON

DATE: July 27-28
COST: \$425 tuition, \$220 material fee consisting of a torch, gas and glass
SIZE: 10 people



This two-day intensive class will introduce basic methods of working with glass over a torch in the context of glass bead making. Various techniques of manipulating design and color will be experienced. Students will learn how to set up a flame station, select torches, release the beads and create special designs, such as dots and twists in their beads, and the process of annealing. Kazumi will demonstrate advanced techniques as well. Students will leave with colorful examples of their new skill and a wealth of information so they can continue creating beautiful glass beads at home. Glass bead making is an easy and relatively inexpensive hobby to do at home.

- Key Points:**
- » Setting up a flame working bench
 - » Different types of torches and tools
 - » Glass and color (Moretti soft glass will be used)
 - » Mandrel and bead release
 - » Forming the bead
 - » Coloration and design (dots, zig zagging, twisting, dragging and masking)
 - » Annealing in kiln
 - » Preparing the beads for stringing or mount

REALLY COOL BANDSAW PUZZLE BOXES WITH JEFF VOLLMER

DATE: July 27-28
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



- Key Points:**
- » Texture-building techniques
 - » Preparing and developing surfaces
 - » Painting on multiple textures
 - » Utilizing water to create unique backgrounds
 - » Painting borders and extending beyond them
 - » Stretching canvases
 - » Building panels
 - » Selecting brushes
 - » Color theory
 - » Light sources
 - » Working dark to light
 - » Brush technique
 - » Painting on a budget

BUILD & ENGRAVE A PEASANT CUPBOARD WITH CHRISTOPHER SCHWARZ

DATE: July 27-28
COST: \$425 tuition, a cut list will be emailed so you can BYOW
SIZE: 16 people



Build and engrave a wall cupboard entirely with hand tools that is inspired by the peasant furniture of the High Carpathian Mountains. The face frame of the cupboard is painted and then engraved with "spells" or prayers that seek to protect the owner from disease or harm. On day one, students will build the cupboard and paint the face frame. On day two Christopher will show students how to use the engraving tools and discuss the basic language of the spells or prayers. Students should be familiar with hand tools and sharpening.

- Key Points:**
- » Cutting rabbets and dados by hand
 - » Assembling carcass with hide glue and cut nails
 - » Cutting intricate patterns with a coping saw
 - » Engraving prayers/spells using simple hand tools



BASIC WIRING & PLUMBING: LEARN HOW TO FIX IT YOURSELF & SAVE MONEY WITH TERRY ROUSH

DATE: July 27-28
COST: \$425 tuition, \$65 material fee
SIZE: 16 people

Do you ever have minor electrical or plumbing problems that you aren't comfortable tackling because of limited experience? Are you a do-it-yourselfer who would feel more comfortable having a skilled craftsman show you how it SHOULD be done instead of watching a YouTube video or learning from the salesperson at Lowes or Home Depot? In this workshop, participants will learn through 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 handle and when it's time to call in a professional. This knowledge can save a homeowner hundreds or even thousands of dollars. The workshop is divided into two days: Saturday focuses on plumbing and Sunday on electrical work. On Saturday, Terry will discuss and demonstrate ways to shut off the main water valve, stop a toilet from running, replace the inner workings of a toilet, unclog sinks and toilets, replace a toilet, fix leaky pipes, stop leaky faucets, and properly install and glue plastic pipes and how to sweat copper pipes. On Sunday, he will demystify electrical projects by teaching students about wiring, the necessary tools, 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 teach participants how to identify the three types of conductors (wires) in your home: hot, neutral, and ground wires. 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

MAKING A BEAUTIFUL SIDE TABLE WITH A FLOATING TOP WITH MICHAEL PEKOVICH

DATE: July 29-August 2
COST: \$950 tuition, a cut list will be emailed so you can BYOW
SIZE: 16 people



This elegant entry table gets its lift from graceful, tapered legs, arched rails, and a floating tabletop. The pinned mortise-and-tenon joinery offers strength as well as nice detail to catch the eye. A lower shelf makes it a useful serving table in a dining room as well. In this five-day class, students will learn how subtle curves can enliven a design, and how to build sturdy work with a delicate look. Working with curved parts can be a challenge, but with the right strategies in hand, participants will get the results they want with a minimum of stress. The floating top features a curved edge profile that Michael will guide students to tackle with hand tools.

- Key Points:**
- » Cut fast, accurate through mortise-and-tenon joinery
 - » Use a smart no-measure technique for double tenons
 - » Shape tapered, curved legs with a router template
 - » How to make a tabletop float
 - » Combine machine and handwork for efficient accurate results

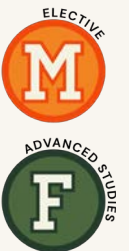


MAKE A UKULELE WITH JOHN RESSLER

DATE: July 29-August 2
COST: \$950 tuition, \$400 material fee payable to John
SIZE: 14 people

Aloha! No, we aren't having a class in Hawaii. However, we will bring a little bit of Hawaii to Indiana as we build a popular Hawaiian instrument, the ukulele. At the end of the week, you will have your own Tenor Ukulele to play as you sing "Somewhere Over the Rainbow"! We will be using high grade materials including figured Tasmanian Blackwood and Rosewood. 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



THE POWER OF STEEL IN WELDED ART WITH DAVID MADERO

DATE: July 29–August 2
 COST: \$950 tuition, \$175 material fee
 SIZE: 14 people



When society thinks of welding and metal fabrication, people commonly picture finely engineered cars, bridges and skyscrapers. Yet, in this course, we have David Madero, one of the world's top metal sculptors who will be teaching students how to weld, grind and fabricate artistically and to literally manipulate metal into works of art. Whether you feel confident in finishing your very own metal sculpture/decorative piece or just getting your feet wet by experimenting with different types of artistic welding, textures, and finishes – David will happily guide you through any metal art journey that you choose and are comfortable with. In other words, a complete choose-your-own-adventure in metal, guided by a pro. And, as you may have noticed, David isn't much for rules in creating art. However, in this class, where art meets metal fabrication and welding, he will keep a strict eye on everyone's safety. So, nerves of steel and take this plunge with David. You never know, your future may even hold having a small welder and a few tools in the garage and a lifetime of making whatever your imagination can come up with in metal.

- Key Points:**
- » Artistic welding and cutting (plasma, MIG and oxy acetylene)
 - » How to fabricate art
 - » Welding on top of welds for artistic purposes
 - » Melting metal away for artistic purposes

- purposes**
- » Using an angle grinder as a sculpting tool
 - » Using a torch to heat and color metal
 - » A plethora of different textures and finishes



MAKING A PAIR OF FEDERAL END TABLES WITH STEVE LATTA

DATE: July 29–August 2
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



Seemingly straightforward, these tables are deceptive. The basic form is enhanced by multiple, subtle details that work well together. Being more formal than casual, the tolerances are much tighter and cleanliness of workmanship and attention to nuance are much more significant. The veneered and cock-beaded drawer highlighted by a simple holly string, combined with the waist and lower cuff bandings, offer a nice introduction to the Federal form. And the fact that students will make a pair will also provide insights into limited batch production. This project offers a wealth of knowledge on both construction and ornamentation.

- Key Points:**
- » A systematic and coherent approach to joinery
 - » Fast and accurate drawer dovetailing
 - » A drawer with a walnut crotch veneer enhanced with stringing
 - » The how-to of making simple but bold ornamental bandings
 - » Knowledge on how to make and install cock-beading around a drawer
 - » Discussions on wood movement and how to accommodate it
 - » Double-tapered table legs commonly found on New England furniture



THE COLORFUL WORLD OF NEON WITH DAVID SVENSON

DATE: July 29–August 2
 COST: \$950 tuition, \$160 material fee
 SIZE: 14 people



This class will introduce students to the many possibilities that "neon" can offer. Students will start immediately with hands-on training over the fires with simple but very rewarding projects. They will gain a basic understanding of the manufacturing of neon tubes and the step-by-step procedure of processing tubes as well as maintenance and safety of the equipment. Examples of both traditional and artistic experimentation will be presented and demonstrated. Journeymen spend years developing their skills! Neon involves a multifaceted set of skills from the challenges of flame working the glass tubing to the scientific process of charging the tubes with inert gas. The class will explore neon as a "mixed media" and how these luminous tubes can be incorporated and presented with other materials such as wood, glass and concrete.

- Key Points:**
- » Anatomy of a neon sign
 - » Introduction of equipment – safety first
 - » Color palette, gas, glass, and phosphor coating
 - » Neon is glass blowing
 - » Basic bends and sealing (connecting) glass
 - » Pattern making and understanding pattern symbols
 - » Bombarding (processing) procedures
 - » Transformer technology
 - » Installation of neon tubing and wiring
 - » Neon and compatible materials



MAKING A KUMIKO BOX: PERFECT FOR KEEPSAKES WITH MICHAEL PEKOVICH

DATE: August 3–4
 COST: \$425 tuition, \$50 material fee payable to Michael
 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 week-end 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 in future projects as well.

- Key Points:**
- » Table saw method for making a Kumiko grid of any size
 - » Using angle blocks to create precisely beveled parts of exact lengths
 - » Assemble a traditional Kumiko pattern
 - » Build a mitered box with table saw joinery
 - » Learn how to incorporate Kumiko into any project

INNOVATIVE DECORATIVE TURNING TECHNIQUES WITH RALPH BUSCHBACHER

DATE: July 29–August 2
 COST: \$950 tuition, \$160 material fee
 SIZE: 16 people



Ralph will start the class with an overview of the different techniques that will be covered and then 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. Demonstrations on using pyrography as a decoration and

for highlighting other decorative elements, as well as showing students how to make their own custom pen tips will be covered. Ralph will present 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 Ralph will 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 require no elaborate setup.



- Key Points:**
- » Safety
 - » Decorating platters, bowls, and (optional) spindle work
 - » Resin inlays
 - » Achieving a "crackle" finish
 - » 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



EMERGENCY PREPAREDNESS: WATER, HEAT, FOOD, SANITATION, COMMUNICATION & MORE WITH NAT SELLERS

DATE: August 3–4
 COST: \$425 tuition, \$75 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 gives 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

LEARN TO AIR BRUSH THE RIGHT WAY WITH DRU BLAIR

DATE: August 3-4
 COST: \$425 tuition, \$25 material fee
 SIZE: 12 people



In this class, Dru will cover all the basics of airbrushing, from proper hand position, air sources, types of paint, surfaces, masking techniques, paint reduction, control, targeting, triggering, and troubleshooting. One of the dangers of YouTube is the huge amount of misinformation surrounding airbrushing, which often leads to bad habits and poor results. Dru will also discuss airbrush maintenance, types of marks including dots, lines, dagger strokes, shading and freehand airbrushing. Dru is a world renown airbrush artist who has incredible teaching skills. He is dedicated to helping students realize their artistic potential.

- Key Points:**
- » Choosing an airbrush and air sources
 - » Types of paint to use
 - » Setting up and controlling the airbrush
 - » Maintaining and cleaning the airbrush
 - » Troubleshooting
 - » Basic drills
 - » Shading
 - » Rendering an eye

A WEEKEND OF WOODTURNING FOR WOMEN WITH JENNIFER SHIRLEY

DATE: August 3-4
 COST: \$425 tuition, \$15 material fee payable to Jennifer
 SIZE: 14 people



Need a getaway? Need a jump-start to your creativity? Just looking for a fun time with like-minded women? Spend a weekend making neat stuff on the lathe, and sharing creative ideas, techniques, and lots of laughs with just women! No matter if you've never stood at a lathe or are a seasoned woodturner; this weekend, all skill levels are welcome to share in the camaraderie. Jennifer will have several projects suitable for everyone. Students can doodle on their projects with woodburners, make textures, and add color with paint. Jennifer will go over safety and sharpening and share her 26 years of woodturning experience with the class. Don't miss this unique opportunity for creative growth and a ton of fun!

- Key Points:**
- » Safety at the lathe
 - » Tool selection
 - » Tool sharpening
 - » Wood selection
 - » For beginners; one on one attention
 - » Projects suitable for beginners or seasoned turners
 - » Embellishing our projects

CARTONNAGE: THE ART OF FABRIC COVERED BOXES WITH BRENDA FOREMAN

DATE: August 3-4
 COST: \$425 tuition, \$110 material fee payable to Brenda
 SIZE: 14 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 you bring to the projects, and Cartonnage is so much fun. You will go home with 5 projects!

- Key Points:**
- » Introduction to Cartonnage – examples
 - » Best practices
 - » Pen/pencil box
 - » Square box with Lid
 - » Reusable journal cover
 - » Rectangular box with lid to hold Cartonnage supplies
 - » Reusable journal cover
 - » Small composition book cover

MAKE A LEATHER DUFFEL BAG WITH GRADY DOUGLASS

DATE: August 5-9
 COST: \$950 tuition, \$325 material fee
 SIZE: 12 people

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

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



MASTERING THE SPACE WE LIVE IN WITH JIM COUSIN

DATE: August 5-9
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



From straightforward face frame cabinetry running wall to wall, to complex furniture that appears to grow from the floor to the ceiling, Jim will help students understand the space we live in and how that space can improve with built in cabinetry. These spaces can seem very complex and confusing to start with, but Jim will walk students through the process step by step, from the initial meeting with the client (or spouse) to understanding how these cabinets are to function and interact with humans. Students will work on the sketching process, leading to a final working drawing of their own entry way cabinet. This is where the fun begins. Students will work on laying out and building a cabinet, considering the endless possibilities for the space they have chosen in their house. During the week, Jim will discuss his method of cabinetmaking which includes material selection, milling materials, face frame construction, assembling the cabinet, making doors and drawers. He will also discuss cabinetmaking aids such as using Mozaik cabinet software and incorporating CNCs for accuracy. By the end of the workshop, Jim will discuss his process of achieving a high-end professional finish.

- Key Points:**
- » Understanding the space, the project will go in
 - » Solve the space
 - » Sketching, drawing, thinking about the initial layout
 - » Start the making process
 - » Take good measurements, all details are important
 - » Selecting materials, building techniques and finish type
 - » Problem solving before they arise
 - » Discussion of computer aided tools and home shop and big shop tooling
 - » Finalizing class project



AIRBRUSHING: ELEMENTS OF PHOTOREALISTIC PAINTING WITH DRU BLAIR

DATE: August 5-9
 COST: \$950 tuition, \$50 material fee
 SIZE: 12 people



- Key Points:**
- » Color theory
 - » How to match colors perfectly
 - » The fundamentals of airbrushing

- » Creating perfect transitions
- » Creating realistic hair and eyes
- » Blending colors
- » Using stencils
- » Creating surfaces & special effects
- » Fixing mistakes
- » How to achieve proportions

KILN & TORCH FIRED METAL CLAY ON TURNED BOXES WITH JENNIFER SHIRLEY

DATE: August 5-9
 COST: \$950 tuition, \$90 material fee payable to Jennifer
 SIZE: 16 people



Ready to add something totally different and beautiful to your woodturnings? This class is for you! This week, students already familiar with woodturning will explore making turned containers with metal clay lids. What is metal clay? It is an amazing clay medium made with metal powders mixed with a binder. Gold, silver, bronze, stainless steel, brass and copper are all available in a metal clay medium. It can be rolled, molded, carved, shaped, and stamped with a wide variety of tools or your bare hands. When fired in a kiln or by handheld torch, the binder burns away and what remains is the solid metal. In this class students will use copper & silver clay. Participants will learn how to roll out clay in an even thickness and form, shape, stamp and fire metal clay. We will then turn boxes for the silver and copper pieces to adorn. All tools for working with the metal clay will be provided, and students will kiln fire and torch fire their pieces in class. Students should expect to make three to four completed containers. This will be a fast-paced week with much information covered in this class so familiarity with woodturning and the use and sharpening of turning tools will be very helpful. The material fee will include all the clay and other consumable materials used for the projects made during the week.

- Key Points:**
- » Techniques for hollowing small turned containers
 - » Learning how to use a variety of hollowing tools
 - » The basics of working with metal clay
 - » Introduction to simple tools used in metal clay work
 - » Using thickness cards for rolling even sheets of clay
 - » Using textures to create amazing designs in clay
 - » Using a bench-top kiln and handheld torch for firing metal clay
 - » Using a wood burner and rotary burrs
 - » Designing and texture on wood
 - » Using dyes and gesso for dramatic designs



LEADED ART GLASS: PAINTING WITH LIGHT WITH JOHN HAMM

DATE: August 5-9
 COST: \$950 tuition, \$175 material fee
 SIZE: 14 people



This class will be a hands-on, in-depth exploration of the techniques used to create leaded art glass, with an emphasis on the American School of Leaded Glass, whose beginnings trace back to John LaFarge, circa 1870, in Boston, MA. Students will be pushed way beyond what is typically thought of as “stained glass.” Included will be an introduction to proper tools and their use, glass selection, and the artful use of colored-opaque glass, glass cutting, copper foil construction, soldering a copper foil panel, and the design and production of original designs. Students will also explore the secrets and techniques of Greene & Greene style leaded glass. Throughout the week, there will be lots of hands-on practice that will help everyone learn the fundamental techniques that will lead to creating highly detailed and unique work and will enable anyone who attends to pursue adding leaded art glass to their fine woodworking. Each student will make an original art glass panel designed by John specifically for this class. This is a rare and special opportunity to learn this uniquely American style from a master craftsman in the medium of fine leaded art glass.



- Key Points:**
- » Learn how to obtain and develop an idea
 - » Patterns
 - » Selecting art glass for color and light
 - » Cutting techniques, how to shape the glass
 - » Assembling and copper foil techniques
 - » Soldering techniques
 - » Clean up and how to apply a patina



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

DATE: August 5-10 (6 days)
 COST: \$1140 tuition, \$145 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. When done properly, veneering is one of the finest methods known for producing exquisite furniture that will last as long as anything made with solid wood. Through a series of design exercises, coupled with the techniques of working with veneer, students will learn fundamental and complex ways of applying veneer to any furniture project both on the flat face and edges. Marc will help students gain an understanding of the logical order in which veneered furniture should be assembled. In some cases, assembly comes before the veneer goes on; in other cases, the veneer goes on afterward. This class will focus on commercial veneers and will cover substrate materials, glues, jig making for cutting veneers, face and edge veneering, and layout. Cutting, seaming, edge treatments and pressing techniques will be reviewed in detail as well as maintaining pattern/grain continuity from one surface to another. This will not be a traditional hide glue process class for veneer, but rather a

class on simpler and less fussy methods for veneering. Students will make a wall cabinet that will tell a story in veneer from one side to the other. Marc will also discuss how to utilize veneering over solid wood to create the look of fine solid stock. This is both a technique and a project class, and students should have some experience with veneering and feel comfortable with hand tools. By the end of Saturday, you will be on your way to understanding the complicated puzzle of how furniture gets veneered.

- Key Points:**
- » Learn to “read” veneer
 - » Veneering on irregular surfaces
 - » Learn to properly prepare the surface of the substrate
 - » Vacuum systems for easy veneering

- » Veneering on curved surfaces with simple cauls
- » Easy ways to edge and cross band
- » How to flatten veneer with various home brewed formulations
- » Select and apply the proper glue
- » Learn pattern matching alternatives



KNOTS & ROPEWORK: THE ULTIMATE HAND TOOL WITH RUSTY HELMS

DATE: August 10-11
 COST: \$425 tuition, \$35 material fee payable to Rusty
 SIZE: 16 people

The ultimate hand tool? Rope has been said to be one of mankind’s most valuable inventions. One of the oldest tools known to civilization, rope is both useful and important tool in today’s society. Like any tool, its usefulness is limited to the expertise and knowledge of the user in its methods and purposes of use. An exploration and discussion of the history, types and construction of rope and rope-working tools will form the foundation of this course. Rusty will also cover terms related to rope work and knotting. For example, what is the difference between rope and string? Which is better, twine or string? Next, students will begin “Tie and Take”, as we discuss and tie basic knots useful for all sorts of daily needs. Learn which knot is likely best to solve various daily challenges and which knot not to use. Additionally, students will be provided the opportunity to explore using rope for more complex purposes through lashing, splicing, hitching and other techniques. During this hands-on workshop, students will combine techniques learned to complete projects that are useful tools and often decorative. This course has something to offer almost everyone. But please note that this is not a course designed for climbers. We will not explore “climbing knots” as they are many in number, often specific to climbing and more advanced.

- Key Points:**
- » Basic knots for everyday
 - » Rope types, construction and deconstruction
 - » Lashing, splicing & hitching
 - » Decorative and cover knotting
 - » Mats – make an ocean plait
 - » Combine techniques to make a useful throwing tool

INTRODUCTION TO MARQUETRY WITH FRANK STRAZZA

DATE: August 10-11
 COST: \$425 tuition, \$120 material fee payable to Frank
 SIZE: 16 people

Marquetry involves carefully cutting and piecing together different wood species to create a beautiful picture, decorative element, or lettering. Dating back to the Italian Renaissance, marquetry has traditionally been used to embellish furniture, church pews, and panels in homes and palaces. Its styles and techniques have evolved over the centuries as the craft spread across the globe. In this two-day introductory class, Frank will teach students some of his favorite techniques and methods. Primarily using a simple handheld fret saw, participants will learn to cut the most intricate of designs that are hardly even possible with a machine. Frank will demonstrate how to do packet cutting as students recreate 18th-century intricate inlays as well as how to cut lettering. He will also introduce students to the process of double-bevel sawing. Participants will learn how to create their own veneers, and which tools to use to create the marquetry. During the weekend, everyone will do some simple designs, including some floral work and lettering. Students will leave with the knowledge to go home and delve into this craft and hopefully with the thirst to learn more! Don’t worry if you’re not “artistic”; Frank will guide you through the process, unlocking many possibilities. However, if you are an artist, please come prepared to think outside the box!

- Key Points:**
- » Handling veneer
 - » Using a fret saw to cut veneers
 - » Practice the process of double-bevel cutting
 - » Gluing, pressing and core selection
 - » Learn how to do lettering
 - » Understand the process of packet cutting



MAKE YOUR OWN GUITAR PARTS SERIES 1: NECKS WITH JOHN RESSLER

DATE: August 10-11
 COST: \$425 tuition, \$40 material fee payable to John
 SIZE: 14 people

Learn to make your own guitar necks from board to chord! In this class, students will learn to make a guitar neck for any scale length. Whether it’s an acoustic, electric, or classical guitar neck, participants will be shown the process from start to finish. During the weekend, everyone will have the opportunity to make their own neck of their choosing. John will cover making necks from solid blocks as well as from a 1” thick board using a scarf joint and stacked heel. Students will make use of jigs that John will provide, and everyone will be able to replicate these for their own use. However, John will also demonstrate how to make necks without the use of jigs. He will also review making ukulele necks. Students will receive practice blanks during the weekend. Mahogany blanks will be available for an additional fee.

- Key Points:**
- » Make a guitar neck from start to finish from scratch
 - » How to adjust neck for various scale lengths
 - » Proper wood selection and grain orientation
 - » Various methods of fastening neck to the guitar
 - » Review various styles of neck making jigs



FOUNDATIONAL HANDSKILLS WITH FRANK STRAZZA

DATE: August 12-16
 COST: \$950 tuition, cut list will be provided so you can BYOW
 SIZE: 16 people



This class is going to be a great opportunity to learn the fundamentals of hand skill work from sharpening to primary joinery used in traditional woodworking. Students will learn to use saws, planes, chisels and scrapers as well as how to hand cut dados, dovetails and mortise and tenons—all by hand. Frank draws on 37 years of woodworking experience. Having trained under a traditional apprenticeship, Frank will share what he has learned over three decades of building furniture day in and day out. Students will leave with the confidence to hand cut joinery as well as tune up and use a hand plane to its fullest advantage. Using hand tools will help take your work to a new level. They can give a craftsman the ability to finesse joinery, improve efficiency, and make complex tasks safer. Today, most woodworkers are project oriented with a focus on just getting the project completed, instead of focusing on the actual skills used in making the project. Rushing through a project often restricts the maker from the learning process, which is why Frank spends so much emphasis on the techniques. Although this class will be technique based with lots of practice, students will make some simple projects utilizing the skills they have learned in the process. Essentially, the project is merely a vehicle in which to learn the skills. By the end of the week, students will have the skills to make and fashion a simple dovetailed box. This class will be extremely beneficial to anyone, even if you are not a hand tool woodworker.

- Key Points:**
- » Hand cut dado joinery
 - » Hand cut dovetails, both through and half blind dovetails
 - » Hand cutting mortise and tenons
 - » Hand planing a board from rough to 4 square
 - » Using many essential hand tools—correctly
 - » Sharpening chisels, saws, scrapers, and planes

MAKE A LEATHER NOTEBOOK COVER WITH GRADY DOUGLASS

DATE: August 10-11
 COST: \$425 tuition, \$150 material fee
 CLASS SIZE: 14 people

From wood shop to office and back, everyone needs a high-quality notebook to keep track of their important information. Oftentimes those notebooks end up tattered and torn. This weekend class will focus on creating a handmade leather notebook cover to protect and carry your notebook and pen. Grady will demonstrate how to adjust the pattern to properly fit the notebook and accommodate space for a pen or two, as well as a couple of business cards. These notebook covers will have a sleeve to allow a new notebook to be installed as needed and will also have a front flap pocket for those additional papers and notes. By the end of day two, each student should be buttoning up a unique handmade leather piece they will surely be proud to carry!



- Key Points:**
- » Create and adjust pattern for notebook
 - » Learn how to properly use leather hand tools
 - » Cut, glue, sew leather
 - » Bind a leather edge to create a finished appearance
 - » Complete a full-size leather notebook cover

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

DATE: August 12-16
 COST: \$950 tuition, \$65 material fee
 SIZE: 18 people



Woodworkers require the ability to create true and elegant curves, both simple and compound. These may be for the use of legs, or for shaping an edge. Beginning with simple exercises, this class will explore the process required to arrive at shapes, forms, and sections in a controlled and non-intuitive manner. Students will begin with the application of a few straight lines to achieve 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 explore many and varied shapes. These may include transitions from fat to thin, round to square, spirals, twists, and even animalistic forms. All the sample pieces and the thought process of connecting the dots will provide a design source for future projects. 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



PEN MAKING: CREATING A FINE WRITING INSTRUMENT WITH BARRY GROSS

DATE: August 12-16
 COST: \$950 tuition, \$225 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 enhancing 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 marbleize 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 an 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

MAKE YOUR OWN CUSTOM WORKBENCH WITH DOUG DALE

DATE: August 12-17 (6 days)
 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 and the type of work they intend to complete. After designing the bench, the priority will be on building the top, with the main focus on selecting, milling, and assembling the top. This includes placing dog holes, squaring and flattening. The selection and location of 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 master’s 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



THE GREAT BICYCLE FRAME UP WITH MARK OSGOOD

DATE: August 12-18 (7 days)

COST: \$1330 tuition, \$425 material fee payable to Mark

SIZE: 12 people



During this seven-day class, students will be given a standardized 54cm bike construction blueprint, a stack of prepared poplar blanks, and an aluminum plate, from which they will create a functional bicycle frame. The “one size fits all” approach is necessary to complete a sample frame in the allotted time. Most participants will want to take their newly acquired skills and build an appropriately sized frame from select material after they return home. Students will build their own molds for laminating compound bends, and then use ordinary woodshop tools to machine airtight joints in wood. Aluminum parts integral to the frame will be machined to look as if they were done on a CNC machine. Participants will build their own alignment jig, ensuring their frame is straight and true. The shaping of the frame will be demonstrated. Mark has made many bicycle accessories from wood such as: water bottles, water bottle cages, fenders, seats, springs, adjustable suspensions, handlebars and wheels. Daily discussions will show how these are made. Topics will include techniques showing students how to take their metalworking to the next level using a Vertical Mill, a metalworking lathe, and a CNC router. Results vary, but it’s been noted that spending a week working on bicycles can make a woodworker feel ten years younger.



Key Points:

- » An understanding of bicycle design and sizing
- » Tools necessary for frame building
- » Materials appropriate for bike building

- » Woodworking and metalworking techniques
- » Accuracy and repeatability
- » Adhesive selection and use
- » Commercially sourced components to build your frame

MAKING A KITLESS PEN WITH BARRY GROSS

DATE: August 17-18

COST: \$425 tuition, \$125 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. Students will learn techniques on how to square, drill, tap and create the threads necessary for a kitless pen. Barry will show how to use different mandrels to achieve a smooth fit for your pen. Turning tool techniques and best turning tools 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



CUTTING BEAUTIFUL DOVETAILS WITH FRANK STRAZZA

DATE: August 17-18

COST: \$425 tuition, \$35 material fee

SIZE: 16 people

In this class, Frank will guide students through the process of creating beautiful hand cut dovetails, including needlepoint half blind dovetails and half blind houndstooth dovetails. You may have seen his article on the cover of a recent *Fine Woodworking* magazine. However, there is no better learning experience than being in the same room as the master himself. Frank will guide students through the subtleties of creating beautiful dovetails. From methods of sawing and chiseling to layout and fitting. Drawing on his 37 years of experience hand-cutting dovetails, Frank will share many of his tips, tricks and techniques. The class will begin with sawing exercises, which are key to success in any hand cut dovetail joinery. Students will start with simple through dovetails before advancing to more complex half blind dovetails. Along the way, participants will learn the entire process from careful layout to sawing, and then to correct chiseling techniques. This is a timeless joint and often times a hand cut dovetail joint is the signature of fine craftsmanship.

Key Points:

- » Learning the process of lay out
- » Sawing techniques
- » Understanding what a good fit is all about
- » Correct, and safe, ways to use sharp chisels
- » Learn how to cut through, half blind and houndstooth dovetails
- » Dovetail theory



ROTATIONAL FINISHING FOR COMPLEX FORMS WITH SAM LACINA

DATE: August 17-18

COST: \$425 tuition, \$125 material fee payable to Sam

SIZE: 16 people

Producing a drip-free finish on a complex shape is a challenge for the maker, whether it’s a landing net, bowl, pepper grinder, cane or other unusual decorative object. Is it possible to completely cover an object with a uniform finish without drips or bare spots? Answering that question is the goal of this class: no runs, no drips, no errors. This class grew out of Sam’s interest in decorative landing nets and a series of other classes he has taken at MASW. This class is both project-oriented and process-oriented. The class will start with the principles of rotational finishing. Sam will discuss the basics of epoxy chemistry, so students, feel confident using epoxy as a creative finish. Instruction on application and manipulation of epoxy finishes will be provided. Students will make a walking staff during the class to experience the necessary steps of surface prep and finish application. Students may also bring a small bowl, landing net or other such project and apply an epoxy finish to that object during the class. Using an instructor-supplied motorized headstock, participants will be assisted in mounting and applying finish to their selected project. While the finish is curing, students will be supplied with the necessary materials to construct their own headstock and tailstock. There will be a discussion about the possibilities for use of this finishing system as well as its pitfalls. If you are a wood carver, wood turner, net maker, decoy builder or toymaker, this class offers an opportunity to elevate your skills with an industrial finishing system simplified for the home workshop.

Key Points:

- » Understanding epoxy as a finish
- » Strategies for mounting and suspending irregular wooden objects
- » Hands-on application of an epoxy finish
- » Construction of a headstock and tailstock for use in the home workshop
- » Hiding suspension points
- » Addressing problems with an epoxy finish
- » Polishing and dealing with surface flaws

FINGERSTYLE & SOLO GUITAR WITH MATT THOMAS

DATE: August 19-21 (3 days)

COST: \$400 tuition

SIZE: 20 people

There is something very special about the art of solo guitar playing. Being able to carry all the parts and elements of a song or composition is very gratifying for both the listener and the player! Knowing how to achieve these things can deter some players, but this class will demystify many of the issues players have with when attempting to play with their fingers. With 20 years of performing and touring, Matt will cover a step-by-step approach to learning picking patterns, scales, ways to practice proactively, and the overall theory of your stringed instrument. In addition, he will cover ways to help students create their very own compositions and arrangements of popular tunes. Students will have a hands-on approach to learning these elements, applying them, and practicing them with guidance from Matt, even getting a chance to jam with fellow students. Each day will be filled with opportunities to further your understanding of your instrument, gain control of the mind-muscle connection between your hands, and discover ways to feel more “at one” with your guitar. This will be an opportunity to learn how to think “out of the box” and apply these techniques to a simple box with strings! Matt suggests that students have basic guitar skills and that they bring their own instrument.

Key Points:

- » Right hand picking patterns
- » Tone and ergonomics
- » Basic music theory and understanding of the fretboard
- » Open tunings for the guitar
- » Arranging for solo guitar



JOINERY II WITH MARC ADAMS

DATE: August 19–23
 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 to make special joints with specific criteria. Of course, the family of mortise and tenon joints will be explored and will include cutting double, through, angled, and everyone's favorite—the curved slipped mortise and tenon joint. By the end of the week, students will work on decorative joints that include bridles, scarf joints, and 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 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

FUNDAMENTALS OF MAKING SMALL DECORATIVE BOXES WITH JERRY C. FORSHEE

DATE: August 19–23
 COST: \$950 tuition, \$80 material fee
 SIZE: 16 people



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



Key Points:

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



CARVING THE TRADITIONAL ACANTHUS LEAF WITH MARY MAY

DATE: August 19–23
 COST: \$950 tuition, \$35 material fee
 SIZE: 14 people



This beginning carving class will dive deep into the art of the traditional acanthus leaf, seen so often in historical architecture, furniture and design. Mary will begin by demonstrating the basics of woodcarving, cover grain direction, safety, and how to properly use long-handled, traditional woodcarving tools. Mary has worked with several master carvers from around the world and loves the process of using only mallets and gouges to achieve a crisp, beautiful design. She will go through the process of sharpening the gouges to a razor-sharp edge using the hand techniques that have been used for centuries. Class time will be spent studying, drawing, and carving a variety of different historical acanthus leaf designs, with each project building on and growing knowledge, design and carving techniques. If time permits, students will be allowed to design and carve their own acanthus leaf based on what they have learned during the class. Mary will demonstrate tricks and techniques for making the carvings appear deeper than they are, how to work with overlapping elements, and how to walk through an entire carving project from start to finish.

Key Points:

- » Beginning woodcarving techniques
- » How to use traditional, long-handled gouges
- » How to carve in the correct grain direction
- » Tool sharpening
- » Studying the traditional acanthus leaf design
- » How to draw different acanthus leaves
- » How to carve different historical leaf designs

CREATING VIKING STYLE SHIELDS, GOBLET & LIDDED CONTAINERS WITH NICK AGAR

DATE: August 19–23
 COST: \$950 tuition, \$150 material fee
 SIZE: 16 people



In this exciting new class, students will explore the potential of turning relatively flat material to create a shield. Then, insert a turned “shield boss” made from a separate piece of wood that gets placed in the center of the larger turned piece. By using other materials such as metal effects, and possibly some scorching for decoration and aging, the shield will start to look authentic. By the middle of the week, students will start turning goblets with long flowing stems that include some texturing. By the end of the week, Nick will demonstrate how to make lidded containers that are enhanced with carving, scorching and pewter. Students will use a combination of turning tools to accomplish both the turning of the containers and end grain hollowing and texturing tools. Containers are great fun and immediately usable. Nick will discuss different shapes and how to fit loose lids. By the end of the week, students will be ready for a Viking adventure.

Key Points:

- » Learning push, pull and shear cuts with a bowl gouge
- » Power carving, textures and surface enhancements
- » Understanding grain direction and material choice
- » Design, form and balance
- » Finding inspirations in your world
- » Work holding, chucks and lathe safety
- » Sharpening woodturning tools





CNC WOODWORKING LEVEL 2 WITH RANDY JOHNSON

DATE: August 19-23
 COST: \$950 tuition, \$100 material fee
 SIZE: 14 people

This class is open to those who have completed Randy's Introduction to CNC Working Class at MASW or with permission from the instructor. This class builds on the first class and explores additional intermediate to advanced CNC design and machining techniques. Like the first class, this class explores ways to design and efficiently cut CNC projects on a CNC. Through a series of CNC projects, students will explore design techniques using Vectric VCarve Pro (or Aspire), including setting up toolpath files for faster cutting, how to design project-specific jigs, fixtures, and hold-downs. Plus, techniques for creating CNC wood joints, best practices for cutting plastic parts, and how to improve the precision of your design and set up. Participants will also explore new methods for setting up, calibrating, and operating a bench-top CNC. A step-by-step manual (written by the instructor) is provided

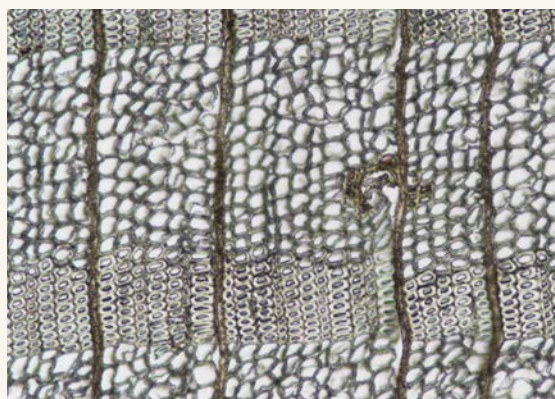


during class, which guides students through the various CNC project lessons. Much of the class time is spent designing and machining projects, but Randy also provides presentations covering various topics. Students must bring a Windows 10 or 11 computer (laptop or desktop) plus a scroll wheel mouse and have a full version of the VCarve Pro or Aspire software installed on their computer. A Mac computer loaded with Parallels for Mac plus MS Windows will also work for the class. If you currently own VCarve Desktop, Randy can provide you with a copy of VCarve Pro for use on your computer during the class.

Key Points:

- » Intermediate and advanced toolpath techniques
- » Advanced node editing and vector layout techniques
- » How to improve cut quality and reduce machining time
- » Making interlocking joints with the CNC

- » Vacuum hold-down jig for small project parts
- » Designing custom hand tool storage with your CNC
- » Gear making on the CNC
- » Plastic cutting techniques
- » Basic G-Code editing



UNDERSTANDING WOOD: THE TREE OF KNOWLEDGE & THE TREE OF LIFE WITH SERI ROBINSON

DATE: August 24-25
 COST: \$425 tuition, \$100 material fee (checks only) payable to Agriculture Research Foundation, memo line: *Seri's research*
 SIZE: 20 people

It's impossible to master a craft without understanding the material. Spend a weekend with Dr. Seri Robinson learning about the anatomy of wood and how things like figure, spalting, wane, juvenile wood, forest fires, etc., affect wood as a material. Learn the ins and outs of how wood moves with water, why wood cracks when dried improperly, why not all wood is food safe, and why finishes have no place on cutting boards. Use a microscope, learn some wood ID, and bust some myths in this dynamic introduction to the physics, chemistry, and anatomy of wood.

Key Points:

- » Basic cellular types in wood
- » Basic cellular structure of wood
- » Fundamental differences between hardwoods and softwoods
- » How tree growth, stress, and genetics affect lumber and machining
- » How wood and water interact
- » How wood and bacteria interact
- » How to ID common North American wood species
- » The importance of extractives to a tree, and their problematic effects on humans
- » Why wood science is the coolest science



MAKE YOUR OWN GUITAR PARTS SERIES 2: FINGERBOARDS WITH JOHN RESSLER

DATE: August 24-25
 COST: \$425 tuition, \$40 material fee payable to John
 SIZE: 16 people

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

Key points:

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

PARENT/CHILD WOODTURNING: TURNING WOODS THAT GLOW IN THE DARK WITH SAVANNAH STANTON

DATE: August 24-25
 COST: \$475 tuition, \$80 material fee payable to Savannah
 SIZE: 16 people

Calling all adventurous creators to a weekend of glow-in-the-dark woodturning fun! Open to all levels of woodturners, this course is the perfect introduction to one of the wonderful wonders of wood – bioluminescence. In this course, students will gear up for a weekend of exploration at the lathe with a dash of wood science. They will be the “whys?” behind some fun wood species that are so spook-tacular they’re glowing! A class designed to explore certain woods and their properties, there will be suggested projects discussed during the course. However, students will have the creative liberty to explore alternative ideas with the materials provided. Perhaps a glowing ghost or magical wand just in time for Halloween and autumn’s spooky festivities?? Savannah will guide students “through the woods” as they develop confidence, discover a bit of wood magic, and create memories that will shine as bright as the glowing pieces created!

Key points:

- » Lathe safety & turning tool overview
- » Developing your skills as a woodturner
- » Wood Science Wows! – (why do some woods glow?!)
- » Get creative with all the glowing possibilities for spindle & bowl forms!
- » Finish cuts & finish sanding



AIR BRUSH & STENCIL TECHNIQUES: DETAILING YOUR WORK WITH NICK AGAR

DATE: August 24-25
 COST: \$425 tuition, \$15 material fee
 SIZE: 16 people

Airbrushing is becoming increasingly popular in 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 use one of our shop boards to practice on. Airbrush 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 airbrush 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 and safe handling practices. Participants are more than welcome to bring their own airbrush 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



ONE BLOCK WONDER QUILT WITH TONI RAYNOLDS

DATE: August 24-25
 COST: \$425 tuition, \$55 material fee payable to Toni
 SIZE: 14 people

This workshop is for quilters and sewers who want to experience the transformative design of making a one block wonder quilt. Discover how to take ordinary layers of fabric and turn them into breathtakingly beautiful kaleidoscopes and then into a piece of quilting artwork! During this workshop, Toni will guide you through everything from fabric selection and alignment to creating kaleidoscopes and then arranging them into a beautiful design. She will also show students how to confidently make and work with hexagons, how to incorporate panels into your design, and how to master the skills of creating hollow cubes for added interest. And for that extra "WOW" factor, she will show how to "blow out" designs into the borders of a quilt for an extra dramatic effect, ensuring the final quilt will create a memorable impression. Participants don't have to be advanced quilters or have an art background to master this technique, but attendees should have machine sewing skills. So, bring your sewing machine, your choice of seven panels and coordinating fabric, and be willing to experiment with design and new techniques. Additional supplies may be purchased from Toni for an additional fee if necessary.

Key Points:

- » Working with hexagons
- » Making hollow cubes
- » Incorporating panels
- » Creating fabric kaleidoscopes

» Leaning design and color placement

- » Adding interest in border designs
- » Piecing with precision
- » Basic machine sewing skills required



MAKE A COMFORTABLE COUNTER HEIGHT CHAIR WITH MICHAEL FORTUNE

DATE: August 24-30 (7 days)
 COST: \$1330 tuition, \$130 material fee
 SIZE: 16 people



This tall chair builds on the comfortable Number Nine dining chair. With the additional height comes a footrest and additional structural members. The chair students will make can be customized to fit most counter or bar heights. This chair involves mortise and tenon construction throughout, with a coopered seat and back to make it wonderfully strong and comfortable. During the week, students will make the patterns so they can build more once they return home.

Key Points:

- » Through wedged mortise and tenon construction
- » Anthropometrics of chair comfort
- » Coopering using the bandsaw and shop made shaping tools
- » Cutting three dimensional curves on the bandsaw
- » Safe method for making compound cuts on the table saw



LAMINATING & SHAPING WOOD: A SCULPTURAL ADVENTURE WITH MICHAEL COOPER

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



In this workshop, students will explore the tremendous potential of bent wood lamination. Most finished wood products end up looking a bit like the lumber they started with, which is normally rectilinear. Michael will take this class in a very different direction of exploration. By starting with thinly cut strips of wood, a curvilinear form is almost suggested,

pushing the laminated curved line to new extremes. Part of the exploration of this class will include the use of very simple techniques that can yield amazing results. Students will start with a few simple designing methods that will almost immediately suggest a variety of future possibilities. Michael will discuss various problem-solving approaches using bent lamination techniques: what type of wood is best for completing a certain bend; what kind of glue; do we need a form; is this a compound curve bend; what is the best clamp to use; can we add on to this form later; what methods should be used to clean the glue off; and how can we refine and finish the shape? The class will also explore some aluminum and steel fabrication and machining using a metal lathe, a Bridgeport mill and TIG. welding. Many tricks and some surprises will be shared during the week. Shaping solid wood with both electronic and pneumatic tools will also be explored. Michael's goal is to expand your visual thinking and knowledge and get you using the right 'fast' tool for safe, challenging and exciting work. Come ready to grow—Michael's already 5'7"!

Key Points:

- » Create one bent lamination
- » Design using drawing and model making
- » Learn how to prepare stock
- » Learn about and use various jigs

» Shaping methods with electric, air and hand tools

- » Adhesive options
- » Clamping methods
- » Become familiar with metal working tools
- » Explore steel and aluminum options

THE SCIENCE OF CREATING & TURNING SPALTED WOOD WITH SERI ROBINSON

DATE: August 26-30
 COST: \$950 tuition, \$250 material fee (checks only) payable to Agriculture Research Foundation, memo line: *Seri's research*
 SIZE: 16 people



It's time to do it all. Join Dr. Spalting for an intensive five-day class that covers every aspect of historical and modern spalting. From live fungal cultures to extracted and applied pigment, this course will cover historic spalting, modern science, and let students get down and dirty with some of the very best spalting fungi. In addition, students will get to learn about the advances in spalting research, make their own spalting dyes, and apply them to their turnings for 'instant' spalting. Students will learn the fundamentals of wood anatomy and fungal biology, turn many types of spalted wood, from zone lined to pigmented, from heavily decayed to lightly spalted, and everything in between.

Key Points:

- » History of spalting and its use in modern woodworking
- » How the anatomy of wood relates to spalting progression
- » How to grow and culture spalting fungi
- » How to extract pigments from spalting fungi and apply them to wood
- » How to inoculate wood with spalting fungi
- » How to turn spalted wood





MAKING THE ALASKA QUILT WITH TONI RAYNOLDS

DATE: August 26-30
 COST: \$950 tuition, \$50 material fee payable to Toni
 SIZE: 14 people

Make this beautiful Alaska quilt by Edyta Sitar from Laundry Basket Quilts. This stunning quilt uses geometric shapes and color placement to achieve its wonderful primary and secondary patterns. But there's more to this workshop than meets the eye. This workshop is not just about making a beautiful quilt; it's also about making the right color selections, where and how to place colors to bring the pattern to life. Toni will collaborate with students on both. Toni will also give participants the confidence to throw away the templates that come with this pattern. She will do this by teaching precision techniques to accurately cut and piece the angled wedge shapes found in this pattern. She will break down the construction of this project to make it simple. Plus, the workshop is structured so that each day builds off the previous day. By day three, students will find they are mastering accurate and flat 8-point wedge stars to include in their quilt. Best yet, the skills and techniques taught in this class are reusable and will become part of your quilting toolkit. Don't let the complexities of the Alaska quilt be intimidating, Toni will be with you every step and stitch along the way. She will help students get and stay organized throughout the process to achieve success. All you need is a sewing machine, your choice of fabrics, and a solid 1/4" stitch! Additional supplies may be purchased from Toni for an additional fee, if necessary.



- Key Points:**
- » Making an Alaska Quilt
 - » Exploring design using color selection and placement
 - » Sewing complex quilts with angled wedge shapes
 - » Mastering 8-point wedge stars
 - » Cutting and piecing with precision
 - » Scaling your quilt to multiple sizes
 - » Basic machine sewing skills required

JOINERY WITH MARC ADAMS

DATE: April 2-6 (Tues to Sat)
 June 10-14
 September 3-7 (Tues to Sat)
 October 28-November 1

COST: \$950 tuition,
 \$75 material fee
 SIZE: 20 people

(see description on page 54)



FELTING FALL FUN WITH ED MIRONIUK

DATE: September 3-7 (Tues to Sat)
 COST: \$950 tuition, \$220 material fee payable to Ed
 SIZE: 14 people

Join Ed in this beginner-friendly needle felting class, where students will embark on a creative journey into the world of fiber art. Discover the fundamentals of needle felting, from exploring various types of wool to mastering essential techniques with needles, pads, and more. Learn the art of shaping wool into basic 3D forms, felting flat pieces, and embellishing your creations using barbed felting needles to craft intricate designs. Ed will provide step-by-step demonstrations to help students kickstart their felting adventure with a simple project. Throughout the course, Ed will delve into solid form-building, incorporating vibrant colors, blending fibers, creating armatures, and experimenting with mixed-media elements. Students' initial sculptures will embrace the spirit of fall and Halloween, featuring charming ghosts and whimsical pumpkins. Needle felting excels at capturing organic shapes, and students are encouraged to bring their source materials for inspiration. As participants grasp the essentials, they will expand their horizons to be able to tackle exciting projects beyond. This class is tailored for first-time-felters and beginners, making it the perfect opportunity to explore the captivating art of needle felting with no prior experience required.



- Key Points:**
- » Understanding materials and tools
 - » Safety
 - » Creating several 3D and 2D sculptures out of wool
 - » Joining felted pieces together
 - » Achieving a smooth finish
 - » Adding details
 - » Fixing mistakes



ENGINEERING YOUR OWN CROSSOVERS & BOOKSHELF SPEAKERS WITH KEVIN SILVA & TYLER ALLEN

DATE: September 3-7 (Tues to Sat)
 COST: \$950 tuition, \$230 material fee
 SIZE: 16 people



Understanding speaker design - from the size of the enclosure to the speaker components and the electronics to the crossover circuit - will all be discussed in this workshop. Students will build a pair of high-quality 2-way bookshelf speakers, capable of handling 100 watts of power - enough power to cause your neighbors to ask you to turn them down. This class will be divided into two different workshops combined into one. Kevin will explain the electronics of the crossover network, woofers, and tweeters, and how to determine the size of the cabinet for the given drivers. Students will learn basic soldering techniques and some basics of electronics. Kevin will also cover the physics of how the crossovers are chosen to produce the desired sound and the reasoning for the size and shape of the cabinets that hold them. Tyler will guide students through the cabinet construction. The speaker boxes will be made from high quality steamed cherry. Students will dovetail the boxes together to give them a high-quality look. By the end of the class, students will have a pair of shelf speakers that will rock the house!

- Key Points:**
- » Soldering techniques
 - » Basic electronics
 - » Troubleshooting
 - » Speaker design
 - » Printed circuit boards
 - » Woofers & tweeters
 - » Crossover networks
 - » Woodworking including hand cut dovetails
 - » Finishing



SEGMENTED WOODTURNING: FROM BEGINNING & BEYOND WITH TOM LOHMAN

DATE: September 3-7 (Tues to Sat)
 COST: \$950 tuition, \$80 material fee payable to Tom
 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 Power-Point 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 is that each student completes a turning they can take 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

IT TAKES TWO WITH GABRIEL LEHMAN

DATE: September 3-7 (Tues to Sat)
 COST: \$950 tuition, \$50 material fee payable to Gabriel
 SIZE: 14 people



Dive headfirst into a kaleidoscope of color by joining bandana-wearing, teacher Gabriel Lehman and fellow classmates on a whimsical adventure through Gabriel's illustrative surrealist world. Some ideas are too great to be contained by one canvas. In this class, students will create a diptych: one painting that spans two canvases. Students will position two 16x20" canvases side by side and extend their idea across both, with the viewer's mind filling in the gap. The individual frames will be balanced on their own and then they will be brought together to make one cohesive work. Gabriel will set goals and demonstrate to the whole class, while also allowing students to work at their own pace with him as a personal guide through the artistic process. Whether you are new to the paintbrush or you are a seasoned professional, this class will teach you to balance perfectly more than one frame and channel your creative chaos. If you have ideas ready for some coaxing onto canvas, this class is for you!

- Key Points:**
- » Canvas preparation
 - » Color theory
 - » Cloud formation
 - » Balance, balance, balance!
 - » Chiaroscuro painting style
 - » Correcting "mistakes"
 - » Keeping it light- it's just paint!





THE ART OF 3D ON THE BANDSAW WITH ALEX SNODGRASS

DATE: September 3-7 (Tues to Sat)
 COST: \$950 tuition, \$350 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 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 wood-working, 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
 - » End grain pattern alignment
 - » Gluing techniques
 - » End grain planing
 - » Food safe finishing

STEP BY STEP: THE BASICS OF REMODELING FROM DECONSTRUCTION TO RECONSTRUCTION WITH GARY STRIEGLER

DATE: September 9-13
 COST: \$950 tuition, \$150 material fee
 SIZE: 16 people



Home remodeling can be stressful, but having an understanding of the process, the right plan, and reasonable expectations will help you avoid the "money pit" and enjoy the experience. Instead of hiring a contractor, why not think about doing it yourself? OR maybe even consider starting your own remodeling business. Gary will help students understand the process of remodeling from the development of a plan to the final punch list. During the week, he will share the five most common mistakes made when remodeling and how to avoid them as well as what types of remodeling might require local building permits. Gary will also talk about contracts, both from the standpoint of hiring outside contractors to assist with your project OR contracts you should prepare if you are doing a remodel job for someone else. It is important to understand how to estimate or bid a job to predetermine a budget. In this workshop, students will learn how to put "sweat equity" into any remodel project to make it profitable and successful. Gary has over 50 years of experience in home building and remodeling.

- Key Points:**
- » Five common mistakes to avoid when remodeling
 - » Three types of contracts for remodeling projects
 - » Trim details that add value to any project
 - » Six ways to improve your kitchen without tearing out the cabinets
 - » Structural guidelines for remodeling (can I tear out this wall)?
 - » What type of projects require a building permit?
 - » Bidding and developing a budget for remodeling projects.
 - » Introduction to basic plumbing, electrical and HVAC
 - » Scheduling, working with subcontractors



FRENCH MARQUETRY: PAINTING IN WOOD WITH PATRICK EDWARDS

DATE: September 9-13
 COST: \$950 tuition, \$75 material fee
 SIZE: 8 people



From the late 17th century to the start of the Industrial Revolution, France led the rest of Europe in the development of extremely decorative and complex marquetry decoration which allowed them to create the finest examples of furniture ever made. The epicenter of this trade was Paris, where a special cutting tool was perfected and kept secret: the "Chevalet de Marqueterie" often translated into English as "donkey." This tool, made of wood, allowed the worker to sit in comfort, use his feet to easily clamp the work, and cut the designs out of packets of veneer with amazing accuracy. This class will introduce the student to the chevalet as well as the traditional method used to create elaborate marquetry designs, referred to in the 17th century as "painting in wood." Students will begin with a simple étude or project which will allow them to learn how to operate the tool. In addition, the first project will demonstrate how a simple marquetry packet is assembled, the proper sequence for cutting Boulle designs, how to tension the blade properly in the tool, and how to keep track of the parts. As soon as the first project is completed, the student will be ready to create a new packet, using a more complicated process of adding various layers of veneers in different areas. There will be extensive instruction in how exactly this packet is designed to allow for different grain direction and colors in different areas of the marquetry. Although this class will use the chevalet as the primary cutting tool, these projects can also be done with a jigsaw. The process of building packets and working with assembly boards and hot glue will be a valuable skill in either event, and the instruction provided in this class is designed not only to introduce the beginner to the art of marquetry, but also to add important and useful techniques to any worker who aspires to create beautiful designs in wood for their projects.

- Key Points:**
- » How veneer is made, and the difference between sawn and sliced veneer
 - » How traditional French packets are assembled
 - » How to make an assembly board
 - » How to use protein glue in a glue pot
 - » How to make mastic
 - » How to clean up the surface
 - » How to build and use a chevalet

THIN WALL TURNING, PIERCING & AIRBRUSHING WITH DONNA ZILS BANFIELD

DATE: September 9-13
 COST: \$950 tuition, \$50 material fee payable to Donna
 SIZE: 16 people



In this workshop, Donna will show students how to create a small, thin walled turning that will become the canvas for exploring their creativity. Using a woodburning tip, students will learn how to make patterns that use crisp, fine lines, how to create negative space and pierce their forms using a pneumatic dental drill, and how to use an airbrush to lay down color in single or multiple shades. All of these skills are techniques used in her Soul Series body of work, which is her story. Using this as an example and in demonstration, Donna will teach students the skills and techniques she uses in that body of work for each student to create their own unique story. Experience with the wood lathe, using turning tools and sharpening them is strongly recommended for this workshop.

- Key Points:**
- » How to successfully turn thin-walled forms
 - » What to look for to maximize warping and movement in your green wood turned pieces
 - » What is negative space, and how to use it to your advantage on your turned forms
 - » How to design and layout patterns on your wood
 - » How to 'pyro-engage' crisp, sharp lines with a woodburning tip
 - » How to mask curved surfaces using frisket
 - » How to fix a painting mistake caused when frisket 'lifted up'
 - » How to properly use and clean your airbrush

CREATE A WHIMSICAL AUTOMATON WITH CECILIA SCHILLER

DATE: September 9-13
 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. Cecilia will then 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





A SPECIAL DAY WITH GARY STRIEGLER

DATE: September 14 (Sat)
 COST: \$200 tax deductible donation payable to the JCCF,
 memo line: RCMF
 SIZE: 40 people

(see description on page 51)

SHAPING & CARVING A SOLID WOOD SIDE TABLE WITH BRIAN FIREMAN

DATE: September 9-13
 COST: \$950 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people

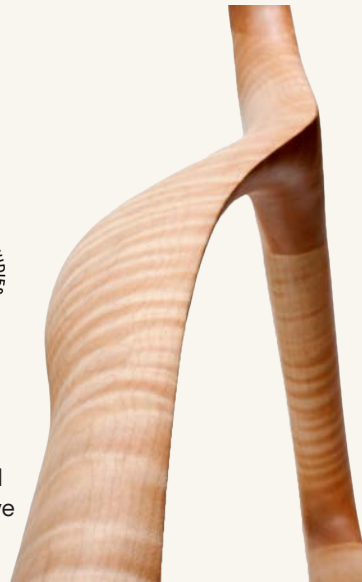


In this workshop each student will build their own side table, custom designed for this class to highlight different aspects of carving and shaping solid wood. Construction will be accomplished through a combination of both hand and power tools. Although a design and material cut list will be provided for this project, there will be room for individual expression. Brian will discuss ways to construct an overall form within a piece of furniture consisting of multiple parts and pieces through the blending of soft edges and hard lines. Topics covered will include design considerations with curves, practical ways to achieve precise layout and joinery in curvilinear workpieces, tools and techniques for carving and shaping wood, as well as glue-up tips and tricks.

Key Points:

- » Design and layout for precise joinery in curved workpieces
- » Methods for blending furniture parts to achieve overall form and a cohesive design theme

- » Tools and techniques for carving and shaping in solid wood
- » Glue-up tips and tricks in nonlinear forms
- » A workflow and method which can be repeated for any project



MAKE A FERRAZZUTTI DINING CHAIR WITH ADRIAN FERRAZZUTTI

DATE: September 9-15 (7 days)
 COST: \$1330 tuition, veneers can be purchased from MASW at the time of class and a cut list will be emailed so you can BYOW
 SIZE: 14 people



Chair making can be an intimidating project to tackle on your own because chairs usually have curved parts and off 90-degree joinery. In this class, Adrian will walk students through all the steps needed to create his Fusion Chair. Through demonstrations and making a chair himself, students will see Adrian work at the same time they make their own chair. There will be lots of group demos as well as individual one-on-one time. This is one of Adrian's more formal chair designs but with a modern flair. What makes this chair unique, and why it's named Fusion, is that it incorporates veneer work; something not usually considered when designing a chair. Students will learn a multitude of techniques that will give them the confidence to design and make their own chairs back in their own shops. Students will learn pattern shaping parts, double tapered bent lamination, compound joinery (off 90 degrees), form making for bending both with clamps and a vacuum press, bending and veneering a bent panel back splat, and to even make an upholstered seat. The chair will be made of solid walnut (a cut list will be sent so you can bring your own walnut) and the veneer can be of their choice and will be supplied by MASW. This class will be a fantastic opportunity to tackle your first chair or learn new skills if you've made chairs in the past.

Key Points:

- » Chair design, ergonomics
- » Pattern shaping straight and curved parts
- » Form making to bend wood
- » Tapered lamination bending
- » Vacuum pressing curved veneered panels
- » Angled mortise and tenon joinery
- » Veneering over solid wood
- » Upholstered seat and web frame 101



SHELLAC & WAX: AN ELEGANT TRADITIONAL FINISH WITH PATRICK EDWARDS

DATE: September 14-15
 COST: \$425 tuition, \$50 material fee
 SIZE: 16 people



Do you have a dusty shop? Do you find that a compressor, spray gun, and spray booth are way too expensive and takes up too much room? Do you want the best and fastest kind of finish that makes the wood look beautiful and, at the same time, hesitate to spend a lot of money? Then this class is perfect for you. Patrick will demonstrate a simple solution to everyone's finishing needs. Shellac, which has been a traditional finish for centuries, is easy to make, cost effective, and simple to apply. It is non-toxic, quick drying, available in different colors, and can be applied in a dusty shop with success. The different types of furniture paste wax will be discussed and the proper way to apply a wax coating will be demonstrated. Maintaining a shellac furniture polish over the years with annual paste wax produces the most beautiful and highly desired patina. Each student will receive four ounces of shellac and a high-quality squirrel hairbrush.

Key Points:

- » What kind of brush
- » Rubbing out a shellac finish
- » Removing a shellac finish
- » Mixing shellac
- » Where to purchase shellac and wax
- » Different paste waxes
- » How to apply and maintain a wax finish



PURE FORM & TRUE SHAPES: A FOUNDATION FOR ALL TURNERS WITH J PAUL FENNEL

DATE: September 14-15
 COST: \$425 tuition, \$60 material fee
 SIZE: 16 people

In this weekend class, Master Woodturner J Paul Fennell will teach the essentials to create vessel forms that bring elegance to any student's work. Good form is an important starting point for making gallery-quality work and for showcasing more advanced work enhanced by carving, piercing and pyrography. Students will make several vessel shapes during the weekend to learn the basics of good design. Emphasis will be placed on developing a sense of how subtle changes in the form's line, volume and proportion can dramatically enhance the elegance of the vessel. Students will also study grain orientation and wood distortion to learn how they affect the appearance of the vessel. Techniques will be explored for finishing the vessel using scrapers to minimize sanding, and simple but elegant methods for shaping and finishing the vessel bottom. Students will receive as much individual specialized instruction as possible for an enhanced class experience.

Key Points:

- » Understanding the importance of form, line and proportion
- » Developing an eye for improving the enhancement of the vessel
- » Developing shapes to convey meaning
- » Techniques and tool use in creating the outside shape of the vessel
- » Grain orientation and distortion and how they affect the appearance of the vessel
- » Finishing methods for vessel exterior
- » Hollowing techniques, including gauging wall thickness
- » How discussion and critique can lead to enhancement of work

FESTOOL SYSTEM ESSENTIALS WITH BRIAN SEDGELEY

DATE: September 14-15
 COST: \$425 tuition, \$65 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 from 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.

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



MASTERING SCULPTURAL STEAM BENDING WITH CHARLIE WHINNEY

DATE: September 16–20
 COST: \$950 tuition, \$75 material fee
 SIZE: 16 people



This class is suitable for complete beginners as well as professionals and will make you look at wood and trees in a completely new way. By the end of the week, students will know what to look for in choosing wood for steam bending as well as how to make the tools, jigs and equipment needed to master bending wood. Over the five days, Charlie will stress to students the importance of understanding the processes. Each day, participants will make a selection of small creative projects including steam bent bowls, boxes, lights, a small table and sculptures. Though there will be items for each person to take home, some of the larger projects made in class demonstrations will be auctioned with proceeds going to the Roger Cliffe Memorial Foundation.

Key Points:

- » How to source and select wood for steam bending
- » How to make a steam chamber
- » 2D and 3D bends, twisting, splitting

- » Three types of compression straps
- » How to make a variety of jigs
- » How to bend thick sections over 2"
- » Steam bend joints and kerf-bending

TURNING ELEGANT VESSELS WITH J PAUL FENNEL

DATE: September 16–20
 COST: \$950 tuition, \$90 material fee
 SIZE: 16 people



In this class, students will learn techniques to turn elegant hollow forms, but the primary focus will be on the decorative and tactile possibilities after completing the vessel form. This is the class to learn the techniques and develop the skills for creating both visual and tactile embellishments on turned vessels. Students will learn basic decorative techniques of piercing, relief and incised carving using various rotary hand pieces, the NSK Presto piercing tool, micromotors and power tools, enhancing the vessel form's overall visual and tactile appeal. There will be a strong focus on the process of laying out tactile elements, designs such as various basketweaves, geometric shapes, elements from nature, and how designs can convey meaning. Learn how to make and creatively use an indexing wheel, as well as various methods of transferring two-dimensional designs onto three-dimensional surfaces, employing grid systems and flexible frisket materials. This class will bring students to new levels creating elegant hollow forms, incorporating simple tactile qualities as well as decorative possibilities for creative expression. Students will receive as much individual specialized instruction as possible for an enhanced class experience. All of the embellishing techniques will be available electronically as part of the class.

Key Points:

- » Develop skills & techniques for tactile & visual embellishments
- » Learn the techniques of piercing, incised and relief carving using various power tools
- » How simple tactile elements can enhance the vessel form visually and to create the desire to be held

- » Creative use of indexing wheels for design possibilities
- » Methods to transfer 2D designs onto 3D surfaces
- » Embellishments that make a statement—tell a story with your designs

A CHARITY EVENT FOR SEND ME OUTDOORS WITH MARC ADAMS

DATE: September 16–20
 COST: \$250 tax deductible donation to SMO to sponsor an American Patriot. Donations can be mailed to MASW (5504 E 500 N, Franklin, IN 14131), the donation check must be payable to Send Me Outdoors
 SIZE: 20 people from the SMO organization



(for more information on how you can help, see description on page 52)

GLASS FUSING (KILN-FIRED GLASS) PROJECTS WITH BONNIE RUBINSTEIN

DATE: September 16–20
 COST: \$950 tuition, \$250 material fee
 SIZE: 14 people



If you have ever been intrigued by glass, but did not think glasswork was accessible to you, now is your opportunity! Students will learn all about the fascinating art form of fused glass and create their own colorful 'masterpieces'. Fused glass allows anyone to create intentional art shapes and compositions, which are maintained even after firing in the kiln. Students can create themes and designs that are unique to their style, resulting in sparkling glass pieces that are truly unique. During the week, students will explore what fused glass is, how it differs from blown glass, and how to cut colored pieces and lay them while cold into your composition. Participants will also learn about kilns which heat glass in a contained space which is very different than the furnace systems used when blowing glass. No worries- you will have no exposure to heat at all! Students will be provided with the computerized firing schedules that Bonnie has developed for successful fuses and slumps. Examples will be shown of fused glass projects by nationwide glass artists for inspiration. Participants will dive into making their own creations! Options will include making a wall or standalone sculpture, tiles, coasters, necklace pendants and a glass bowl. Opening the kiln to see your finished and already cooled down artwork is very exciting. Color plays with light and results are stunning. Bonnie's process is waste free. Students will be able to share their scrap glass pieces from their cuttings, which are often interesting, with other students to add unique elements to their work. Glass fusing assures joy and fun!

Key Points:

- » What is fused, or kiln-formed, glass
- » The basics of glass tools and safety
- » Scoring and cutting
- » Design layout, firing schedules, glass annealing
- » Slumping into a shaped mold
- » The use of kilns
- » How to design and create your own glass mural for a wall/window mount or on a stand
- » Making a small bowl, tiles and jewelry pendants
- » Art will be kiln-fired on site.



BUILD A GREENE & GREENE BARSTOOL THE MODERN WAY WITH TIM CELESKI

DATE: September 16–20
 COST: \$950 tuition, \$20 supply fee, a cut list will be emailed so you can BYOW
 SIZE: 15 people



If you have a counter, a kitchen desk, or full height bar, this is the class for you. Students will build two Greene and Greene-style backless barstools for their home and family. And, because barstools are in daily use and live out in the open, this project is a great way to show off your woodworking craftsmanship. The Medina Barstool is from Tim's Arts and Crafts furniture collection. Originally created for Greene and Greene's ultimate bungalows, Tim has built many for other clients. The stool features Arts and Crafts details, cloud lift edges and slots, pillowed ebony plugs and rock-solid construction. Its timeless design fits in any style home: classic, bungalow, modern and anywhere in between. Plus, if built with the right woods, they're great for outdoor use. Students will make two stools, one to complete in class and one unassembled to finish at home or use as a pattern to build more. With 40 joint connections, angled joinery, a comfortable seat, and a new style of footrest there's plenty of exciting challenges for intermediate to advanced woodworkers. These stools will be built in a modern way using Festool Domino joinery and CNC machined patterns for shaping and cutting out parts. Tim will also use digital tools for special detailing and carving. CNCs, CAD or digital woodworking skills are not required for this class. Students will learn a modern, professional woodworker's approach to furniture making. That is, using every tool in the shop and combining hybrid, digital, and traditional tools to achieve the best possible result. Along with the barstools, participants will take home the knowledge of how to make use of local digital woodworking services for patterns for your own projects.

Key Points:

- » Learn how to construct a complex piece of furniture
- » Working with a large number of parts and joints
- » Learn how to select and apply modern woodworking production techniques to improve the quality and accuracy of your work
- » Learn about CNC patterns & machined parts
- » Universal shaping jig
- » Develop pattern shaping skills
- » Develop Festool Domino joinery skills
- » Develop the skills and experience to build more stools

FROM INTRO TO ADVANCED 3D PRINTING IN ONE DAY WITH TIM CELESKI

DATE: September 21 (Sat)
 COST: \$200 tuition
 SIZE: 20 people

3D printing is a great way for any woodworker or modern maker to make tools, jig parts and repair parts. Now that good printers are affordable and millions of free 3D models are available, every craftsman should have one. In creative hands, 3D printers are a model maker and the ultimate modern 3D sketchbook for trying out ideas in real world 3D. With a little help, 3D printing is easy. In this exciting one-day class, Tim will introduce students to the world of 3D printing. Participants will learn what 3D printers can do, how they work, how to operate them and how to get the best out of them. If you haven't tried 3D printing Tim will teach you how to evaluate and select printers for your needs in different price ranges and capabilities. If you've tried 3D printing, he will help you improve your printing and find solutions to problems. If you use printers regularly, Tim will show how to turn your printer into the ultimate tool for sketching ideas in three dimensions and share examples of the dozens of 3D printed tools, jigs and fixtures he uses every day in his workshop. To get the most out of 3D printers, it is best to learn simple CAD techniques to create custom 3D printed tools for specific tasks.



Key Points:

- » Learn how 3D printers work and how to use them
- » How to get the best out of a 3D printer
- » Evaluating printers and choosing the right one
- » Working with and modifying millions of free 3D models
- » Simple CAD techniques to make your own 3D printable models
- » How to tune 3D printers and prints
- » Choosing and using different 3D printer materials for your projects
- » How to use a printer as a creator's 3D sketchbook

STEREOTOMY: LAYING OUT & CUTTING CURVED JOINERY WITH PATRICK MOORE

DATE: September 21-22
 COST: \$425 tuition, \$30 material fee
 SIZE: 16 people

Wood joinery, a technique employed for over 5,000 years, has empowered humanity to construct shelters and edifices using solely wood. While straightforward straight joints suffice for basic linear structures, challenges arise when dealing with curved or three-dimensionally complex designs. What strategies do we employ when our designs demand curved complexity or three-dimensional forms? Students will embark on a journey to master the art of crafting a curved scarf joint using basic hand tools and the principles of stereotomy. Participants will first draft the stereotomical drawing by hand, providing essential layout for laying out the intricate double-curved joint. Subsequently, they will execute the cutting and assembly of this complex joint, gaining practical expertise in the process.

Key Points:

- » Learn proper drafting techniques
- » Learn drafting tool usage
- » Introduction of stereotomy
- » Create the stereotomical drawing for curved joinery
- » Layout, cut and assemble curved mortise and tenon and scarf



"FROSTY" WITH KEITH LACKNER

DATE: September 21-22
 COST: \$425 tuition, \$60 material fee payable to Keith
 SIZE: 16 people

Are you wanting to learn to make a one-of-a-kind holiday gift that will be the focal point of everyone's holiday season for years to come? If so, this is the perfect class! Keith has developed and designed these unique Frosty's that are in high demand, and now Keith is ready to share his process with others. In this two-day class, everyone will receive a custom cast blank from handpicked materials. Students will have an opportunity to do spindle turning to give Frosty his shape and Keith will show ways to do reverse mounting to give Frosty a finished look. Students will learn the process for resin casting and ways to finish both wood and resins. By the end of the day on Sunday, everyone will have created a holiday family keepsake.

Key Points:

- » Basic resin casting knowledge
- » Spindle turning knowledge
- » Reverse mounting giving the bottom a finished look
- » Design and proportions of making your own Frosty
- » Finishing techniques on both wood and resin
- » Hand painting to give your Frosty his own character



MAGICAL STEAM BENDING MYSTERIES WITH CHARLIE WHINNEY

DATE: September 21-22
 COST: \$425 tuition, \$45 material fee
 SIZE: 16 people

Experience a weekend like no other. This is two days of delving into the hidden properties of wood, discovering secrets you may have never expected. Students will undertake about a dozen niche activities. These include using the steam process to create impossible joints, embossing raised textures onto wood and the use of instant hot laminations for extreme bends. By the end of Sunday, students will take home unique wooden objects, including some flat artwork that can be used to create a sign or a set of keyrings, a small 3D piece, and a small tessellating box or child's toy.

Key Points:

- » How to source and select wood for steam bending
- » How to make a steam chamber
- » 2D and 3D bends, twisting, splitting
- » Three types of compression straps
- » Learn the secrets to seemingly impossible joints



CREATE ARTISTIC & COLORFUL FUSED GLASS CANDLE HOLDERS WITH BONNIE RUBINSTEIN

DATE: September 21-22
 COST: \$425 tuition, \$200 material fee
 SIZE: 14 people

In this weekend workshop, students will create three lovely, fused glass candle holders. These candle glass creations will brighten any home or can be used for holiday and celebratory gifts. Students will learn the basics of fusing glass. Bonnie will also teach students how to cut colored glass shapes and use these shapes, powders and glass grains to make pieces of art that will then be fused in a kiln. Participants' mini masterpieces will become brilliantly colored 4" x 6" panels. Once the panes are completed, students will adhere them to a wide glass candle or tea light holders. These fused candle holders will add color and sparkle to any room. A fun and rewarding process!



Key Points:

- » Learn about the medium of fused, or kiln-formed, glass
- » Learn how to score and cut shapes from colored fusible glass
- » Learn about placement of your shapes onto a 'palette' of clear glass, to make your own compositions
- » Learn about kilns and schedules for fusing
- » Adhere each fused art piece to a handblown glass candle holder



THE MODERN MAKER WORKSTATION: SECRETS & BUILDING TECHNIQUES WITH TIM CELESKI

DATE: September 22 (Sun)
 COST: \$200 tuition, \$40 material fee
 SIZE: 20 people

In Tim's career as a woodworker and furniture maker, he has designed and built over a dozen traditional and modern workbenches. His latest workbench is anything but traditional—it's different. This new bench is designed not just for woodworkers but also for modern makers. It's precise, versatile, modular, and expandable. Because it's not a regular workbench, Tim calls it the Maker Workstation. It appeared in the June 2021 issue of *Popular Woodworking* magazine. Unlike classic workbenches, which are designed to work mostly with hand tools, the Maker Workstation is a modern high-precision tool designed to hold and position any shape workpiece for handwork, machining, and assembly where you need it, both horizontally and vertically. It pairs particularly well with modern power tools like sanders, routers, track saws, and Domino joiners. For makers, the Workstation has a flexible and versatile core level tool to hold any project you come up with. Add custom plates, fixtures, bench furniture, vises, and 3D printed components; the Workstation is the ultimate modern workbench. During the day, Tim will show students what the Maker Workstation can do, how to use it, and how to build one. Students can then go home and easily build their own using nothing more than a saw, router and drill. To help students begin, Tim will send each one home with the Maker Workstation's essential ingredient: A custom CNC machined Maker Workstation builder's template.

Key Points:

- » Learn how the Maker Workstation is different than traditional workbenches
- » How the Workstation adapts to any woodworking project
- » Using workstation furniture, plates, and custom dogs and fixtures
- » Using the Workstation for horizontal and vertical work
- » What the Workstation can do for woodworkers & makers
- » Extending the Workstation for large and unusual projects

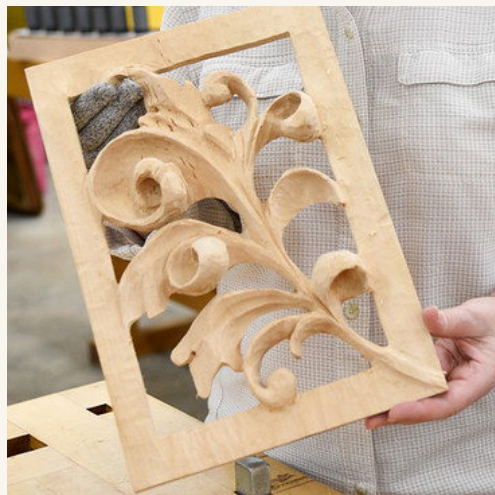


CARVING WITH A CLASSICAL FLAIR WITH ALEXANDER GRABOVETSKIY

DATE: September 23-27
 COST: \$950 tuition, \$30 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 perform 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, making 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 most significant question in carving designs: How does a carver create the BIG idea? Alexander and all the students will design a project together by employing the most ancient math method. This method can be used in any type of woodcarving including carving for furniture or carving in 3D (carving in round) or just in ornamental or architectural types of wood carving.



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 efficient
- » Tips and tricks on how to get the most out of your carvings

POST & BEAM CONSTRUCTION: BUILDING GAZEBOS WITH PATRICK MOORE

DATE: September 23-27
 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 their newly gained knowledge and experience at home. Students will team build a pre-designed outdoor timbered gazebo on the MASW campus. Students will learn how to layout all the timbers and joinery by easily and simply drawing the gazebo to 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
- » Brief historical overview of timber framing through the millennia



RESIN ACCENTS: INNOVATIONS IN TURNING LIDDED BOXES WITH KEITH LACKNER

DATE: September 23-27
 COST: \$950 tuition, \$225 material fee payable to Keith
 SIZE: 16 people



In this class, students will learn the basic skills of prepping wood for resin casting. Keith will share his three golden rules of resin casting, which will assure a solid and colorful blank to turn into a box. Rule 1 is probably the most important: properly clean, stabilize and remove moisture. Rule 2 is how to choose the best product (resins) for your needs and how much to use. Rule 3 is pressure; most resins, especially urethanes, require pressure to get bubble free castings. Once students have established a usable blank, they will design a lidded box, following the 1/3, 2/3 rule for a pleasing aesthetic shape. Keith will demonstrate the best way and which tools to use, when turning hybrid blanks into boxes. He will demonstrate how to make lids for turned boxes that fit perfectly. After the box is turned and the lid fits, Keith will share his steps to creating a finish that will set your work apart from the rest.

Key Points:

- » Wood prep
- » Design
- » Tool selection
- » Turning techniques
- » Hollowing
- » Creating jam chucks
- » Finishing

LASERS: A MODERN TOOL FOR A MODERN SHOP WITH CHRIS LASCHINGER

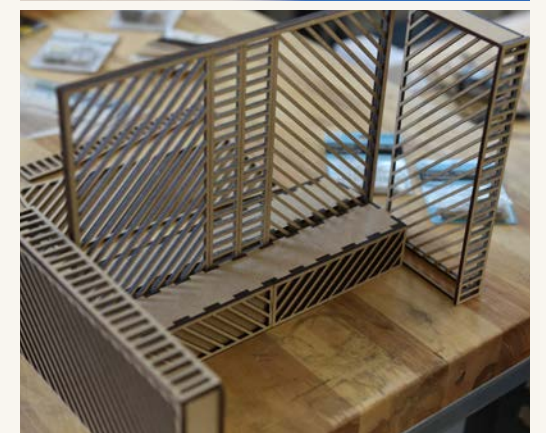
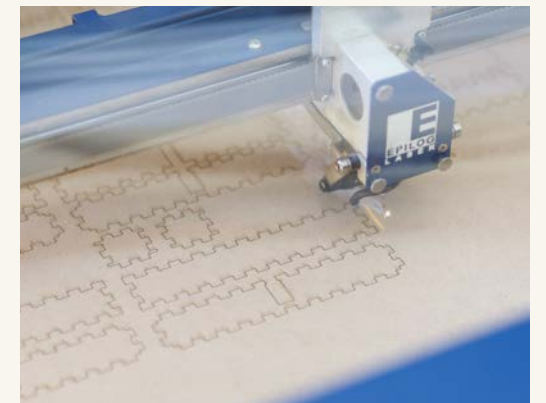
DATE: September 23-27
 COST: \$950 tuition, \$80 material fee
 SIZE: 12 people



That's right, another full week to learn and play with the magic of lasers. Lasers are becoming common place in the makers' shop these days, giving craftsmen even more opportunity to be creative. How do they do it, you ask? Come spend a week in the relaxing cornfields of Indiana and find out what it's all about. This weeklong class will go beyond the basics of the weekend class and give the students plenty of creative time to see what they can make a laser do. Students will get instruction and plenty of "hands-on" time with multiple design software choices and several CO2 and Diode lasers. The class will cover engraving and cutting different substrates, creating unique items, and enhancing others. Materials such as wood, leather, stone, paper, coated metals, and plastic can be run through the laser proving it to be quite a versatile tool. Lasers are driven by the user and a vector-based graphics program; for the lasers at MASW students will be using both CorelDRAW and LightBurn as the preferred design and driver programs. Students will learn the basics of CorelDRAW for laser applications, the general layout of a laser, and what it will actually do. Chris will run through some basic laser projects to show the operation of a laser then participants will have the opportunity to design and create their own laser cut projects. As it is a woodworking school, there may be some sanding involved. This is definitely not a sales pitch week; Chris does not represent any laser manufacturers, he just like making stuff with them. Thinking about getting a laser or already have one, this is your opportunity to see what they can do.

Key Points:

- » Design software for lasers
- » Hands-on laser operation
- » Cutting and engraving with a laser
- » Integrating a laser into your current workspace
- » What to look for when buying a laser



MAKE A BUTTERFLY LEAF TABLE WITH MICHAEL FORTUNE

DATE: September 23–29 (7 days)

COST: \$1330 tuition, \$100 supplies for the wood framework, a cut list will be emailed to you so you can BYOW

SIZE: 16 people



Michael has seen a variety of ways to make tables expand and has made almost all of them. But his favorite, and the only way he makes them now, is by using the “butterfly” method. This method stores the leaf under the table, allowing it to be opened when the top is extended. The leaf is never lost or damaged, as often happens when it’s stored separately from the table. This method works with most table designs, whether they’re trestle, leg and apron, or pedestal-style. Multiple leaves can be stored, each opening in a butterfly fashion as the table increases in size. Each person will make a solid wood framework that shows how to locate the critical pivot point and effortlessly clear the surrounding table structure. Whether students already have a design in mind or wish to design and make an expanding table in the future, this class will equip them to include this unique mechanism in their table construction.

Key Points:

- » Learn how to locate the pivot point for the “butterfly” leaf
- » How to adapt the mechanism to a variety of different historical or contemporary designs
- » How to accurately make interesting fittings in their own workshop

- » How to make tables longer and wider at the same time with the butterfly table method
- » How to add multiple leaves
- » How to choose then build the correct method of sliding the table top open



PAPER MAKING: TURN PAPER WASTE THAT'S HEADED TO THE RECYCLE BIN INTO BEAUTIFUL HANDMADE PAPER WITH JULIE DHONDT

DATE: September 28–29

COST: \$425 tuition, \$25 material fee

SIZE: 14 people

Unlock your creativity in this hands-on, engaging workshop where you’ll explore the process of paper making. Here, students will learn how to create stunning, one-of-a-kind decorative papers that serve a multitude of artistic purposes such as cards, journals and bookmarks. Julie will demonstrate how to paint or print on handmade papers. Students will see how to integrate natural materials like dried flowers, leaves, and twigs into their paper. This technique adds a rich, organic texture and tactile dimension to any creation. Inks can be used to add color and evoke emotion. Acquire the skills and insights needed to produce handmade papers that are so intricate and captivating, they can stand alone as individual pieces of art, whether you choose to frame them or gift them.

Key Points:

- » Understand the basics of how all paper is made
- » Learn the terms of paper making

- » Create decorative, one-of-a-kind paper
- » Leave with handmade papers, knowledge, and confidence for continued crafting
- » Reduce paper scrap from the recycle bin

SPOT REPAIR & TOUCH-UP WITH TIM PURO

DATE: September 28–29

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? 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 a professional spot repair artist. 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



TURN A LIDDED BOX WITH AN INTEGRATED BANGLE BRACELET WITH JOHN BEAVER

DATE: September 28–29

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

SIZE: 16 people

In this class, students will make a small lidded box with a wood bangle that will become the decorative element of the box. John will show students how to use both face grain and end grain turning tools as well as bowl gouges, spindle gouges, parting tools and round nose scrapers. Students will learn techniques for turning wooden boxes with fitted lids that allow a bangle to fit over the box. This clever box acts as both a storage container for jewelry and a unique way to hold a turned bangle bracelet around the outside. This is a fun project that involves many different skills.

Key Points:

- » How to sharpen tools
- » Learning end grain and face grain turning techniques
- » Shear scraping for finessing shapes & curves
- » Shaping a box with a fitted lid
- » Making a decorated bangle bracelet

INTRODUCTION TO TIG WELDING WITH MATT BURNEY

DATE: September 28–29

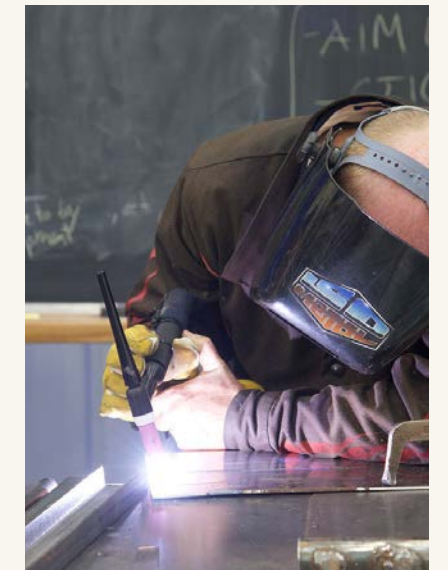
COST: \$425 tuition, \$225 material fee (includes TIG welder rental)

SIZE: 14 people

This is an introduction to TIG welding for beginners. TIG stands for Tungsten Inert Gas and uses a handheld electrode to maintain the arc while manually feeding filler metal into the weld. It is best suited for small, precise welds in clean metal and specialty alloys. Applications include bicycle frames, toolmaking, repair, automotive and artistic purposes. Matt will cover the set up process for a new machine, and students will spend a lot of time practicing technique with personal feedback. Students will weld mild steel, stainless steel, and aluminum. Although no prior welding experience is necessary, adequate night vision is important.

Key Points:

- » TIG machine selection and set up
- » Sourcing materials and consumables
- » Arc control, puddle control
- » Setting up joints
- » Practice, analyze, adjust, repeat



INLAY: USING PRECIOUS MATERIALS TO ENHANCE YOUR WORK WITH ROBBIE O'BRIEN

DATE: September 30–October 4

COST: \$950 tuition, \$25 material fee

SIZE: 16 people



This course is for anyone wanting to learn the art of inlay. The focus is on using hand tools to cut materials, such as wood, metal, plastic, pearl, abalone, etc. and then power tools to inlay materials into wood. Discussion and demonstrations will cover all of the steps required to create inlays and the basics of how to adjust thickness, cut, file, and accurately inset these semiprecious materials into a background.

Key Points:

- » Materials – wood, metal, pearl, glass, plastic, abalone etc.
- » Tools – power vs. hand tools
- » Design
- » Logos/signatures
- » Cutting techniques
- » Types of power tools for inlay cavities (electric vs. air powered)
- » Glues used for inlay
- » Leveling & troubleshooting





STUDIO WATERCOLOR PAINTING: CAPTURING LIGHT & COLOR WITH BARBARA COUNCIL BURNEY

DATE: September 30–October 4
 COST: \$950 tuition, \$110 material fee
 SIZE: 14 people

Learn the art of watercolor painting in this class designed for beginners. Students will learn how to apply paint in a variety of washes, arrange dynamic compositions, create their own color wheel, and create vibrant, glowing paintings. Students will gain confidence and inspiration to continue learning at home and end the class with a finished still-life painting to show off to friends and family.

- Key Points:**
- » Color mixing basics, and more
 - » Layering pigments for luminescence
 - » Stretching your own paper
 - » Introduction to masking fluid
 - » Learning wash techniques



WELDING A TREASURE TROVE TOOL BENCH WITH MATT BURNEY

DATE: September 30–October 4
 COST: \$950 tuition, \$450 material fee (Matt will provide most of the tools but feel free to bring your own)
 SIZE: 14 people

Have you ever been interested in recycled metal art? In this class, Matt will start off with some welding basics to bring beginners along as well as refresh or advance the skills of those with experience. Bring some old hand tools that are worn out, broken, or no longer of use and be amazed as students transform them into a surprisingly comfortable garden bench. Have you sat in the chair Matt made a few years ago at MASW? It's incredibly comfortable. He will cover many styles of welding and techniques as individuals build forms, fixtures, and problem-solve how to securely attach all the individual pieces into a structure. The material fee will also cover enough materials to create your bench if old tools haven't yet accumulated in your life. This class offers enough variety in technique and creativity to challenge advanced welders and provides enough guidance in creativity and process to ensure success for beginners.



- Key Points:**
- » MIG Welding
 - » Arc Welding
 - » Oxy Acetylene Torch
 - » Brazing
 - » Plasma cutter
 - » Grinder techniques and safety
 - » Conductive mold fabrication
 - » Creativity and experimentation encouraged

WAVE BOWLS: FORM, FASHIONING & FINISHING WITH JOHN BEAVER

DATE: September 30–October 4
 COST: \$950 tuition, \$60 material fee
 SIZE: 16 people

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



DESIGN & BUILD CABINETS FOR THE 21ST CENTURY WITH MARK SACKMAN

DATE: September 30–October 4
 COST: \$950 tuition, a cut list will be emailed so you can BYOW. Hardware will be available to purchase from Mark
 SIZE: 14 people

In this class, students will build their own small vanity cabinet with a drawer and door. Mark will discuss how to take the European/faceless cabinet and elevate it, to give your cabinet that custom look. He will start the week with the difference between European cabinets and face frame cabinets. On the first day students will design their cabinet and develop a cut list. During this creative phase, Mark will review the industry standards and how they will be incorporated into your cabinet. This includes the type of European hardware (hinges, under mount drawer guides, etc.). Mark will also talk about the many types of materials that can be used to build a variety of cabinet types. He will also break down the pros and cons of the material too. There will be discussions on adding legs, columns, and applied panels to give any cabinet a custom furniture look. Students will have an opportunity to choose from various design elements as they create their own cabinet. Mark will discuss the type of cabinet doors students will be making and demonstrate two different ways to build them. This will include a more in-depth discussion and demonstration of European hinges and how they work. Mark will talk about drawers and different ways to construct them. This will include the under-mount guides and how to do the math to figure out the correct size for all the drawer parts. He will also show and demonstrate simple shop made jigs that will aid in the placement of the European hardware. Students will have an opportunity to choose



from different construction techniques of doors and drawer fronts to create a unique cabinet, plus learn the metric system. Mark will make it simple and easy to understand. He will also touch on the laying out and designing of a kitchen, installing cabinets, and finishing.

- Key Points:**
- » Introduction to European cabinets and their benefits
 - » Use design elements to create a unique furniture, quality cabinet
 - » Learn design techniques for laying out and building your own cabinet
 - » Understand the metric system and how to use it on your cabinet
 - » Investigate two ways to cut the joinery, using a router or table saw for doors
 - » Create drawer boxes, with correct size and construction
 - » Learn about and use European hinges and drawer guides
 - » Apply new knowledge to laying out a kitchen



MAKE AN ARTS & CRAFTS ROCKING CHAIR WITH DOUG DALE

DATE: September 30–October 6 (7 days)
 COST: \$1330 tuition, a cut list will be emailed so you can BYOW
 SIZE: 14 people

So, it's time! The rocking chair is in your future, closer than it was a few years ago, and with Doug teaching this class, it is a no brainer. This chair is not a new design but rather a replica of one that has been passed through generations of Doug's family. It is a family favorite. For anyone who loves the Arts & Crafts style, this chair will be a must for your collection. The making process will allow students to learn many technical woodworking methods, such as how to mill wood, incorporate exposed joinery including mortise and tenons, address shaping issues, assembly, clamping and finishing. From an aesthetic standpoint, the open arms and easy rocking motion are what have made this chair an American classic.

- Key Points:**
- » Milling wood for the best results
 - » Exposed joinery
 - » Exploring the correct balance in a rocking chair
 - » Laminate bending
 - » Finishing to create an original Arts & Crafts look
 - » Spending a week with Master Doug Dale



INTRODUCTION TO VENEERING WITH BRIAN BYRNE

DATE: October 5-6
 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 will be 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

HOW TO TURN AN EXACT SPHERE WITHOUT MEASURING TOOLS WITH HANS WEISSFLOG

DATE: October 5-6
 COST: \$425 tuition, \$30 material fee
 SIZE: 16 people

In every woodturning apprenticeship in Germany, you have to learn how to turn an exact sphere without measuring tools. In this class, you will get a very small part of this apprenticeship. Part of the class explains how to make a cup chuck and how this chuck works for making spheres. The sphere will develop from a square piece step by step. Everything will be explained precisely, from turning with a gouge to using a skew chisel and sanding the piece without spoiling the shape. Every student will recognize how easy it is to work precisely when you know the little tricks. Depending on the time, Hans plans to have students hollow out end grain pieces with a gouge. But finding out how it really works is difficult. There are points that create problems. Hans will solve all of them, and in the end, everyone will be able to use this system, which is really helpful at home in your own workshop.



FRENCH POLISH: A MODERN APPROACH FOR LUTHIERS & WOODWORKERS WITH ROBBIE O'BRIEN

DATE: October 5-6
 COST: \$425 tuition, \$75 material fee payable to Robbie
 SIZE: 16 people

A shellac finish applied using the French polish method has traditionally been viewed as a long and complicated process, but it doesn't have to be. In this class, Robbie will cover the history and types of shellac, how to prepare shellac from flakes, surface preparation, pore filling, products, and techniques, and most importantly, the technique he uses to completely finish a guitar in as little as a day. Students will learn how to use this versatile and very appealing finish using Robbie's modern approach. Students are welcome to bring guitars or other instruments, as well as other small projects, to work on in the class.

Key Points:

- » History and types of shellac
- » How to make shellac from flakes
- » Surface prep and pore fill
- » French polish method
- » Working with colored shellacs
- » Antiquing and sizing techniques



Key Points:

- » Make a cup chuck
- » Turn a sphere without measuring tools
- » Sand a sphere
- » Hollow out end grain
- » Prevent mistakes
- » Gouge for hollowing out

DESIGNING AROUND COMPLEXITY: FIFTY YEARS OF EXPERIENCE WITH BLAISE GASTON

DATE: October 5-6
 COST: \$425 tuition
 SIZE: 16 people

Over a decade ago, I asked Blaise Gaston to teach a workshop here at MASW. At the time, he was overwhelmed with work and couldn't make it happen. But persistence prevailed, and we finally have the good fortune to have him here for a weekend sharing his process and techniques he has developed over the last 50 years. He does really challenging work that requires good design along with technical precision all within the confine of common woodworking tools such as the bandsaw and table saw. However, a large portion of his work is done on a shaper. This weekend workshop will be based on several challenges he had to solve in his furniture making career - mostly based on jigs and fixturing. Blaise is a shaper genius, so a portion of the weekend will be spent on the shaper showing how difficult cuts can be made safely. He will demonstrate how to make jigs and fixtures for the table saw and bandsaw that allow him to make items that are bent, twisted and curved. Students will learn how to build a mold for cylinder cutting of plywood, how to cut spiral shapes on a bandsaw with total repeatability, how to make tapered laminated spirals around a very tight cylinder, and ways to use vacuum technology for both clamping and pressing materials. Blaise also makes a lot of his own hardware, so a portion of the weekend will be spent showing ways to cut, shape and finish metals. This is a unique weekend that will help any woodworker, at any skill level, realize how easy it can be to make very complex parts. This is not a hands-on class, rather an opportunity to watch one of America's best craftsmen share his working process. Who knows? He might even talk about how he figures prices for his one-of-a-kind pieces of furniture.



Key Points:

- » Learn how to use vacuum jigs to hold work on band saw and shaper
- » Visualize and design the jigs so complex parts can be easily made
- » Techniques for vacuum pressing difficult complex parts
- » Use SketchUp to design jigs and see how all the cuts will happen before cutting any wood
- » Use a shaper, as well as a myriad of different cutters
- » Machine and shape brass easily

THE THREE PILLARS OF GOOD DESIGN WITH GRAHAM BLACKBURN

DATE: October 7-11
 COST: \$950 tuition, \$40 material fee
 SIZE: 16 people



Whenever we make anything, it must do the job it's designed to do AND look good. All woodworkers, regardless of skill, need to know that what they make will work. Furniture should be well-made, look good, and fit nicely into its surroundings. In this weeklong class, Graham covers the whole gamut of design essentials. How to get your ideas down on paper - how to make a meaningful three-dimensional sketch; how to produce working drawings - plans, elevations, and sections - and how to figure dimensions and cutting lists. He will also cover the essential functional requirements of various classes of furniture: how high any given table should be, how wide are seats, how much backs should slope, what size drawers work, etc., - all the topics that must be understood for a piece to "work". There are many ways to join two pieces of wood together but choosing the appropriate construction for any given

piece of furniture requires an understanding of its function and its needs for strength. Students will make a simple piece of furniture using various ways to discover the principles of designing for structural integrity. Apart from function and structure, design is concerned with how pieces look. Students will learn how to analyze and apply the Golden Mean, classical architectural proportions, and even basic geometric paradigms to a variety of pieces. Finally, students will explore design characteristics from the Gothic oak period through classic European and American periods, to contemporary models, so that each person will gain the ability to design a piece that will fit with any given period.

Key Points:

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

PAPER SCULPTURE: FROM START TO FINISH WITH JEFF NISHINAKA

DATE: October 7-11
 COST: \$950 tuition, \$40 material fee payable to Jeff
 SIZE: 16 people



In this class, students will create bas-relief paper sculptures, using a variety of imagery. Basic techniques of drawing, designing, cutting, bending, gluing, and mounting paper to create the illusion of three-dimensional images will be taught. Each day will consist of technique activities that enable students to produce finished paper sculptures. Jeff will teach students how to bend and curve paper, ways to mount layers of paper to backgrounds and how to finish and preserve paper sculptures.

Key Points:

- » Design and draw pencil blueprints
- » Transfer designs onto paper
- » Use appropriate cutting techniques
- » Bend and curve paper to create illusion of dimension
- » Mount and layer paper to a background
- » Complete finished paper sculptures



CLOISSONNÉ ENAMELING & HAIKU WITH HARLAN BUTT

DATE: October 7-11
 COST: \$950 tuition, \$100 payable to MASW for supplies, \$100 payable to Harlan for copper and silver
 SIZE: 12 people



Cloisonné enameling is essentially drawing with wires and filling in around them with glass. Electric kilns will be used to fire the enamel from 1350 to 1500 degrees Fahrenheit. Students will work on copper or fine silver. Several other enameling processes will be discussed, but cloisonné will be the primary technique covered in class. It can be simple or complex. Those with little or no enameling experience may want to work on a relatively flat metal surface, but copper cups will be available for those up for a challenge. Everyone will learn how to use Harlan's special jig for forming repetitive shapes in cloisonné wire. Basic metalsmithing/jewelry skills and some enameling experience would be helpful, but beginners are welcome. The class will also compose haiku poems as a means to focus, relax, and foster a sense of community.



Key Points:

- » Learning about the types of enamel and metal surfaces
- » Using cloisonné wire for form lines and cells
- » Designing for cloisonné
- » How to fire the enamel without over or under firing
- » Using the cloisonné jig
- » Finishing techniques and procedures



BOXES & MORE WITH HANS WEISSFLOG

DATE: October 7-11
 COST: \$950 tuition, \$70 material fee
 SIZE: 16 people



In this class, there will be three different projects. The first box is the "Drunken Box," a Spherion. Hans will show samples and explain all the steps that need to be done. This box starts as an end grain thick wall ball box. When the box is finished, students will make a cup chuck to change the position of the box, making it side grain. From the cup chuck, students will then make a squeeze chuck to hold the box on a very thin ring. In the end, you will have a nice box and will have learned how to make two different chucks, which you can use for various tasks in your workshop. The second project will be a box with a pierced-through lid. This is a side grain box, made from boxwood. Hans will explain how to make the parting tools and how to sharpen them. In addition, each student will make his or her out-of-center chuck. How the chuck and the system work will be explained. Students will learn patience during this part of the workshop. Once everyone is satisfied with the lid, they will begin to turn the bottom of the box. In the end, all students will have a finished pierced box. The whole project is split into small sections to make sure that everyone understands how to make this box. The third project is a standing oval box. Students will start with a sphere shape, hollow it out, turn something away and replace the missing material with a different kind of wood. In the end, students will turn this sphere flat from both sides. The result will be a box with wonderful floating lines between lid and bottom. Using the small step-by-step system, everyone will be successful and have three lovely boxes at the end of the week.

Key Points:

- » How to use and sharpen the small parting tool
- » How to make an out-of-center chuck
- » How to sand the small rings
- » Precise turning tricks
- » How to use a sphere shape to create more form
- » How to turn a two-cup chuck and a squeeze chuck
- » How to use a 3/8" gouge
- » How to turn a piece around different center



MINIATURE HIGHBOY: A JEWELRY CHEST WITH JEFF HEADLEY & STEVE HAMILTON

DATE: October 7-12 (6 days)
 COST: \$1140 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



A journey of a thousand miles starts with one step. On this journey, students will discover what period furniture construction is all about. During this weeklong class, students will combine the use of both hand tools and power tools while investigating a traditional miniature highboy. This piece is not dollhouse furniture but roughly quarter scale of the real chest. This project will offer true period construction, exceptional design while at the same time not requiring much wood. But be warned: there are many small pieces, just as many as a full-size highboy, but just smaller. Students will learn how a full-size highboy is made including the assembly process. Each highboy will require participants to hand-cut dovetails and design the leg type from a selection of different traditional designs: trifed, turned, sculpted pad, or claw and ball. There will also be a shell carving on the bottom center drawer and a multitude of design elements of traditional period construction techniques. This will be an extremely intensive study of this piece. Because this is such an intensive piece, students probably will not be able to complete their cabinet in the time allotted but will know the aspects of all the construction techniques to be able to complete it at home.

Key Points:

- » Sawing and working out either a cabriole leg, trifed foot or claw and ball
- » Dovetailed and mortise and tenon case construction
- » Flat top molding (not broken arch)
- » Cutting very fine drawer dovetails
- » Layout and carving a shell

APPRENTICESHIP: IT'S ALL IN THE TECHNIQUE WITH MARC ADAMS

DATE: October 7-18 (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



INTRODUCTION TO PYROGRAPHY WITH SHERRY BECK

DATE: October 12-13
 COST: \$425 tuition, \$25 material fee
 SIZE: 16 people

Introduction to Pyrography is a workshop where anyone wanting to learn the correct and safe way to decoratively burn wood gets an opportunity to acquire new skills. These could lead to a new hobby or even a life-changing adventure. Students, with or without prior experience, are welcome and will receive group and individual instruction in surface preparation, burn-tip selection, technique, and problem solving. Sherry will include demonstrations on burning on different surfaces, special techniques for specialty results, creating realistic appearances, feathers, eyes and much more. Students will learn safety procedures, which tools are best to accomplish various textures, selecting the best wood, and the appropriate sealants to complete their masterpiece. By the end of the weekend, students will have the ability to craft unique art that can enhance and embellish turned and functional objects. Handouts will be provided with information on equipment, materials, suppliers, technique reminders and more. Photos from which to work and maple wood will be provided for the class; students can expect to take home sample boards, an embellished piece and the beginning of their first pyrography masterpiece.



- Key Points:**
- » Safety
 - » Preparing and finishing the wood surface
 - » Practicing on soft and hard woods
 - » Transferring designs and photos
 - » Choosing the best burning tips
 - » Controlling darks and lights
 - » Creating smooth-shading and life like textures
 - » Fixing mistakes

TUNING & USING HAND PLANES WITH GRAHAM BLACKBURN

DATE: October 12-13
 COST: \$425 tuition, \$55 material fee
 SIZE: 16 people



The icon of woodworking, the hand plane, exists in many forms, from bench planes — smoothers, jack planes, and jointers — to moulding planes, and many special-purpose planes. In this class, students will learn what a plane is really intended to do! Graham will demonstrate how to fettle, tune, and sharpen it, regardless of whether the plane is made of wood, composite, or metal—old, rusty, or new or expensive. The course will focus primarily on bench planes (smoothers, jacks, and jointers) but if you have block planes, rabbet or any specialty plane, Graham will show how to use them efficiently. Make sure to bring all the planes you have as well as whatever sharpening stones, honing guides, and methods you may have. Graham will help you make them all work better and demonstrate a variety of helpful jigs you can make. You'll never need sandpaper or sanders again!

- Key Points:**
- » A flat sole
 - » Squareness, perpendicular sides
 - » A properly adjusted mouth
 - » The cap iron
 - » The cutting angle
 - » Sharpening methods
 - » Planing jigs for accuracy
 - » Spring lines and planing guides



WELL-SCHOOLED IN ART: MASK MAKING FOR KIDS (PARENT/CHILD) WITH JEFF NISHINAKA

DATE: October 12-13
 COST: \$475 tuition, \$25 material fee payable to Jeff
 SIZE: 10 couples

In this class, children will create fun and colorful masks with their parents using pre-designed patterns cut from different colored papers. Jeff will provide these patterns as well as patterns for the masks to choose from. The child, with the assistance of their parent, is encouraged to create their own colorful patterns as well. There is no limit to their creativity! Having fun is the only requirement. Only plastic Children Safety Scissors will be used in this class. By the end of Sunday, each child will have created several fun masks with their parent that are ready to wear and have fun with.

- Key Points:**
- » Trace and cut different mask shapes
 - » Trace pre-designed patterns onto color paper and cut
 - » Create your own design patterns on color paper and cut
 - » Curve the cut pattern pieces to create dimension
 - » Create your own design with color pieces on the mask shapes
 - » Complete the masks by attaching color pieces with adhesive



ESSENTIAL OILS WITH DEBORAH KRAEMER

DATE: October 12-13
 COST: \$425 tuition, \$150 material fee payable to Deborah
 SIZE: 16 people

Essential oils are simply oils extracted from plants—“the essence of the plant”. These oils are often rich in fragrance and are commonly used in perfumes, cosmetics, soaps and diffusers. 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 – bringing 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



HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: April 29–May 3
October 14-18
 COST: \$950 tuition, \$50 material fee
 SIZE: 18 people



(see description on page 66)



SHHHH! WE HAVE A SECRET TO SHARE: SECRET COMPARTMENTS WITH JEFF HEADLEY & STEVE HAMILTON

DATE: October 13 (Sun)
 COST: \$200 tuition
 SIZE: 16 people

While building pieces from a current family business, over 100 years and 5 generations old located in Virginia's Shenandoah Valley, Jeff and Steve have many secrets to share. They have worked for The White House, Colonial Williamsburg, Mount Vernon, The National Park Service, and other entities that they won't mention, along with the person down the street. They have been exposed to numerous ways to hide things that are important to their owners. This class is hands-off; there will be no hands-on instruction. Come be a fly on the wall as they reveal secrets from Pocahontas to possibly your next-door neighbor. Join Jeff and Steve as they share methods, they've found to keep things hidden from sight and prying hands. Most of the secrets covered are from furniture construction seen before the 1820's in many different pieces across America. There will be no synopsis included with this class because it's a secret. Please join this one-day class but don't tell anyone.

- Key Points:**
- » A one-day class on secret compartments
 - » If you don't attend then you won't know
 - » Desks, tables, cabinets, almost anything can hold a secret
 - » This is not magic so secrets can be shared
 - » Three can keep a secret if two of them are dead



WOODTURNING WITH JIMMY CLEWES

DATE: April 29–May 3
October 14-18
 COST: \$950 tuition, \$60 material fee
 SIZE: 16 people



(see description on page 67)

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

DATE: October 14-18
 COST: \$950 tuition, \$150 material fee payable to Deborah
 SIZE: 14 people



In this five-day workshop, students 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 24 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

MAKING THE MORLEY DRINKING CART WITH PHIL MORLEY

DATE: October 14-20 (7 days)
 COST: \$1330 tuition, a cut list will be emailed so you can BYOW
 SIZE: 16 people



In this class, students will build a beautiful and elegant drink cart designed for displaying and transporting their collection of whiskey/decanter or their collection of tea/tea pots.

The Morley drinking cart is not only practical but is also designed to be a stunning addition to any home with exquisite design detail throughout the piece. The design includes subtle edge profile details and veneered lumber core doors. Phil will discuss the advantages of lumber core and how to make lumber core construction during the week. This cart creates 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. Throughout this course, participants will work on the following skills: traditional mortise and tenon construction, lumber-core hinged door, lumber-core sliding door, knife-hinges, and loads of other subtle but powerful details throughout the piece.



Key points:

- » Mortise and tenon construction
- » Lumber-core hinged door
- » Lumber core sliding bypass door
- » Edge profiling
- » Brass accents
- » Knife hinge installation
- » Veneering

GREENE & GREENE BOLECTION STYLE FLOWER INLAY WITH REID ANDERSON

DATE: October 19-20
 COST: \$425 tuition, \$100 material fee payable to Reid
 SIZE: 16 people

In this weekend workshop, students will make a panel with a Greene & Greene Bolection-style flower inlay. Bolection is a decorative molding that separates two planes (or surfaces), especially around a wooden panel. The Greene brothers used Bolection style inlays to embellish and enhance many of their furniture pieces. Reid will demonstrate how to take a floral sketch all the way to the finished product using modern technology to speed up and enhance the process. Students will learn techniques to detail and carve small, detailed pieces, and then inlay them. The class project will involve inlaying mahogany panels, and the inlay pieces being oak and pearl that will be provided by Reid. Students will learn how to hand-sculpt the pieces with both powered and hand tools. This enjoyable weekend workshop is both a relaxing way to finish a tool intensive week or get yourself ready for your next class.



Key Points:

- » Greene & Greene inlay
- » Greene & Greene design elements
- » Bolection inlay
- » Hand carving
- » Dremel sculpting
- » Ebony plugs

PATTERN INLAY & DECORATIVE BORDERS WITH STEVE LATTA

DATE: October 19-20
 COST: \$425 tuition, \$50 materials
 SIZE: 16 people

When most folks think of inlay, what comes to mind is period American or English furniture with a standard catalog of traditional designs. In this class, this age-old form of ornamentation will gain a firm footing in the 21st century. Pattern inlay involves creating designs executed with modern tooling and free of the traditional constraints. Through the use of simple and sometimes complex patterns, contemporary line work designs can be set into wood. Floral patterns, animal forms, geometric or random designs are a few of the applications Steve will discuss. Inlaid borders, also made with a pattern will be demonstrated. Students will gain an understanding of the basic materials and techniques; then, the sky is the limit for future projects. Students will be required to bring two or three walnut or mahogany slabs, 3/4" x 15" x 24", as well as an assortment of smaller scraps with which to experiment. There will be an additional supply fee to cover inlay materials, templates and tooling.

Key points:

- » The fundamentals of modern inlay including tooling and materials
- » Strategies, which cut, when and why
- » Working up designs and learning how to set them as inlay
- » Making patterns for both simple and complex shapes
- » Ornamental inlaid borders-jazzing up the edges of your work



TURNING WET WOOD WITH JIMMY CLEWES

DATE: October 19-20
 COST: \$425 tuition, \$30 material fee
 SIZE: 16 people

Turning wet wood is probably the most fun possible when it comes to wood-turning. Wet wood is easy to cut, which builds up good tool control and confidence. This class is designed for all abilities and will cover topics such as 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 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



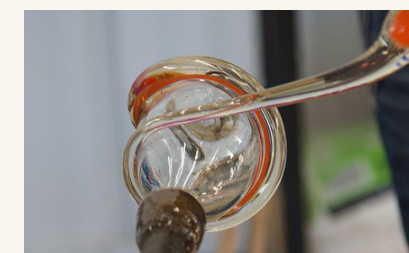
ALL FALL GLASS CLASS WITH DAVE & BRYAN LEE

DATE: October 19-20
 COST: \$425 tuition, \$135 material fee
 SIZE: 7 people

Fall is the perfect time of year to create fun glass art that fills your heart. Who doesn't love a glass pumpkin or apple in a bin? Perhaps some leaves, a glass ghost, or an acorn to adorn your hearth? In this intensive weekend class, students will create all manner of fun Fall themed glass art. The class is built for beginners as well as those who have taken any of the Lee's classes in the past and might want to create some seasonal art.

Key points:

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



AN INTRODUCTION TO METAL ENGRAVING WITH MICHAEL DUBBER

DATE: October 19-20
 COST: \$425 tuition, \$25 material fee
 SIZE: 8 people

This is a preparatory class for the Lie-Nielsen Low Angle Block Plane week-long class that is to follow or for anyone who wants to learn the basics of decorative metal engraving. Beginners will be guided through the processes of understanding how to design, form and grind carbide steel gravers for the metals in the Lie-Nielsen Planes. Students will engrave pre-applied scroll and geometric designs on steel and brass plates. The class will include explanations of the various uses of engraving tools and how they are designed to cut a variety of metals and designs. Adequate time at the engraving bench will prepare the class for a more concentrated and gratifying week ahead. While the workshop is a requirement for beginning engravers, it is also an opportunity for advanced students to hone their engraving skills in preparation for the following week. Special engraving projects like copper and nickel silver bracelets and folding knives will be available to class members at no additional charge.



Key Points:
 » Learn the basics of air power hand engraving
 » Prepare and grind your own metal cutting gravers

» Prepare for an advanced class in hand engraving a Lie-Nielsen block plane

LEATHER TOOLING: MAKING A PADFOLIO WITH KEITH SEIDEL

DATE: October 21-25
 COST: \$950 tuition, \$125 material fee payable to Keith
 SIZE: 12 people

Both functional and artistic leather objects date as far back as 33 centuries. Leather craft blossomed with the discovery of the New World, and many skilled artisans traveled to the Americas. They were influenced by the lush landscape. Geometric designs and floral patterns became popular and have continued to be in demand today. Using the same traditional and time-honored methods, Keith will provide expert training in fundamental methods for working leather. These techniques are timeless and apply to craftsmen of all levels, from beginner to master. Students will construct and tool a 6 1/2" x 8 1/2" padfolio to accommodate a 5" x 7" notepad. They will focus on developing skills while creating this notepad from start to finish. Related skills to be taught include casing, swivel knife and stamping techniques, skiving, cutting, stitching, burnishing, finishing edges, oiling, antiquing and finishing. Patterns and leather scrap for practice will be provided.

Key Points:
 » Making a floral carved leather padfolio
 » Tempering leather for tooling / carving
 » Understanding the proper use of stamping tools
 » Working with hand tools such as edgers and round knives
 » Draw and transfer a leather tooling pattern
 » Proper ways to sharpen and use a swivel knife
 » Stitching your finished product on a leather stitcher



TAKING THE MYSTERY & MAGIC OUT OF DECORATIVE POLYCHROME FINISHES WITH SCOTT GROVE

DATE: October 21-25
 COST: \$950 tuition, \$70 material fee
 SIZE: 16 people

Polychrome finishes have embellished furniture, turnings, and architectural millwork alike. These mysterious faux finishes have fooled generations, and the process of how they are done is becoming a lost art. Scott enlightens students with his signature finishes including tortoise shell, hammered metal, crackle, crinkle, crystal, and much more. By using secret special formulations, various application techniques, and a touch of magic, these faux finishes come to life. Experimentation will be encouraged, and students will develop their own signature polychrome finish. Scott is a high-energy, enthusiastic and creative instructor who will guide students to make at least a zillion sample boards of their own to take home.

Key Points:
 » Color theory, when to blend or layer
 » Understanding barriers, resists, and reactions
 » Solvent bite, blend, and blur
 » Pigments verse dyes and when to use them



HAND ENGRAVE A LOW ANGLE LIE-NIELSEN HEIRLOOM HANDPLANE WITH MICHAEL DUBBER

DATE: October 21-25
 COST: \$950 tuition, \$300 material fee, includes the plane
 SIZE: 8 people

This class is designed for hand engravers who have had previous engraving instruction at the Marc Adams School or similar instruction at another accredited school. Students will engrave a Lie-Nielsen Low Angle Block Plane. The Lie-Nielsen Low Angle Block Plane is included in the cost of the class. Mike will have a variety of pre-inked and transferable engraving patterns from which class members can choose for their class projects. Patterns will be developed on a steel plate before application to the plane and knife. This tool is destined to be the most beautiful tool in your woodshop inventory. Beginning students should first enroll in the weekend workshop to receive basic instruction in engraving and graver geometry to prepare themselves for the following week. Students with some experience will also benefit from the weekend workshop, using it to refresh their skills, practice with the in-house equipment, and prepare for the week ahead. Special engraving material and projects will be available for practice at no additional cost.

Key Points:
 » Hand engrave a premium woodworking tool with air powered GRS engraving equipment
 » Create the most beautiful tool in your wood shop
 » Sharpen special gravers for hand engraving on bronze and steel tools
 » Understand how to hand engrave scrolls and letters on curved and complicated metal surfaces
 » Use the engraving skills acquired during this class to engrave other hand working tools and cabinetry hardware



TURNED BOWLS WITH CARVING, PYROGRAPHY & COLOR WITH SHARON DOUGHTIE

DATE: October 21-25
 COST: \$950 tuition, \$75 material fee
 SIZE: 16 people



This lively class will begin with students turning open formed side grain bowls with an eye towards carving feet on them and adding surface designs using various techniques such as rotary and reciprocal carving, pyrography (branding and line drawing) and color using milk and acrylic paints. Students are encouraged to bring their favorite turning tools. Sharon will use bowl gouges and scrapers. She will discuss wood selection, forms and proportions, and what sizes and shapes make it easier to flow the designs onto the insides of the bowls. There will be demonstrations in the morning and afternoon each day featuring turning, woodburning techniques, how to make your own tips and the uses for various commercial burning pens. Sharon will demonstrate the burrs she uses for rotary carving as well as how and when to use a reciprocating carver. She will show how she designs and burns in knotwork and ways to combine grids to come up with new graphics. Lastly, she will demonstrate ways to use both milk and acrylic paint, how to mix them together, then discuss when and how to use various paint-

brushes, and what finish to apply over the paint. Students will have ample time to experiment with their own designs using a myriad of techniques. They will turn at least a couple of bowls on which to experiment but are encouraged to bring pre-turned open-form bowls for further experimentation in surface design.



Key Points:
 » Best forms for burning and coloring interior
 » Wood selection for burning and coloring
 » How to avoid wood color bleed through
 » Drawing a true curve on a curved surface
 » Techniques for milk and acrylic paints
 » Burning and branding techniques
 » Using both rotary and reciprocating carvers
 » Safety when turning, carving and burning



GET BLOWN AWAY! EXPLORING THE ANCIENT ART OF GLASS BLOWING WITH DAVE & BRYAN LEE

DATE: October 21-25
 COST: \$950 tuition, \$185 material fee
 SIZE: 7 people



The ancient art of glassblowing is enjoying a resurgence of interest, thanks in part to the Netflix series "Blown Away." This class is the perfect introduction to the once secretive art form. During this 5-day class, students will dive into 2175-degree molten glass (figuratively, of course). Glassblowing is a challenging, high-intensity, high-adrenaline art form, so if excitement is what you're after, this is the class. Students will create colorful works of art, from paperweights to vases and many things in between. Dave and Bryan understand that most of their students will have no experience working with glass, so don't be deterred; this class is designed with beginners in mind. The week is designed so that each day builds upon what was learned the previous day. On day one, the Lees will focus on shop safety, the history of glass, and have students begin to work with the molten glass, creating solid paperweights. Day two will emphasize the blown form, during which students will create cups and small vessels. Days 3-5 are dedicated to blowing larger forms and getting creative with shape and color.

Key Points:

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



MAKING A GREENE & GREENE BLANKET CHEST WITH DARRELL PEART & REID ANDERSON

DATE: October 21-26 (6 days)
 COST: \$1140 tuition, \$60 supplies, a cut list will be emailed so you can BYOW
 SIZE: 16 people



In this workshop, students will make a Greene & Greene style blanket chest. A chest of this size lends itself to a variety of uses other than storing blankets – coffee table – toy chest – hope chest – memorial chest – or as we did at our house, a chest to store the games for the game table. By the end of the project, students will have expanded their experience with several classic Greene & Greene design elements, such as making and inserting ebony plugs, bread board ends with ebony spline, proud finger joints, as well as the strap detail. The finger joints for the case will be machined using a routing template, while the fingers for the base will be routed with a multi-router. All parts of the top (lid) will be made from solid wood, so strategies for dealing with wood movement will be covered thoroughly. There will be plenty of hand sanding to soften the ends of the fingered joints. By the end of the week, students should have a finished (or nearly so) piece of furniture, although you may elect to forgo final assembly, so the parts will lay flat for shipping. This will be an enjoyable week to build a piece of furniture in a relaxed atmosphere and talk about Greene & Greene and woodworking in general. Reid worked with Darrell Peart for years, so his experience with this project is immeasurable.

Key Points:

- » Greene & Greene style ebony splines
- » Greene & Greene style finger joints
- » Cutting and fitting
- » Creating the soft "pillow" shape
- » Ebony plugs
- » Machining and polishing the plugs
- » Punching the holes
- » "Strap" detail
- » Breadboard ends and solid wood movement

GETTING THE MOST FROM YOUR BANDSAW WITH MICHAEL FORTUNE

DATE: October 26 (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



TOOLING LEATHER COASTERS WITH KEITH SEIDEL

DATE: October 26-27
 COST: \$425 tuition, \$50 material fee payable to Keith
 SIZE: 12 people

This hands-on class will cover the fundamental use of various stamping tools, as well as the swivel knife, to achieve the look you want on leather. Learn how to properly stamp elements like acanthus, swirls, flowers, leaves and stems as well as carve borders and make finish cuts. These elements are used to make up most stamping designs. "Casing" of leather will be covered as well as maintaining "temper" while stamping. Keith will teach students how to interpret tooling designs and how to choose the right tool for the desired look. Leather scrap will be provided for practice, and students will make leather drink coasters to take home.

Key Points:

- » Tool leather drink coasters
- » Tempering leather
- » Learn the use of each stamping tool
- » Proper techniques using a swivel knife
- » Learn to interpret a tooling pattern

GILDING & PATINATION WITH SCOTT GROVE

DATE: October 26-27
 COST: \$425 tuition, \$100 material fee payable to Scott
 SIZE: 18 people

Metal gilding has been used to accent objects since the beginning of time and adding colorful patinas to the metal leaf creates an entirely new level of aesthetic enhancement. In this class, students learn conventional and unconventional oil-size metal gilding methods. A variety of chemical formulations will be introduced, with a wide variety of application techniques using resists, stencils, and applicator screens that yield beautiful patina compositions on a variety of copper, brass, and silver leaf. Real 24k gold will also be used because gold does not accept a patina. Experimentation is encouraged, and students will leave with a variety of sample boards and documented formulations.

Key Points:

- » Understand gilding sizes and when and how to use them
- » Using resists, stencils, and applicators to create lines and patterns
- » Metal leaf application techniques
- » Patina chemical formulations and applications
- » Composition and design consideration
- » Loosening up and go with the patina flow



THE ELEGANT PEPPER MILL WITH ALAN LACER

DATE: October 26–27
 COST: \$425 tuition, \$45 material fee
 SIZE: 14 people

Very few objects have this much going for them. The pepper mill is functional, crafted to fit in the hand, decorative and on display in the center of the family dining table. Plus, pepper mills make for excellent wedding, birthday or Christmas gifts. In this new class Alan will take students through the process of creating a quality pepper mill. Alan will discuss wood selection, critical measurements (based on the mechanism), drilling methods on the lathe, chucking the cap and base and suggested finishes. The goal in this two-day class is for each student to complete at least two pepper mills.

Key Points:

- » Wood selection (types, dimensions)
- » Mounting, turning and drilling techniques
- » Choosing quality mechanisms
- » Pursuing pleasing forms for the hand and eye
- » Examples of many completed mills; historical, those made by Alan and commercial versions
- » Suggested finishes



WORKING OUT OF SQUARE WITH MICHAEL FORTUNE

DATE: October 27 (Sun)
 COST: \$200 tuition
 SIZE: 16 people

Creating shapes, or joints in wood that are not flat and straight may seem daunting and beyond your comfort level. There's a surprisingly simple solution, build a custom support often called a jig, that puts the piece in a "square" reference so your machine or hand tool can accommodate the irregular shape. The next step may be clamping and assembly the shapes and joints. Michael will demonstrate how to identify what's needed to apply perfect pressure and how to fabricate clamping cauls, both specialized and cauls used for total repeatedly. This class will open new design and construction vistas.

Key Points:

- » Learn to choose the right tool or machine for the task at hand
- » Tools and materials for making jigs, shop made and purchased
- » How to secure parts in jigs for one-off or repetitive operations
- » Build a collection of reusable clamping cauls that will simplify assembling irregular shapes
- » Learn how to analyze the direction for perfect clamping pressure
- » How to upgrade quick jigs so they last and last



SURFACE DESIGN FROM FLAT TO ROUND WITH SHARON DOUGHTIE

DATE: October 26–27
 COST: \$425 tuition, \$40 material fee
 SIZE: 16 people

In this fast-paced workshop, students will practice on either turned objects or flat work. Sharon will demonstrate texturing, burning and painting on all surfaces of the objects. Students are encouraged to bring small turned boxes or bowls to embellish. The best pieces for flat work are boards or shallow boxes. For turned boxes, the best shapes are tear drops, spheres, or oblongs. Sharon will show how to carve away sections of objects to create asymmetry in the profile of turned boxes and bowls. Participants will use both rotary and reciprocating carvers for both texturing and carving. Sharon will demonstrate how to use woodburners for both line drawing and texturing. Students will learn to finish their work by using both milk and acrylic paints. She will also demonstrate how to use texture paste and will have some available for students to use.

Key Points:

- » Wood selection for boxes
- » Gain orientation for boxes
- » Change outside profile with carving
- » Best interior shapes for texturing
- » Using milk and acrylic paints
- » Techniques for texture past
- » Using rotary and reciprocating carvers



WOODTURNING WITH ALAN LACER

DATE: April 2–6 (Tues to Sat)
October 28–November 1
 COST: \$950 tuition, \$60 material fee
 SIZE: 16 people

(see description on page 55)



JOINERY WITH MARC ADAMS

DATE: April 2–6 (Tues to Sat)
 June 10–14
 September 3–7 (Tues to Sat)
October 28–November 1
 COST: \$950 tuition, \$75 material fee
 SIZE: 20 people

(see description on page 54)



HANDS-ON FINISHING WITH MITCH KOHANEK & DAVID SMITH

DATE: October 28–November 1
 COST: \$950 tuition, \$85 material fee
 SIZE: 20 people



This five-day hands-on finishing class is designed to help students understand which finishing schedule is best for their projects. The goal is to learn what it takes to create a beautiful, lasting finish through a variety of finishing systems. These systems include changing the color of wood with dyes, stains, toners, and glazing techniques. Everyone will have the opportunity to apply finishing systems of their choice to their assigned lab projects, and students are encouraged to bring small projects to finish during the week. Most of this class, will be in the finish shop 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 and David 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
- » Understand wood as a material
- » Proper techniques for wood preparation
- » Techniques for coloring wood
- » How to choose which finish to use
- » Pre-conditioners, sealers and grain pore fillers
- » Understanding open and closed pore finishing
- » Rub out and finish the finish



MAKE A BEAUTIFUL ENTRY WAY TABLE WITH MICHAEL FORTUNE

DATE: October 28–November 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 handtools, 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 handtools. 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 side boards
- » 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 tenon joint
- » Procedures for precisely machining and joining solid wood panels





FACILITY



FACILITY

The Marc Adams School of Woodworking is conveniently located just 12 miles south of Indianapolis and is one of the largest hands-on woodworking schools in the world, with well over 40,000 square feet of space. It is possible to run seven independent workshops simultaneously 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.



At each instructor's bench, there is a state-of-the-art digital camera system that brings you closer to the action. A specially designed sound system is available for those who have a difficult time hearing during class lectures. Each student has his or her own custom-made Lie-Nielsen workbench and a padded stool on which to sit. There are cushioned mats that eliminate the stress of standing on concrete all day.



The shop has plenty of power tools and even more hand tools to aid in the learning process. Each tool room offers plenty of workspace, along with a variety of well-maintained equipment. Please note that the facility will not be open on Sunday afternoons if there is not a scheduled workshop. Students attending full-week workshops should plan on arriving the first day of class by 7:45 a.m. For weekend workshops, students should arrive by 8:45 a.m.



DIRECTIONS

The shop is located just 12 miles south of Indianapolis, and is only 25 miles from the Indianapolis International Airport. From Indianapolis take I-65 south to the Whiteland exit (exit mile marker 95). Turn left (east) on Whiteland Road and drive 2.2 miles. The shop is on the left hand (north) side of the road. Heading north from Louisville, take I-65 to the Whiteland exit (exit mile marker 95). Turn right (east) on Whiteland Road and drive two miles. The shop is on the left-hand (north) side of the road. The building is brown, and the sign says: "MARC ADAMS SCHOOL OF WOODWORKING - TIME HONORED CRAFTS...LET'S HAVE SOME FUN!"



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. Almost every major hotel chain is located within a ten to twenty-minute drive.

ACCOMMODATIONS

Save money and support MASW!

This year, consider staying at one of the MASW homes: The Maples, the Adams Duplex or the LHND! Although these rooms are only available in blocks of seven (7) nights, the cost 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.

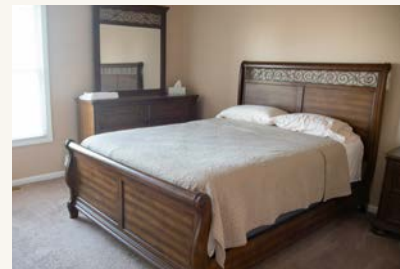
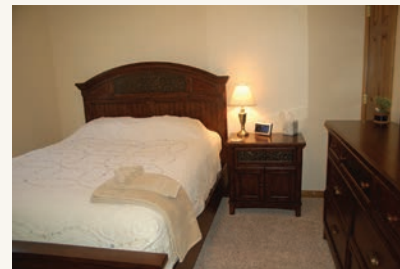
The LHND and the Maples are available in 7 night blocks, Friday to Friday.

Camping is not allowed at MASW

If you own an RV and would like to camp, be aware that there aren't many camp sites close to the school. Most are 15-26 miles from the school. However, if you do want to camp, contact:

Lake Haven—RV Park
1951 West Edgewood Ave
Indianapolis, IN 46217
317-783-5267
Lakehavenretreat.com
20 miles northwest of the school

Johnson County Park
2949 East North Road
Edinburg, IN 46124
812-526-6809
Jocoparks.com
26 miles southwest of the school



HOTEL MASW (LHND) (317-535-4013)

This cozy house has three private rooms with two shared baths, a full-size kitchen, 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 are based on a first-come, first-served basis and rooms are assigned at random. Rooms are only available in a block of 7 nights. FRIDAY to FRIDAY. Guests are not required to stay all 7 nights.

RATES: Check in will be Friday after 4:00 pm with a 9:00 am check-out on the following Friday. Each room is just \$490 for the week 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 \$525 for the 7 nights, plus 12% tax.

THE MAPLES (317-535-4013)

This house is just a cornfield away from the school, well within walking distance. There are three private bedrooms, each with its own private bathroom. The master bedroom is larger. This house has a family room with cable TV, a complete kitchen and a washer and dryer for those who might need to do laundry during the week. Sign-ups are based on a first-come, first-served basis, and rooms are assigned at random 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. Sign-ups are based on a first-come, first-served basis.

THE ADAMS DUPLEX (317-535-4013)

These apartments were built by Marc's dad and are next door to the house where he grew up. The Adams Duplex is located less than five miles west of the school and features two private bedrooms, each with its own bathroom. There's a shared kitchen, living room 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 priced at \$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 the class and the number of participants. Some weekend classes also require an additional material 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.

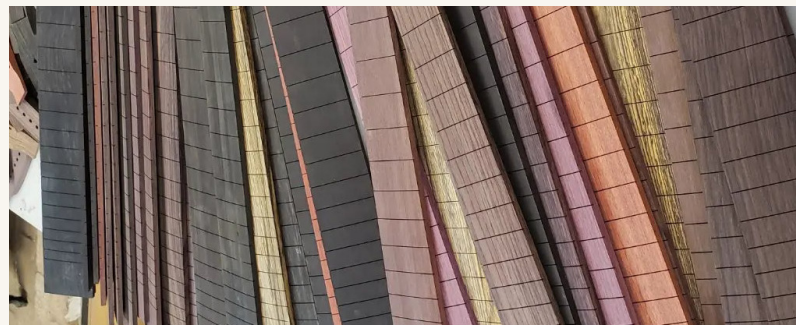
Full-week classes (Monday through Friday) are at the very reasonable price of just \$950 and includes lunch every day. **Each full week class starts at 8 a.m.** and requires a deposit of \$400, which confirms your spot in the class. The two-week Apprenticeship classes cost \$1850. During the two-week Apprenticeship class, the shop is not open on Saturday or Sunday because of interference with weekend classes. All class(es) longer than 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 receive an email with your final bill approximately 20-25 days before the start of the class. After signing up for a class, tool lists and cut lists will be emailed to you. Keep in mind that all classes are on a first-come, first-served basis.

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 Susie; 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.

I wanted to take a moment and let you know how much I enjoyed spending a week with you and your staff learning about joinery. I feel I gained a number of very valuable skills and hopefully they will translate into some real improvements for the projects I take on. However, the most profound part of that week came from a quote you have on the wall. "What can I do today, with the skills I have, to make a difference in someone's life." I took a picture of that and have it as my wallpaper on my phone. Honestly, I just wanted to say thank you. You have a beautiful school, and Steve & I loved your class. At one point Steve said to me, "These are our people". Funny how different we all are yet the same. Your quote has also had a big impact on my life the last few weeks and I hope to answer your question, "What can I do?" daily. Have a wonderful day and I hope to see you again next year. God bless you and yours.

— Aaron J. Lehi, UT



PAYMENTS

1. Payment of the appropriate deposit and registration fee must accompany your registration and application when enrolling.
2. Full payment for the tuition and material fee, if applicable, must be received prior to the beginning of your workshop. You will be emailed an invoice to remind you. Due to potentially long waiting lists, we ask that you notify us in writing as soon as possible if you have a change of plans.
3. There will be no discounts allowed for extra class sign-ups.
4. We accept personal checks, money orders, company checks, and Visa, MasterCard, Discover and American Express.
5. 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.
6. 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 Susie at Susie@marcadams.com.
7. 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.

Thanks for the opportunity to attend the woodworking school. This is a week that I will remember forever. You and your staff were the best. The thing I admired most was your giving hearts. Thanks for being a blessing to so many that come.

— Curtis P., Indianapolis, IN

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

REGISTRATION PROCEDURES

1. Sign up online at www.marcadams.com or call at 317-535-4013. The initial deposit and registration fee will be due upon registration and can be done by mailing a check or calling in your credit card number. If you sign up online, your credit card will automatically be charged the deposit and registration fee. MASW accepts Visa, MasterCard, Discover and American Express.

Marc Adams School of Woodworking
5504 East 500 North
Franklin, IN 46131-7993

2. You may register by phone beginning Friday, December 1, 2023, with a Visa/MasterCard/Discover/American Express card, Monday through Friday, 8 a.m. to 4 p.m. Eastern Time at 317-535-4013. You may register online anytime at www.marcadams.com.

3. Any class with fewer than eight students may be canceled.

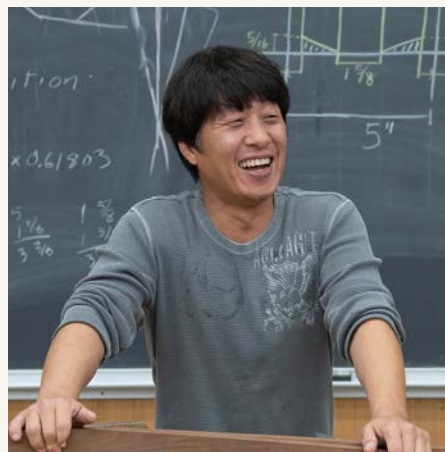
4. The Marc Adams School of Woodworking reserves the right to overbook or cancel any class and to change or substitute any instructor at any time. Overbooking remains the discretion of MASW.

5. Students may go online to www.marcadams.com to see which classes still have openings or updates. (NEW workshops that 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.

I am sincerely grateful. There is more. The process of learning and sharing at MASW is at the top of my life's experiences. You and your staff and the artists and students you attract have created an incomparable human experience of community. When I look at the class photo and see the faces of people, I've only known a week, I get a little emotional. It was wonderful.

— Pete B., Bloomington, IN



REFUND AND CANCELLATION/WITHDRAW POLICY

1. To be eligible for any returned money, you must send a written letter or email requesting refunds. ALL REFUNDS WILL BE BASED ON THE EMAIL OR ENVELOPE'S POSTMARK DATE.

2. There will be an automatic \$50 cancellation fee per class for any canceled registration, regardless of the withdrawal date. If you cancel one class and transfer to another, this \$50 fee still applies.

3. If you withdraw from a workshop more than 60 days in advance, the school will refund the deposit on the class, less the \$50 cancellation fee. This money can be applied to pay down your account balances for classes later in the same school year.

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. This money can be applied to pay down your account balances for classes later in the same school year.

5. If you withdraw within 29 days of the class, there will be NO REFUND OR TRANSFERRING OF THE MONEY TO ANOTHER CLASS ON ALL PAID MONEY FOR ANY REASON.

6. If you cancel any class and are eligible for a refund, the available refundable money can be applied to another class in the same year (less the \$50 cancellation fee).

7. Refundable money will be sent back before the end of the school year.

8. If for any reason MASW must cancel a workshop, all money will be refunded, including the annual registration fee.

9. By registering, you agree that you have read and understood the payment and cancellation policies.

NONREFUNDABLE REGISTRATION FEE

There is an annual, nonrefundable registration fee of \$45. THIS REGISTRATION FEE IS NOT A PART OF THE CLASS FEE AND IS NOT DEDUCTED FROM THE FINAL BALANCE DUE. This is the financial binding that locks you into the class and starts the registration process.



PLEASE NOTE THE FOLLOWING

There is no smoking permitted in any of the school buildings at any time, nor will alcohol be allowed at any time. If you are on medications that could impair your judgment, you will not be allowed to operate power equipment. Please notify MASW if you are taking any drugs that could impair your judgment. There is no camping allowed on any of the MASW properties. Young children will not be allowed in the school during 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 contracting Covid-19 during your trip to MASW. Each student must sign a liability waiver stating they have read, understand and agree to the contents of the liability waiver. Students will not be allowed to work with spalted woods, exotic woods or any materials that could be hazardous to other students. Each student will be responsible for reading and fully understand and accepting the registration process, including the annual nonrefundable registration fee and the cancellation policy before signing up. For more information on our tag-a-long program and associated pricing, please contact Susie at susie@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.



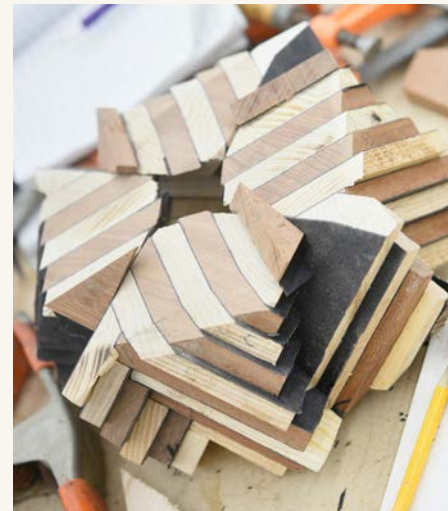
THE BEST OF 2023

(OUR 30TH ANNIVERSARY)



I am so happy that you are celebrating your 30th year. You all have touched so many that are so hungry for more!!! So, I hope that I can help make things last longer by helping and taking more classes!!! Things are just as amazing as every year!!! The staff was amazing!!!! As always!!! I wanted to be taking all of the classes going on. I love you all and am so grateful I found you all!!!!

— Your Brother in Arms, Billy M.,
Asheville, NC



SCHOOL OF WOODWORKING
marc
ADAMS
TIME-HONORED CRAFTS

5504 EAST, 500 NORTH
FRANKLIN, IN 46131-7993



Gabriel