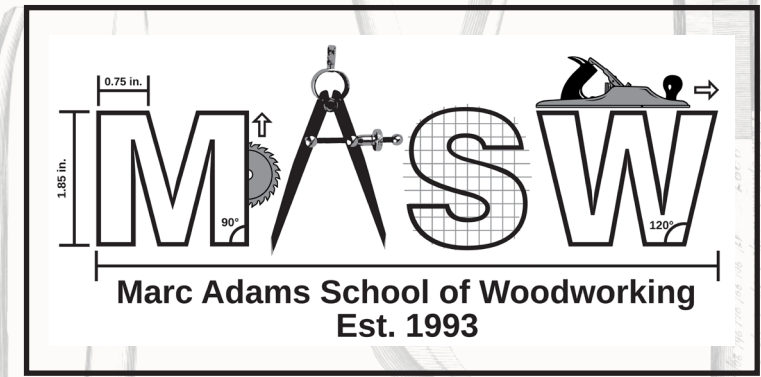




SCHOOL OF WOODWORKING  
marc  
ADAMS  
SINCE 1993  
TIME-HONORED  
CRAFTS

SNOW



# INSPIRED PASSION: INSPIRED PURPOSE

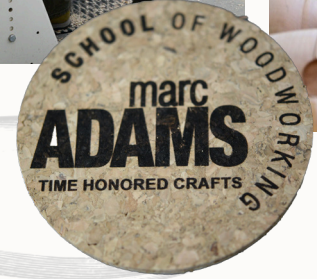


This past winter Susie attended a six-week program, hosted by a local friend, to learn more about our Founding Fathers. These men ranged from military leaders, rebels, politicians, farmers, businessmen, lawyers and even craftsmen. They varied in status and background, but all played a vital part in crafting the framework of our country. Each week her workshop started off with a short video produced and hosted by former Texas State Representative Rick Green titled *Constitution Alive*, America's most engaging and entertaining study of the U.S Constitution. Although I couldn't attend these sessions with Susie, I did watch the series which caused me to take a deeper dive into what made these Founding Fathers so special. I determined that they all had characteristics in common that distinguished them from other men of their time, or any time for that matter; they had *courage, wisdom, and virtue*.

Okay I get it, what the heck does that have to do with a craft school in the middle of corn fields in Indiana nearly 250 years later? I would NEVER EVER compare myself to those incredible men, but to run a small private business

today requires a lot of those same characteristics. It takes courage to grow and invest your own money in a business that's largest overhead is liability insurance. Believe me, sometimes my toes curl in my shoes when certain alumni are using the table saw--watching them takes courage! The good Lord didn't give me much wisdom, but He did put people in my life that have guided, advised, directed, supported, and used their knowledge and experience to guide me in making good decisions. My staff have shirts that say, "Wait a minute, I'll ask Doug." Doug has an uncanny way of using his experience, good sense, and insights to always make good decisions. People like that are good to have around. The other distinguishing trait of our Founding Fathers was their virtue. To call myself virtuous would defy the meaning, but I do believe that God has gifted this school to me for some reason, which in time I will understand. Several years ago, I had a university professor tell me what separates my program from all others is our "wholesomeness". I hope in time, my life can be summarized by that one word.





Last summer during the middle of our school season our neighbors, the McFie family, mentioned that they had a few friends who were in town for a conference that wanted to take a tour of our facilities. We set up a time which included having lunch at the school. After all, if you want to impress someone, show them you own an ice cream machine. As we were in line for lunch one of the gentlemen mentioned to me a building project his company was working on, which lead the conversation into a short history lesson. Weird huh? Then it hit me; this is Rick Green, the producer of the series my wife and I had watched earlier that year. He brought along Krish Dhanam who is recognized globally for his motivational and teaching skills which led him to become the Vice President of Global Operations for the legendary Zig Ziglar. It was a treasure to listen to those two men talk about what it meant in 1776 to be a true Patriot.

Inspired by their knowledge of American history the interest in the building project that Rick was planning, made me realize our meeting that afternoon was more than happenstance, but predestined. Fired up by Rick's inspiring patriotism, and his project to recreate Independence Hall in Texas, I presented an idea to Rick where the community of MASW would recreate all the tables, chairs, balusters, wall moldings and other items that currently exist in the Assembly Room of Independence Hall in Philadelphia, just as they were (to the best of our knowledge) at the time of the signing of the Declaration of Independence and the drafting of the U.S. Constitution. A lofty task I will admit, but I know

the creative spirit of the MASW family. They are people who understand and respect the privileges given to us by our fathers, grandfathers, Founding Fathers, and our Father in Heaven.

Earlier I mentioned the three characteristics that our Founding Fathers had in common, but I left out the most important trait, and that was *passion*. They had an intense emotion that led to compelling actions which were to preserve the rights and liberties of ALL Americans. This is the heritage given, and fought for by past generations, to assure Susie and I have the right to own our own business, which has become our life's work. We have committed everything we have to grow and nurture this program. Every day, (we never miss a day) we pray for God to grant us leadership, wisdom, safety for our students and most of all we give thanks for our American heritage.

Your passion is yours; your purpose is for others.

Marc Adams



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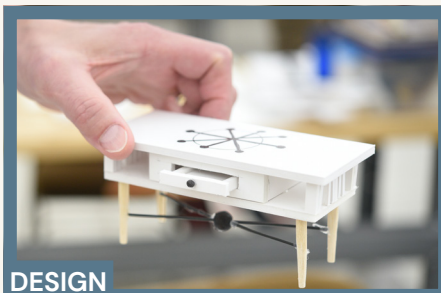
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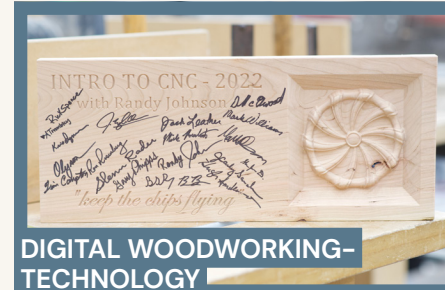
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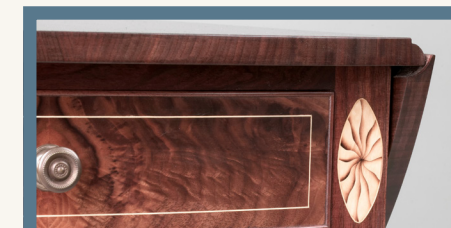
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Welding & Cutting Metal with MIG, TIG, Plasma & Oxy-Acetylene with Burney **139**

**September 27-28**  
Character Design for Art Dolls & Puppets with Burchill **139**

**September 27-28**  
Make Your Own Vacuum Pump & Torsion Box Pressing Table with Osgood **138**

**September 27-28**  
Basic Training: Finishing Bootcamp with Puro **139**

**September 27-28**  
The Classic Hollow Form with Tilden **138**

**October 4-5**  
Creating Intarsia Art with Wise **142**

**October 4-5**  
Guitar Fretting & Set Up with Bashkin **142**

**October 4-5**  
Secrets of Making Doors & Drawers with Headley & Hamilton **143**

**October 4-5**  
Making Sentimental Christmas Ornaments with Agar **143**

**October 4-5**  
Learn the Ancient Skills & Craft of Flintknapping with Gibson **143**

**October 4-5**  
Paper Making: Turn Recycle Bin Paper into Beautiful Handmade Paper with Dhondt **144**

**October 11-12**  
A Charity Event: Cutting for a Cause with Parkinson & Key **51**

**October 11-12**  
DIY: How to Install Tile, Decorative & Functional with Sites **146**

**October 11-12**  
Custom Landing Nets: Where Form & Function Meet with Lacina **147**

**October 18 (Sat)**  
Pumpkin Carving: Level Up Your Jack-O-Lantern with Pepin **149**

**October 18-19**  
Make a Table with a Floating Top with Boyle **149**

**October 18-19**  
Make a Greene & Greene Wall Sconce with Anderson **149**

**October 18-19**  
Combining Woodturning with Pewter for Exquisite Results with Clewes **150**

**October 18-19**  
Make a Custom Leather Notebook Cover with Douglass **150**

**October 25-26**  
An Introduction to Metal Engraving with Dubber **152**

**October 25-26**  
Cold Bronze Casting & Mold Making with Grove **153**

**October 25-26**  
Inside Out Turning with Kehs **153**

**October 25-26**  
Marbleizing Wood with Lacer **153**

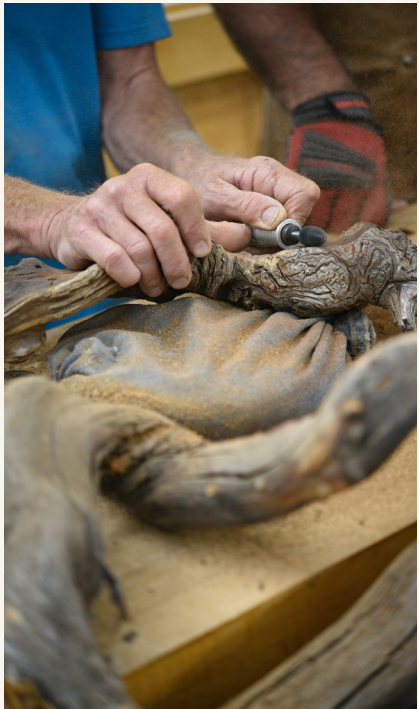
**October 25-26**  
All Fall Glass Class with the Lees **154**



"I arrived back home about a week ago, and I have been thinking about you and the school. I just wanted to THANK YOU VERY MUCH for the wonderful experience I had at MASW during the three weeks I attended. Because of you, I am becoming a better craftsman. God willing, I look forward to attending again in 2025. For me MASW has become an oasis of inspiration and creativity, which nurtures the soul. With warm regards to you and the entire MASW staff."



**Lupe Nielsen, NV**



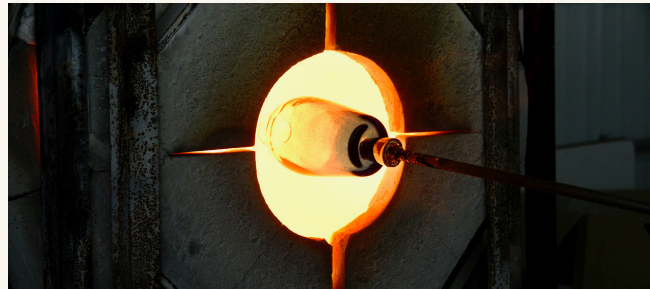
# MASW PROGRAMS

## FULL WEEK PROGRAMS

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

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

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



## SUPER WEEKEND SPECIALS

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

## MASW FAMILY

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



## THE MASTERS PROGRAM

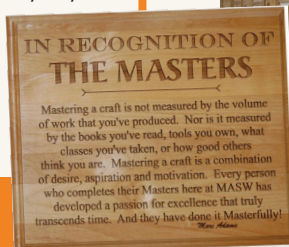


The MASW Masters program is the most recognizable and credible woodworking certificate program in America. To date, there have been almost 500 people complete the program—which is incredible!

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

### RECOMMENDED ORDER FOR THE MASTERS

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



### 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 2024 Masters Award recipients:

Kyle Grider, IN  
Matthew Czegan, PA  
Mike Nowicke, KY  
Craig Olson, IN  
Brent Frain, IN  
Sebastian Romano, VA  
Steve Schwartz, MN

Darrell Meece, KY  
Jim Stewart, IN  
Sam Lacina, MI  
Lupe Nielsen, NV  
Rick Malone, OH  
Robert Sheipe, IN  
Russell Bremmer, FL  
Jim Fiorentini, CA  
Susan Porter, IN  
Neil Stalker, IN

Robert Pichora, WA  
Glen Grider, IN  
John Stutzman, MI  
Roger West, MI  
Scott Zelinka, IL  
Matthew Crump, IN  
Simeon Russell, KS  
Chris Monroe, IN

These 25 "Masters" from 13 different states have taken a combined total of over 300 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.

### FELLOWSHIP REQUIREMENTS

(Full week classes only)

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



## 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 a million dollars 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: Stephanie Marten  
PO Box 217  
Franklin, IN 46131  
317-738-2213

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



## ALAN LACER WOODTURNING FELLOWSHIP

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

### FELLOWSHIP REQUIREMENTS

(Full week classes only)

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



# 2025 INSTRUCTORS



**MARC ADAMS** has been woodworking professionally for more than 42 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 4<sup>th</sup> 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, 62, 65, 69, 75, 78, 94, 102, 121, 127, 1134, 146)



**NICK AGAR** has become one of the most sought-after instructors/workshop teachers and seminar presenters on the world woodturning stage. Specializing in surface enhancement and renowned for his wall sculptures, his award-winning work often incorporates carving, airbrushing, ceramic, and metal effects. Nick specializes in hollow forms, large diameter work, and surface enhancement. His work has been exhibited around the world and is in the collections of HRH Prince of Wales, Dukes, Duchesses, and the Royal Jewelers. He has been featured on BBC and ITV lifestyle television programs. Nick is a member of the Worshipful Company of Turners and has recently been awarded the Freedom of the City of London in recognition of his services to the world of woodturning. He is a Patron of the Max Carey Woodturning Trust and co-author of the book *Woodturning Evolution*. Nick is an elected member of the Devon Guild of Craftsmen, a Registered Professional Turner and is a member of the AWGB and AAW. He currently lives in Savannah, Georgia. » (workshops on page 141, 143)



**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 for 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(s) on page 109, 133)



**ANNETTE AMADIN** is a Cincinnati-based maker and a self-proclaimed "Jill-of-all-trades". Her journey into woodworking began unexpectedly when she sought to make her own raised garden beds after failing to find the perfect ones to buy. Armed with a few

basic tools and zero prior experience, Annette discovered a passion for woodworking that has become a key part of her life. She further honed her skills by completing the Masters program at the Marc Adams School of Woodworking. As an engineer by profession, Annette is naturally drawn to learning and experimenting with various craft media, tools, and techniques. She enjoys sharing her creative process and completed projects with a growing community of fellow makers on her Instagram account, @513woodworks. When she's not crafting in her garage workshop, Annette finds joy in gardening and exploring new destinations around the world. » (workshop on page 67)



**JOHN AMDALL** is a retired engineer who has pursued woodworking for over 50 years, including taking classes at the Marc Adams School for over 20 years as well as assisting Michael Fortune

several times each year since 2016. Since retiring in 2011, he has embarked on a new journey each year and for the past five years has been developing his upholstery skills. Learning upholstery has opened new horizons that have allowed John to develop sculptural contemporary chair designs and help several nonprofits and museums with their reupholstery needs. John is all about learning and is a well-respected instructor who frequently teaches classes on a wide variety of topics.

» (workshop on page 58)



**REID ANDERSON** is Wisconsin raised and Massachusetts trained. His work is a mix of classical wood furniture and modern influences and interpretations. He always focuses on functionality, beauty, and the interaction between person and piece. Reid has had work in galleries across

the globe and in the permanent collection at the Museum of Wisconsin Art as well as voted in the "Top 40 Woodworkers Under 40" by the Woodworking Network. » (workshop on page 149)



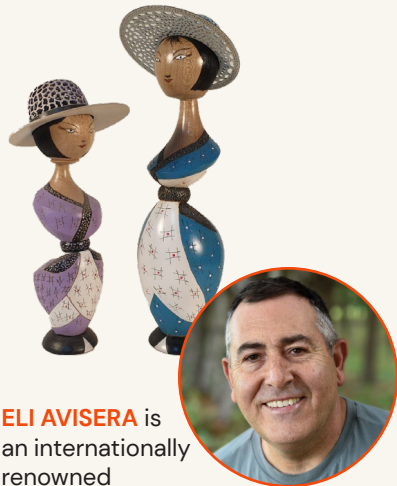
**GREER ASHMAN** is an Oakland, California based glass artist and conservator. Her studio, Ceniza Glass Studio, specializes in the conservation and creation of stained and leaded glass. Greer received her BFA from Rhode Island School of Design, and subsequently pursued stained glass, attending the University of York's MA in Stained Glass Conservation and Heritage Management. As a freelancer, Greer has worked on a number of monumental projects, including the conservation of the 13th century UNESCO listed Naumburg Cathedral choir windows in Germany. Greer's conservation background has given her insight into historical stained glass methodology, which enriches the breadth of her own creative practice. Her new work comprises primarily residential commissions, integrating both contemporary and historical elements. » (workshop on page 76)



**LISA ATCHISON** entered the world of lampworking and art glass bead making in 2003 and never looked back. She was completely hooked with the first light of the torch. Lisa's organic glass beads and jewelry offer elegance, soft flowing colors, cubic zirconia, fine silver, copper, hand-pulled cane, and handmade murrini. With copper electroforming, she also adds delicate surface design work, often incorporating natural elements such as real leaves and acorn caps into the finished pieces. She works out of her home-based, five-torch lampworking studio in Indianapolis where she teaches lampworking, electroforming, lapidary, and other cold work processes. In addition to teaching locally, Lisa travels to other studios. Lisa's glass beads and jewelry have been juried into The Indiana Artisan program, and now proudly carries the Indiana Artisan logo. Her work has been represented in several publications such as *Lark's 1000 Beads*, *Indianapolis Woman*, and featured in *The Glass Bead Evolution*, *Lamaga*, and several issues of *The Flow* magazine. She was an Artist in Residence at the Indiana State Museum and has work in the Corning Museum, in New York. » (workshops on page 97, 124)

"Marc, do you and Susie realize, deep in your soul, how much of a positive impact you have had on so many people these 31 years? What a magnificent, Godly thing you have done, and are doing. God's purpose for you is truly being fulfilled. Thank you."

**Ken Mitchell, SC**



**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 64, 66)



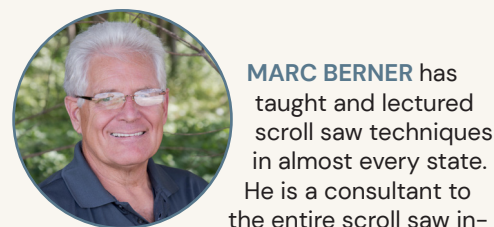
**MICHAEL BASHKIN** has been making and repairing guitars for over 25 years in Fort Collins, Colorado. He has been a featured presenter at the Guild of American Luthiers convention, published articles in *American Lutherie*, and been invited to exhibit at guitar shows worldwide. His journey to become a luthier came after working as a Soil Scientist for the US Forest Service and studying forest ecosystems in the tropics, mountain west and the Arctic. Michael's acoustic guitars emphasize the natural beauty of wood with art nouveau and art deco inlays and his guitars are sold and collected worldwide. He is also the host of the popular *Luthier on Luthier* podcast for the *Fretboard Journal Magazine*.

» (workshops on page 140, 142)



**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 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 122, 124)

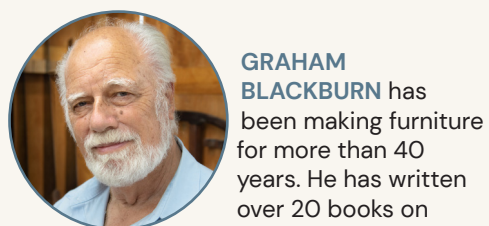


**MARC BERNER** has taught and lectured scroll saw techniques in almost every state. He is a consultant to the entire scroll saw industry, including blade manufacturers. He has starred in three videos on scroll saw techniques and has articles that appear regularly in *American Woodworker* and many other 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 80)



**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.

» (workshops on page 66, 68)



**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 98, 101)



**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 America's most recognized companies, including Coca-Cola, Nabisco, Proctor and Gamble, to name just a few.

» (workshops on page 120, 121)



**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 149, 150)



**ALAN BRITTINGHAM** is a retired VP of Engineering for a large exhaust and emissions company. He started woodworking 65 years ago when his father bought him his own workbench with real tools. Alan has been assisting John Ressler in all of his Lutherie classes at MASW for the past 12 years. When not consulting on engineering or management issues, Alan makes woodworking projects, plays golf and builds stringed instruments. He resides in Seymour, Indiana with his wife Carol, who bakes the best cookies ever!

» (workshop on page 80)



“Through the years MASW has been a blessing and inspiration to our family. Again, I say Thank you! God Bless.”

Morris and Becky Ridenour, IN



**GEAHK BURCHILL**

co-founded a comic book company at age 15 in Berkeley, California. After an unsuccessful beginning, with only three issues published, he discovered storytelling through marionettes at a fateful party, joining a puppet troupe in 1998. However, Geahk found information on how to build marionettes extremely difficult to come by in the mostly pre-internet era. Early marionette work was built using seven photocopied pages from a rare, 70-year-old reference book at the public library. Over the next 25 years, he would make it his mission to lower the barrier of entry to this amazing art form, by creating templates, posters, and videos, detailing the step-by-step process—of a method he largely had to invent in a vacuum. Since then, he’s tinkered endlessly with creating the ideal, beginner-friendly design, to make the puppets emotive, reliable, and move with all the life and grace a puppeteer can imbue them. » (workshops on page 139, 142)

**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. » (workshop(s) on page 64, 135, 139)



**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 80)



**LUKE CALDER**

has been creating his hand-crafted gilded world globes and maps for over 10 years. He learned the craft of gilding through a signwriting apprenticeship in the 1980’s when hand gilded signs for professional practices was in demand. The creation of his globes is a combination of these valued skills and his love of cartography and travel. Each artwork that Luke creates is truly an individual piece due to the variations of the patina process and it’s only through years of experimentation that Luke is able to control and manipulate this process to achieve the desired results. Luke’s artwork has been featured in various online and print publications around the world. Luke has been a finalist in



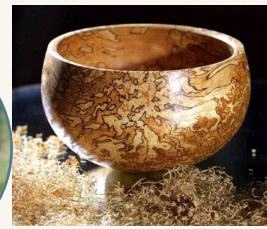
**PAT CARROLL**

worked as a builder/carpenter over the years, but woodturning was a craft he knew very little about before 2001. Pat learned woodturning by attending turning night classes under Willie Stedmond, one of the founding members of the Irish Woodturners Guild. Over the years Pat developed skills in all manner of turning. Today, his work is in collections across the world. Pat writes for *GMC Woodturning* magazine, and as of late, with the dawning of virtual woodturning, he has entered into the world of delivering IRDs, (Interactive Remote Demonstrations). He also hosts “Meet the Woodturner”, where he interviews artists from all over the world. » (workshops on page 57, 59)



**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



**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 *Practical Woodworking* magazine produced his critically acclaimed DVD series. He recently became an American citizen and lives in Las Vegas, Nevada and when not teaching or demonstrating woodturning, enjoys gold prospecting out in the desert! » (workshops on page 63, 150)



**ANDY COLE**

is a passionate woodturner who loves sharing his talents with others. As a lifelong admirer of all things wood, Andy learned the basics in turning 25 years ago, which altered the direction of his life. He began turning full time and his

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 68, 70)

work soon found its way into galleries and museums. Although Andy loves to spend time in his own studio, he finds it even more rewarding demonstrating for the public and teaching hands on workshops for others. Andy has demonstrated at regional, national, and international symposia. His work has been featured in numerous newspapers, woodturning magazines, and books. His teaching style is graced with expertise, a little bit of humor, and an abundance of infectious enthusiasm! » (workshop on page 92)



**ERIK CURTIS**

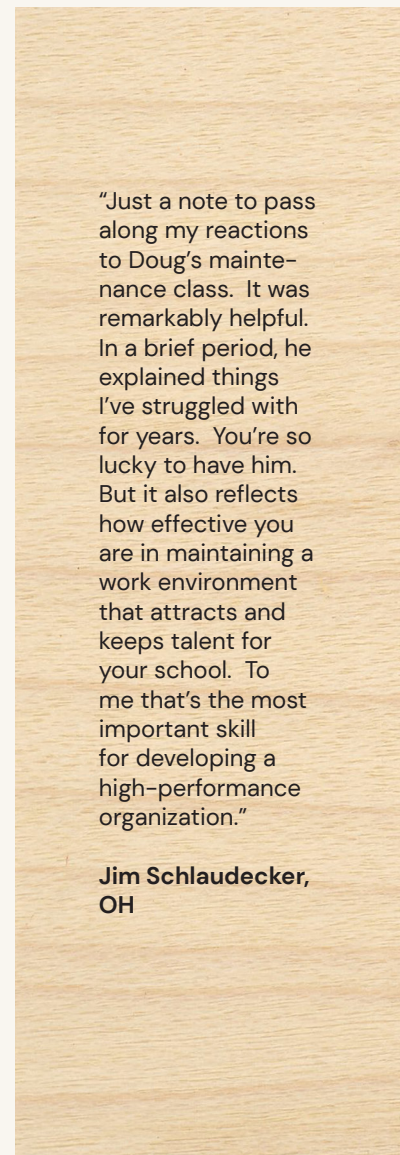
is an American woodworker, sculptor, and television personality. He attended the nine-month Comprehensive at the Center for Furniture Craftmanship in 2012 and has taught at schools around the country. His creative practice combines the sculptural with the functional in an attempt to blur the line between furniture and art. He also stars as the carpenter on Netflix’s *Instant Dream Home*. » (workshops on page 59, 61)

**DOUG DALE**

has worked at MASW for over 22 years and is in charge of student affairs and all of the in-house maintenance. At one time, he held the record for the most classes attended in one summer—17 classes. He’s obviously completed his master’s and in 2005 taught his first class at the school along with Zane Powell on Machine Maintenance, Jigs and Fixtures. Doug currently tests tools for *Fine Woodworking* magazine. When he’s not working at the school (or driving to and from the school—he lives in Ohio and drives more than 100 miles



one way each day), he is 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 57, 100, 116, 126, 132)



“Just a note to pass along my reactions to Doug’s maintenance class. It was remarkably helpful. In a brief period, he explained things I’ve struggled with for years. You’re so lucky to have him. But it also reflects how effective you are in maintaining a work environment that attracts and keeps talent for your school. To me that’s the most important skill for developing a high-performance organization.”

**Jim Schlaudecker, OH**



**KRISH DHANAM**, a native of India, migrated to the US in 1986 with his bride Anila, an MBA from IMT Ghaziabad, and nine dollars in his pocket. Winning a sales contest in 1990 earned him a ticket to a seminar conducted by the legendary motivator Zig Ziglar. This chance encounter would be the catalyst that shaped the next two decades as Krish joined the Ziglar Corporation in 1991 as a telemarketer and eventually became the Vice President of Ziglar Worldwide. Through training, teaching and facilitating seminars all over the world, Krish launched his professional speaking career. As one of only two executive coaches personally trained by Zig Ziglar, Krish has successfully delivered his message of hope, humor and balance in over seventy-five countries on six continents and throughout the United States. His client list is the Who's Who of global enterprise and he has received accolades from some of the most distinguished organizations. Today he is the CEO of Skylife Success, co-founder of his own training company, author of *The American Dream from an Indian Heart* and *From Abstracts to Absolutes* and contributing author to the book *Top Performance* written by Zig Ziglar, and *Hard Headed & Soft Hearted* which he co-authored with Rick Belluzzo, former President of Microsoft. The Dhanam's make their home in Flower Mound, Texas.

» (workshop on page 78)



**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 74, 144)



**SCOTT DILLION** is a 25-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 the 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, where the kids love riding their inventions through the hallways. He really enjoys seeing the unique and creative designs students came up with for their boards.

» (workshop on page 105)

**SUSAN DORING-ZOOK** learned at an early age that no job was off limits because of gender. Intensely curious and mechanically gifted, Susan fixed her record



player before she learned to write. Her talents and her passion took her to Purdue University where she earned a degree in engineering technology education, the only woman in her class to do so. Highly sought after as an educator, Susan taught civil engineering and architecture, robotics and engineering to college bound high school students for nine years. Along with earning a master's degree, she sees her biggest achievement as creating a tech ed course, a 'shop class', for the students who weren't college bound, but longed for a place where school could be 'hands-on.' She started with a single shop class and by the time she left her teaching career, it was the most popular class she taught. Beyond teaching, Susan is a member of the Kentucky Guild of Artists and Craftsman as a juried woodworker, known for her unique and finely crafted writing instruments. For fun she has a small business she calls 'Girl Friday, Save Your Saturdays' doing small home repair projects and 'Honey Do' lists that mostly single women need done and contractors turn down.

» (workshop on page 112)

"Just finished the last of three weekend classes I took this year and wanted to say thank you for all that you do to democratize woodworking and crafts. Every visit is an opportunity to learn, and I feel peace when I am at MASW. I look forward to next year's schedule."

Andrew Cooley, KY



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

» (workshops on page 128, 130, 148, 150)



of his recent glass work. Picking up glass flameworking from his father at a young age and attending Salem Community Colleges Scientific Glass program. Tim is well-versed in a full range of techniques in artistic and scientific glass flameworking/blowing styles. Teaching flameworking summer intensive classes at the Corning Museum of Glass and the Pittsburgh Glass Center has helped refine a curriculum suited for teaching beginners as well as advanced techniques in glass.

» (workshop on page 62)



**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*



**TIM DRIER** is a research scientific glassblower who has been in the industry for 40+ years. Since retirement, he has been combining his love of scientific glassware with drinkware possibilities. Barware imagined, has become the passion

*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 152, 155)



**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 an Emmy. Patrick has contributed articles to the early *SAPFM* journal, *Fine Woodworking*, *Woodwork*, *American Woodworker* and other publications. He developed a liquid hide glue, Old Brown Glue, which has received wide acceptance for its excellent working characteristics. For Patrick, the complex process of creating marquetry is just as challenging as working in the physics industry, and more fun.

» (workshops on page 128, 129)



**THEODORE (TED) ELLISON** studied art and appren-

ticed 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 145)



**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 106, 108, 114, 116, 118, 145)



**ROBERTO FERRER** was born and raised in Mexico and was exposed to arts and crafts from an early age. In 2013, he began learning woodturning and soon started finding creative ways to embellish his work. In 2019, during the AAW symposium, he received an award for one of his pieces, and his work was featured in the AAW journal later that year. In 2021, he was the showcased POP artist, and his work was highlighted in an episode of PBS's "Eye On The Arts". Since 2020, Roberto has been invited to numerous artistic events to teach and demonstrate around the country, including a national in-person symposium and international online conferences. His artistic career is continuously evolving as he pushes the boundaries of sculptural turning, texturing, and coloring. Roberto's work now resides in major private collections across the United States and around the world. » (workshops on page 68, 70)



**BRIAN FIREMAN** is a furniture designer specializing in handcrafted contemporary furniture. 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 147)



**JERRY C. FORSHEE**, a life long DIYer, began his serious furniture building and wood-working efforts with a course at MASW in 1997. After many subsequent courses, he completed his Masters at MASW in 2011. Jerry retired in 2012 after a 44-year career at Indiana University, Bloomington, in a variety of technical and administrative positions. He was recently featured in *Psychological Brain Sciences* magazine (PBS is an Alumni, Faculty, Staff and student news magazine for Indiana University) for his workmanship as a Master Builder. He has written for both *Popular Woodworking* and *Fine Woodworking* magazines. Jerry now enjoys devoting more time to family, woodworking and sharing his passion for woodworking by teaching and assisting instructors at MASW (which he considers his second home). In 2014 Jerry was awarded the John C. Coolidge Memorial Award for outstanding services to MASW. He is a frequent volunteer at MASW in the off-season helping prepare stock, servicing equipment and helping with the big clean up getting ready for the upcoming new MASW season. » (workshops on page 56, 134)

**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 24th year teaching at MASW. » (workshops on page 56, 71, 73, 87, 90, 154)



**MARK GARDNER** was introduced to woodworking by his father and has been working with wood since he was a teenager. He has studied with great woodturners such as John Jordan and Stoney Lamar. Mark has demonstrated and taught woodturning workshops throughout North America and has had several articles published in *Fine Woodworking* magazine and his work has been featured in *Woodwork Magazine* and the book *New Masters of Woodturning* among others. He

has a number of works in public collections, including the Museum of Art and Design in New York, Yale Art Gallery, and Minneapolis Institute of Art. Mark lives in Saluda, North Carolina, a small mountain town outside of Asheville. In his workshop, he creates a line of functional bowls as well as one-of-a-kind decorative works from green wood that he sells through galleries and at art fairs around the country. » (workshops on page 110, 113)



**JAMES GIBSON** is a native East Tennessean. Born and raised in and around the Great Smoky Mountain area, he has a passion for the outdoors which includes hiking, hunting and fishing. He made his first knife in 1980 and in 1998 he took a class at the American Bladesmith Society (ABS) school. James continued his training with workshops in Handle & Guards as well as the Art of Damascus. These classes were instrumental in helping him earn a Journeyman rating in 2003 with the ABS. He is a flintknapper of 29 years and was the co-host of the Clinch River Knap-in for ten years and enjoys attending may Knap-ins. James is an Outdoor Survival specialist with primitive skills, survival skills and bush craft skills which he has taught for over a decade. He is also well studied in the Art of Ninjutsu and currently holds a 6th degree black belt. » (workshop on page 143)



**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 65, 114)

**RICK GREEN** is a former Texas State Representative, a lawyer and a successful entrepreneur who has built several businesses from the ground up. His goal is to help Americas become salt and light in every area of life and to understand America's Godly history and foundation. He currently travels the nation speaking for WallBuilders, teaching on the U.S. Constitution, and founded the Torch of Freedom Foundation and the Patriot Academy. He resides in Dripping Springs, Texas with his wife, Kara, and their entire family. » (workshop on page 78)





**BARRY GROSS** started creating his fine writing instruments 26 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 various 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 seven books on turning and is a member of the American Association of Woodturners (AAW), Bucks County Woodturners, Atlantic Shore Woodturners, Pennsylvania Guild of Craftsmen, 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 a double Niche Award finalist for his recycled material pens and 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 101, 103, 105)



**SCOTT GROVE** is a self-taught seasoned woodworker known for layers of artistic expression



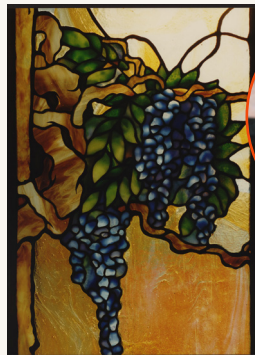
and unconventional techniques. He maintains a studio in the mountains of the Finger Lakes in Western New York and has worked for world-renowned Wendell Castle as his studio director. He has four Veneer Tech Craftsman Challenge Awards, an unprecedented achievement. Scott has pioneered several alternative 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 93, 96, 153, 154)



**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 58, 60, 143, 144)



**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 99)



**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

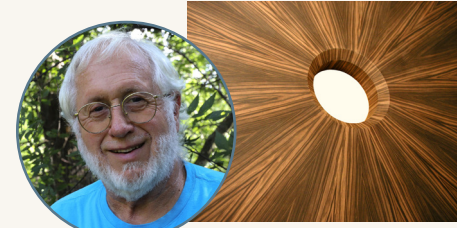


Army and started up a saw sharpening business with his late wife, Yvonne L'Abbe, quickly followed by development of the Bad Axe line of saws; and thus, Bad Axe Tool Works was born. Bad Axe saws closely follow traditional designs established by the Henry Disston & Sons, Simonds, and Wheeler Madden Clemson 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 70)



**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 as well as 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, The Park Service and 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 58, 60, 143, 144)



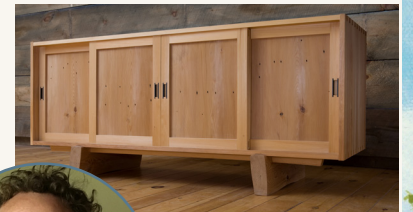
**BILL HULL** was first exposed to woodworking as a child through his father's woodworking shop, then later in a school shop program. After college he started learning various trades such as masonry, carpentry and cabinetry. In the early 1980's he started his own business that evolved into finish woodworking, furniture making and veneering. In the early 1990's Bill started teaching furniture making at Francis Tuttle Vo-Tech, started a business with two other woodworkers, building furniture for the designer market. In 1995 he left this business to co-found Patternwork Veneering Inc. which specialized in high-end patterned and inlaid veneered panels. He ran Patternwork for 28 years and recently retired from it. He has lectured throughout the country for the Woodworking Shows, the IIDA, guilds and woodworking clubs. He also taught furniture making and woodworking skills classes at Moore-Norman Technology Center for 21 years. For the last three years, Bill has worked part time running the woodshop at the National Cowboy Museum in Oklahoma City. » (workshop on page 127)



**NICOLE HUMMEL** began her journey in ceramics at the age of 23 as an apprentice to master potter Annie Schliiffer at the Folk Art Guild in New York. After witnessing the intensity and excitement of working with fire to vitrify



clay, she found her vocation and lifelong passion. Her education was deepened through an artist in residency program at Penland School of Crafts and Watershed Center for the Ceramic Arts. In 2017, she moved to Oregon to start her own pottery business. Working out of her studio and local wood and gas kilns, she creates functional ceramics and sculpture which she sells online and at galleries and art shows across the region. Nicole specializes in intricately decorated wheel-thrown tableware and teaware. Her signature styles incorporate the use of slip-trailing, textured glazes, and atmospheric firing to create unique vessels that bring meaning to everyday rituals. Nicole shares her passion for her craft by regularly teaching workshops and classes to all ages. » (workshops on page 109, 110)



**ANDREW HUNTER** is a custom furniture maker who lives New York's Hudson Valley. Best known for his use of traditional Japanese hand tools, Andrew demonstrates and teaches across the country. As a self-taught woodworker, he offers a unique perspective to other Americans exploring Eastern woodworking. His workshops demonstrate that by understanding the fundamental principles behind other cultures' tools and techniques, all woodworkers can benefit. A frequent contributor to *Fine Woodworking* magazine, he is eager to share what he has learned in his 25-plus years of making furniture. » (workshop on page 127)



**TONY JACOBSON** is a nationally known quilt designer and teacher. He learned to piece quilts from his grandmother when he was 10 years old and has been creating quilts in one form or another ever since. Tony's background as an Art Director serves him well when he is creating his own quilt designs, many of his quilt designs have appeared in *Fons & Porter's Love of Quilting*, *Easy Quilts*, and *Quilting Quickly*. When not designing quilts—or these days running a quilt shop—Tony can be found teaching or giving guild presentations. He likes to teach his students how to let the fabric do most of the work so that the finished quilt looks more intricate than the piecing needed to complete the quilt. He's constantly searching for techniques that will make the quilting process more accurate as well as easier and faster. » (workshops on page 115, 117)



**JEFF JEWITT** has over 35 years in the musical industry as both a builder and colorants supplier to the industry. With a strong background in Science and Studio Arts, Jeff started building guitars in the late 1980's. As a guitar player for over 40 years, Jeff has a keen eye and an understanding of the nuances a player wants in a guitar. While the main priority is sound, his instruments are based on solid design principles that have stood the test of time so the instrument will last and can be handed down to future generations. Jeff is also well-known as a finishing expert and has authored six books, five videos

and six on line courses. He consults on a regular basis to guitar companies, both large and small. » (workshop on page 107)



**PAUL JOACHIM's** journey from Florida, where he still resides, is nothing short of remarkable. His passion for art lead him to pursue a BFA in Studio Art at Florida State University. After graduation Paul entered a culinary world where he transformed cooking into personal artistry. Fast forward a decade, and he discovered an unparalleled fascination with crafting edible sculptures from cakes. His unyielding commitment to pushing the boundaries of cake design culminated in a monumental movement and in 2011 he triumphed in the *Extreme Alien Cake Challenge* on the Food Network. Today Chef Paul is one of the worlds most recognized chocolatiers and chocolate artists, dazzling audiences on five continents. He has worked for Godiva, Delta Airlines, Oreo, Universal Studios and the NBA. He makes television appearances regularly on The Talk on CBS, Australia's Today Show, Ozzy & Jack's World Detour, ABC's To Tell the Truth, Hallmark Channel and all the other Food Network programs. Beyond his culinary prowess, Chef Paul is a master storyteller. » workshop on page 111)



**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 61, 115)



**BOB KEELING & MARYELLEN VETTORI** are airbrush artists who fused their talents to create two textbooks, *Airbrushing 101* and *Airbrushing 102*. These books build skills with exercises and projects that nurture success. Mastery of the airbrush is where The Airbrush Institute was born. Maryellen is a product of the Airbrush Action Magazine's Airbrush Getaway program and worked her way from student to instructor. Fusing her powers of observation with natural talents, she is able to forge her own artistic vision. Her quest to pass this art form to the next generation drives her passion to perpetuate the industry. Bob is a skilled artist and the Advertising and Graphic Design Program Coordinator and Instructor at Southwestern Community College in western North Carolina for 25 years. He has successfully brought airbrushing into his curriculum. Their vision is clear. Airbrushing is for every crafter, hobbyist, and artist! » (workshops on page 93, 94)



**MICHAEL KEHS**, from Bucks County, Pennsylvania, 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 Museum for Art in Wood in Philadelphia. He turned an ornament for the Clinton White House during the Year of the Craft. Michael has won awards in many art shows and craft shows locally and nationally, including several Best of Show awards. He has also judged many woodcarving shows and has written for the *American Woodturner*, the *Journal of the American Association of Woodturners* and *Woodcraft Magazine*. Active in both local and national turning and carving clubs, he also demonstrates and teaches both woodcarving and woodturning in his studio. Michael has been turning and carving since 1980 and has studied anatomy sculpture under Eugene Daubs through the Tyler School of Art. » (workshops on page 119, 151, 153)



**CHRISTOPHER "COPPER" KELLEY** has been around coppersmithing since a young age and started his business as a hobby. As this business grew, he wanted to make it bigger and better, and explored some new techniques in coppersmithing. This led him to start TIG welding, which allowed him to move from stainless to copper. Christopher has a master's certificate in three trades. He has been featured on a few of Discovery Channel shows, such as National Geographic's "Kal Penn's

The Big Picture" and "Moonshiners". PBS has also featured him in "The Craftsman's Legacy". "Copper" Kelley is an energetic and experienced coppersmith with a world-renowned business. » (workshop on page 136)

**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 wood-working and stayed with it for nearly a decade while earning a Master of Divinity degree from Indiana Wesleyan University. Woodworking became a way to earn extra income while pastoring an inner-city church in Indianapolis and a way to make a living after resigning. His greatest accomplishment will always be his two sons, Nathan and Wyatt. » (workshops on page 51, 87, 90, 125)

**JOHN KNIGHT'S** 37-year career in machine controls began while still in high school building relay panels and custom electronic controls for his father.

Once he turned 18, he could enter manufacturing facilities and assist with installations. Following high school, he went to work full-time for his father and expanded his skills to include creating electrical drawings and learning Programmable Logic Controllers (PLC's). John's experience with CNC's started in 1982 when he went to work for Cincinnati Milacron's Electronic Systems Division. His work was to help embed part program post-processors into Milacron CNC controls. After his time with Cincinnati Milacron, John returned to general automation, applying relays, PLC's, CNC's, microprocessors, computer controls, and custom electronics to a variety of equipment. Later John began to specialize in custom CNC applications. His CNC experience includes

applications for routers, profilers, vertical machining centers, horizontal lathes, vertical turret lathes, and horizontal boring mills. John currently works at a small controls company near Dayton, Ohio, providing custom CNC applications for both the new and rebuilt machine markets. » (workshop(s) on page 76)

**MITCH KOHANEK** had formally been an instructor for the National Institute of Wood Finishing at Dakota County Technical College in Minnesota for 35 years. He has also performed an internship at the Smithsonian Conservation and Analytical laboratory. His graduates have become the best professional finishers in the wood finishing industry, in the furniture restoration/refinishing field and Spot Repair Artists this country has to offer. His program was the only certified wood finishing program in America and has been featured in *Better Homes and Gardens*, *Wood and Fine Woodworking* magazines, and he has written for *American Woodworker* and *Fine Woodworking* magazines. Mitch currently has his own consulting company educating individuals or companies on the finishing and repairing of wood. He is also a part of Fresh Air Finishers, which is a high-end finishing company in St. Paul, Minnesota. Fresh Air Finishers is a standalone company specializing in 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 54, 92)



**ALAN LACER** has been involved in the turning field for more than 45 years as a turner, teacher, writer, exhibition coordinator, demonstrator, and past president of the AAW. His work has appeared in a number of regional and national shows and exhibitions. As a demonstrator and instructor, he has appeared in all 50 states and five foreign countries. His writings (over 160 published articles, tips or columns) have covered technical aspects of woodturning and finishing, numerous specific projects, the history of woodturning, and the turning traditions of Japan and Germany. Alan has also produced five videos on his own, with three of them winning a total of five national awards. In 1999, the AAW selected him for their Lifetime Honorary Member Award for his contributions to the field. He was a regular writer for *American Woodworker*, and after his appearance on the PBS program *Woodturner's Workshop*, he became known to all his fans at MASW as the "TURNminator".

» (workshops on page 55, 107, 108, 153)

**MARY LACER** has been turning for 43 years. Turning classes weren't available in the early 1980's so she used books to learn and hone her turning skills. Shifting her interest and dedication from avocation to occupation, Mary was Administrator, Assistant and Executive Director for the National Turning Organization for 21 years. In that position she set up symposiums for 500 people almost single



handedly which included demonstrations, a trade show and gallery exhibitions. She was awarded the Lifetime Honorary Membership in 2006 from the AAW for her many years of service. Mary has also expanded into writing, contributing to *American Woodworker* and teaching, co-instructing at MASW since 2004. She has enjoyed teaching couples, children and general woodturning classes. » (workshop on page 108)



**SAM LACINA** started making nets under the tutelage of Ron Reinhold in 1994. Over the last 28 years he has refined and simplified that process for the home shop. For the last 29 years he has taught small group classes as well as demonstrated this craft at conclaves and fly-fishing shows across the country. His nets have been featured as limited editions by Garden and Gun and the Orvis Company. In 2010, he produced a DVD to share these techniques with other woodworkers and fishermen. He continues to pursue his passion of sharing information and teaching. Sam has lived and fished in Michigan for the last 45 years. He is retired from his practice of Pediatric Cardiology, and with his background in medicine, he is always looking for safer and more efficient ways to work. » (workshop on page 147)

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



all his woodworking projects for quite a few years. From cutting marquetry pieces to making custom layered wooden plaques, Chris uses his laser as an everyday shop tool. Seeing the trend for technology in the workshop, Chris embraces modern tools and views the laser as an everyday woodworking tool. » (workshop(s) on page 117, 151)



**GRIT LASKIN** has been a professional guitar maker since 1971, builds steel-string, classical, and flamenco guitars that are known and coveted around the world. In 1997, he received Canada's prestigious Saidye Bronfman Award for Excellence in the Fine Crafts and is the only instrument maker to be so honored. In addition to building guitars, Grit is known internationally for his groundbreaking Inlay Art, as evidenced in his recent book, *GRAND COMPLICATIONS—50 Guitars + 50 Stories*. He is the co-founder of the Association of Stringed Instrument Artisans (ASIA). In 2021 he was presented with the Order of Canada, the country's highest civilian honor, given to those whose efforts and innovations have enriched the national culture. Most recently he has also become a novelist, with his first mystery/thriller published in 2024: *The Stradivari Formula*. » (workshop on page 71)



**STEVE LATTA** makes both contemporary and traditional furniture for over 40 years. Recently he retired from 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 49, 55, 111)



**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 64, 67, 152, 154)



**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 56, 81, 95, 106, 118, 155)



**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 74, 90, 97, 116, 125, 144)



**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 Segmented Symposiums. He also demonstrated at the 2018 AAW Symposium in Portland, Oregon, and was a lead demonstrator at the 2023 Southwest Association of Turners (SWAT). His work has been featured by the AAW Segmented Woodturning Chapter of which he is a member. » (workshop on page 79)





**KELLY LUDEKING** graduated from Minneapolis College of Art and Design (MCAD) in 1997 with a BFA in sculpture and furniture design. Here he was introduced to the feral fires of metal casting and the precision of fine furniture crafting. Ludeking has participated in, facilitated, and hosted over 500+ metal pours since. In 2008 he co-founded Ironhead Sculptural Services, LLC, a traveling iron foundry that shares the art and appreciation of cast iron sculpture and performances with local community members. KRL Metals is his personal artist business where he explores intimate creative processes from mould-making to molten mayhem to masterpieces. He also hosts aluminum/bronze medallion pours for family reunions, and corporate events and co-creates with visionaries to usher their ideas into the world. In recent years, as academic access to metal casting has declined, Ludeking has branched out as a consultant in the cast metal world working for high-end interior designers, industry and non-profits. His love for sharing cast metal art and processes lead him to begin an annual event on his family farm in Iowa. Since 2004 artists have traveled from all over the world to the Ludeking estate for camping, community, and cast metal festivities.

» (workshop on page 133)



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

» (workshops on page 79, 88)



**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 *Fine Woodworking* magazine, *Popular Woodworking* maga-

zine, *Woodcarving Illustrated* magazine and the *Society of American Period Furniture Makers* 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 57)



**BEN MCFIE** started welding when he was 13 years old. He co-founded Brothers Fab Shop, a welding and fabrication company, with his brother Jesse at the age of 24. Whether it be interior furniture items or structural steel columns for multi-million dollar homes, lock mechanisms for the liquor refrigerators at the MGM casino in Las Vegas, prototype items for Tesla, GPS mounts for bulldozers and motor graders, ornamental ironwork for private homes, welding on a rocket fuel cell, lifting mechanisms for the Cummins factory, tractor, truck, boat, trailer and vehicle modifications or repairs, Brothers Fab Shop has done it. Ben is passionate about building beautiful and useful projects that make customer's dreams come true. He loves sharing his passion for welding and fabrication with people who want to know how to design, weld, and fabricate.

» (workshop on page 90)



**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 six young children and homesteading.

» (workshop on page 141)



**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* magazines. 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)



**MATT MONACO** operates a full-time woodturning studio in the Ozark region of Missouri and is one of very few young modern traditional woodturners in America having apprenticed & trained as a trade professional. Matt has worked closely within a high-end profes-



sional furniture production landscape — Shackleton Thomas Furniture & Pottery as a full-time maker/item producer. At the center of Matt's work is his understanding and mastery of tool control, sharpening, and cutting execution as an expression of traditionally crafted design as fine art -- in producing forms and items that are made to be as tactile as they are sublime and created with intent and purpose. Matt is also a *Fine Woodworking* contributor & ambassador who values both the integrity of traditional woodturning and mastery of the craft as an art, as well as diversity within the handmade craft and wood-working idiom.

» (workshops on page 129, 131)



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

his extraordinary abilities. In 2024, Moore was honored with three "40 Under 40" awards, highlighting his outstanding contributions to the woodworking, construction, and business sectors across North America. » (workshops on page 99, 100, 132, 135)



**PHILIP MORLEY** is a custom furniture maker located in St. George, Maine 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. 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 89, 138)





**JOE MROSS** received his degree in Fine and Applied Arts in 1993 from the University of Oregon, with an emphasis on metalsmithing and printmaking. He has spent his life intently pursuing artistic expression in various media, including metalsmithing, sculpture, painting, set design, printmaking, furniture, ceramics, and photography. As the founder and designer of Archive Designs, Joe brings over 27 years of experience in metalwork. His architectural metalwork has been featured in many books and magazines over the years and is showcased in high-end homes and establishments across the America, United Kingdom, Bahamas, Ireland, Canada, and the Virgin Islands. In 2014, he received a coveted Burning Man honorarium for his installation: "Lost Nomads of Vulcania", a 21' tall gypsy vardo steam walker. That same year, he was also invited to exhibit his copper monolith, "Trilat Relic II", in Breckenridge, Colorado. In 2020, his collaboration with Matt Burney won a sculpture competition with a 15' chess knight in riveted steel. Recently, that piece was selected for a year-long group show at Mare Island Artyard near San Francisco. He and Matt Burney are also installing a large public sculpture made from old mining structures for Park City, Utah in September 2024.

» (workshop on page 63)

**BURT MURPHY** is an accomplished glass artist and glass blower with over 30 years of experience in the field. His journey in glass art began with a deep appreciation for the fluidity and versatility of glass as a medium. Over the years, Burt has honed his craft, developing a unique style that masterfully blends traditional glassblowing techniques with innovative modern designs. His work is characterized by intricate details, bold colors, and a seamless fusion of form and function, reflecting both his technical expertise and artistic vision. Burt's passion for glass art led him to work with Disney's Arribas Brothers at Disney World, where he showcased his glassblowing skills to an international audience. Throughout his career, Burt has exhibited his work in prestigious galleries across the United States and Mexico, earning recognition for his creativity and craftsmanship. His pieces have been featured in several exhibitions, where they have captivated audiences with their unique blend of traditional craftsmanship and contemporary aesthetics. Whether in the studio creating his next masterpiece or in the classroom guiding the next generation of glass artists, Burt's love for glass art shines through in everything he does.

» (workshops on page 89, 91)




**PAT MURRIN** works as an artisan woodworker in his studio in the Indianapolis area, and has been doing this full time for over 15 years. In his studio, he makes furniture, architectural installations, built-in 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 118)



**KIM NEWELL** has been the owner of Kim's Upholstery Shop in the Lafayette, Indiana area since 1999. Taught by her grandmother to sew and fashion custom slipcovers, Kim was inspired to try her hand at upholstery. It turned out to be a vocation that sparked her passion for creativity and craftsmanship and turned into a 25-year learning journey. This journey ranged from reading dozens of upholstery education books, to taking one-on-one instruction with master upholsterers, to enrolling in online training courses to countless hours of taking chairs apart and putting them back together again. She served on the

original board of the National Upholstery Association in 2019 and will serve as Vice President until 2025. Kim believes that supporting upholstery education in the United States is vital to the growth of the trade. She loves to employ the traditional upholstery methods that use sustainable organic materials.

» (workshop on page 126)



**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 turn professionally 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 United States. 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 60)



**LEAH NIETZ** has been working with glass for over 20 years. She specializes in soft glass beads, pendants, perfume bottles and mandalas. Over the last four years she has been expanding her work to include goblets and flower bowls. Leah was the


commemorative artist for the ISGB Gathering in 2020 and was one of ten artists selected to contribute to Susan Richards' Presidential Collection at the Corning Museum of Glass in 2022. Her work has been published in a variety of publications including *Bead & Button*, *Glass Art*®, *The Soda Lime Times* and *Jewelry Affaire* magazine. Her works are held in private collections 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.

» (workshops on page 58, 137)



**PAVEL NOVAK** was born and raised in the Czech Republic, which has a long tradition of beautiful craftsmanship. His sculptures are made from the highest grade of optical glass, made by using platinum during the melting process. By grinding, polishing, coloring, laminating and sand blasting each piece, one-of-a-kind sculptures are formed. These pieces of work are inspired by clean geometric shapes and feature bold colors and crisp lines which reflect and refract light creating kaleidoscopic results. He ultimately seeks a balance of symmetry and asymmetry, shape and color.

» (workshop on page 79)

**ROBERT (ROBBIE) O'BRIEN** began his guitar building career in São Paulo, Brazil in 1997 under the tutelage of Antonio Tessarin. 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 Lutherie Tips du Jour video series on YouTube where he offers free advice on a variety of topics related to lutherie. Viewings by luthiers and woodworkers around the globe have topped 10.5 million. Most recently he created a new site called Lutherie Academy, which is fast becoming the "GO TO" portal for all topics lutherie related. Robbie designs, builds and sells custom classical, flamenco, steel string and electric guitars one at a time to the specifications of his clients. He lives with his wife and children in Parker, Colorado.

» (workshop on page 107)



"And yet another outstanding week... It can 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 Marmoreo, Canada



**MARK OSGOOD** is a life-long wood-worker. 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](http://RollingArtBicycles.com). » (workshops on page 123, 138)



**MARY PAL** is a Canadian fiber artist renowned for her innovative approach to textile art. With a lifelong fascination for fabric, she specializes in pushing the boundaries of traditional textile techniques. Mary is acclaimed for her pioneering cheesecloth portraiture—a method she developed 15 years ago. Her artworks, characterized by sculpted cheesecloth meticulously stitched to a textile backing, are celebrated for their intricate detail

and exquisite texture. This unique work has been exhibited and collected worldwide and featured in numerous books, magazines, and television shows. Formerly a high school teacher, Mary now enjoys a successful career as a sought-after instructor. Having an engaging teaching style, marked by enthusiasm and humor, makes her popular among students globally. This foolproof technique allows anyone to create stunning, seemingly complex portraits with ease, following just a few simple steps. » (workshops on page 72, 78)



**STEVEN PARKER** is a master craftsman, experienced educator, and a distinguished figure in the woodworking industry, known for creating furniture and boxes that elegantly merge artistry with functionality. Drawing on his extensive knowledge and experience in both business development and fine woodworking, Steven crafts unique, handmade pieces that embody timeless elegance and unrivaled quality. Notably, SA Parker Fine Furniture, Steve's enterprise, has been honored to work with global esteemed clients and projects. These include the Bagatti of gun makers; Cabot Guns, for whom Steve has been creating high-figure, museum-quality hardwood cases since 2019. Steve's craftsmanship has also been featured in the film industry, with his reproduction of a 300-year-old Dueling case and Single Shot Bullet Trays appearing in John Wick 4. He has built presentation cases for the Firearms 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. 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. » (workshop on page 107)



**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. 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 51, 95, 96)



**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 & Greene furniture from coast to coast. In 2005 he was dubbed "The Guru of Greene & Greene" by the *Robb Report*. Darrell is one of the craftspeople featured in *The Difference Makers*, published by 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 152)



**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." » (workshop on page 110, 112)



**EMIL PELECH** would spend time with his brother in their father's workshop making various objects. In high school he started carving which continued through college and medical school, often carving to take a break from studying. Emil has not limited his woodworking just to carving, but is also a master furniture maker with a preference for the 18th century period. The furniture in its construction may require carving, veneering and inlay. In the late 1990's he started taking workshops at MASW and in 2007 he completed his Masters. Since then, Emil and his wife, Nancy, have attended dozens of workshop 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 121)



**CHRISTINA PEPIN** is a nursing professor with a passion for pumpkin carving, a cherished family tradition that began in her childhood. What started with traditional triangle eyes and jagged mouths to store-bought stencils, evolved in 2009 when her father gifted her a wood carving set. Though she had no training or history with sculpting, Christina spent hours crafting her first sculpture-relief pumpkin, which sparked a passion beyond family fun time. This quickly turned into annual pumpkin contests with her students vying for

what she would carve. She even carved a pumpkin as a pregnancy announcement! Christina enjoys sharing her love for pumpkin artistry with others of all ages; seeing what creative ideas others come up with and keeping the family tradition alive. » (workshop on page 149)



**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 88)

**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 attending a cabinet making apprenticeship with an old timer, Tim started his own one-man cabinet shop and produced 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. Tim is also a photographer, and his photoshop editing skills are additionally useful in producing visuals for clients. He has been married 32 years and has five adult children all over the country, with two in the military. He is a proud naturalized United States citizen who loves his adopted country. » (workshops on page 59, 131)



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 62, 92, 98)

**DENE B PUCHALSKI**

is the lead demonstrator for Lie-Nielsen Toolworks and has traveled around the world teaching people how to use hand tools. Deneb studied woodworking at the Center for Furniture Craftsmanship in Rockport, Maine. He went on to become an assistant instructor and artist-in-residence at that school, during which time he honed his woodworking skills and sense of design. In addition to contributing articles to various woodworking magazines, Deneb has created numerous YouTube instructional videos about hand tools and woodworking. He has also taught workshops at woodworking schools worldwide. » (workshops on page 123, 125)

**TIM PURO** began restoring and re-finishing furniture in Bloomington, Indiana in 2002.



He studied furniture finishing, repair and restoration at the National Wood Finishing Institute in Minneapolis, Minnesota, and has taken courses in furniture conservation offered by the Smithsonian Institution's Museum Conservation Institute. Tim has served as an assistant or an instructor in finishing and furniture restoration classes at MASW since 2004. His finishing articles have

been published in the *Journal of the Society of American Period Furniture Makers* and *Fine Woodworking*. Tim is a self-described "shellac-a-holic", 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 54, 67, 92, 102, 115, 139)

**TONI RAYNOLDS**

has a deep passion for quilting. Her journey began a little over five years ago when her mother introduced her to the craft following her father's passing. What started as a small interest quickly became an obsession. Today, Toni owns five sewing machines, including a long arm, is a Studio 180 Design Certified Instructor, and runs Pieced Perfection, her quilting training and educational studio. Toni's expertise spans traditional piecing, applique, embroidery, and foundation paper-piecing. She is particularly drawn to traditional piecing due to its geometric patterns and color design. In addition to quilting, she creates memory bears, wreaths, reading pillows, bags, and organizational items. Toni finds inspiration in renowned quilters such as Timna Tarr, Deb Tucker, and Jinny Beyer. As a member of The Quilt Guild of the Blue Grass and the Kentucky Heritage Quilt Society, Toni also boasts a distinguished 36-year career in financial services, earning her company's top award three times. She lives in Lexington, Kentucky with her husband, Jim, and together they are proud Airbnb hosts, featuring Toni's beautiful quilts in their rental homes. » (workshops on page 133, 134)



**DAN REBHOLZ**, known as "Hollywood" is the owner of World Class Ice Sculpture located in Chicago. He is a certified Master ice sculptor with 38 years of experience. In 2019 he won the United



States National Ice Carving Champion and has multiple international championship titles. With over 175 sanctioned ice carving competitions, he is clearly the best in the world. He has competed in two World Championships in Japan representing the United States Olympic Ice carving team in 2002 & 2006, as well as a competitor at Ice Alaska world championships six times. Dan has been featured on the Discovery Channels *Multi Block* reality show where he placed sixth and an epic ice crash that went viral on YouTube. He is a self-proclaimed "People's Champion" and is one of the fastest carvers in the world. Dan has also appeared on the Food Networks, "Ice Brigade" and "Santa's Baking Blizzard". He is the creator of the Ice Carving Hall of Fame through the National Ice Carving Association. » (workshop on page 81)

**YASHODHAR REDDY**

is an Indian-American glass artist from Central Pennsylvania. His work focuses on the traditional aspects of glass craft and design from a functional viewpoint. He draws inspiration from the aesthetics of historical glass objects, with the intention of rendering his works with more relevant and personal styles. His education began at Harrisburg Area Community College where he was introduced to the medium and from there continued to travel the world to study with prestigious glass artists such as Raven Skyriver, Kelly O'Dell, Darin Denison, and Davide Fuin. He has a diverse working experience, ranging from design studios such as Niche Modern and AO Glassworks to educational organizations such as the prestigious Corning Museum of Glass, where he has been on the team of many reputable artists such as Swedish maker, Fredrik Nielsen and Head of Glass at SIU, Jiyong Lee. He was previously working at the Oxbow School of Art and Artist's Residency as Glass Studio Manager. Since his time away from OxBow he is continuing his education, working as an apprentice glassmaker in Venice, Italy for one of the last few living Masters in Murano, Italy, this is a small island located in the Venetian

lagoon that is well renowned for its centuries-long artistic glassmaking history. » (workshops on page 69, 71)

**JOHN RESSLER**

is a former dairy farmer, brick mason, and Bible college graduate who is currently a master stair builder and has an unquenchable obsession with guitars and other stringed instruments. A partner at Designed Stairs, he has designed and built high end luxury stairs for 33 years in the Chicago area. When not building stairs, John tends his apple orchard, mows grass, and builds high end guitars for many talented musicians. John has taught this fine art to nearly 300 first time instrument builders. He is the author of the book *Pickin' Stick: Building a Stringed Instrument*. He resides in Sandwich, Illinois with his wife Roberta, who is also an avid supporter of all the above activities. » (workshops on page 60, 80, 109, 130, 147)

**ERIC ROBERTS**

is the owner of Jarvis Boards, a wooden stand-up paddle board (SUP) and surfboard making company that specializes in designing & making DIY Frame Kits for the hobbyist woodworker who wants to build their own hollow wooden board from home. Growing up in rural Wisconsin, Eric is a self-taught maker, lover of the outdoors, and is very passionate about this unique intersection of woodworking and water sports. He has a gift for problem solving the many ways a board



can be constructed, tailoring his instruction to the builders' vision, set of skills, and tools available. Before Jarvis, Eric was designing and making hardwood furniture in Chicago such as chairs, benches, tables, and dressers. Eric now lives in the western suburbs of Chicago with his growing family and operates Jarvis Boards' small batch production studio in Chicago's Near West Side where he and his team make custom wooden boards for paddlers & surfers around the world. » (workshop on page 140)

**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. Blurring the lines between science and art, Seri is also an avid woodturner and sculptor. They have contributed numerous articles to *Fine Woodworking* and *American Woodturner* as well as numerous scientific publications. Seri's book on spalting: *Spalted Wood – The History, Science, & Art of a Unique Material*, traces the history of spalted wood from the 1400's to modern day. » (workshops on page 50, 124)

"Thank you for making your school the best in the nation! You and others like Jeff Headley, Steve Hamilton and Michael Fortune, etc. Inspires me to work harder at getting better in my woodworking."

Kevin Quinn, IA



**PAULL RODRIGUE** is an international glass artist who began working with glass 30 years ago. His pieces are well known for their dazzling colors swirling with light. In 2005, he opened Rodrigue Glass and continues to create his work there. Paull's work of art is inspired by the endless possibilities of glass making and the beauties of all the colors glass has to offer. His focus is overlapping primary colors using Italian style techniques, creating cross-sections of eclipsing windows and refractive light. Each one of these windows is what Paull calls an element of surprise. Besides glass work he also enjoys playing guitar, building equipment, hiking and biking. His family is a major part of his business, and his 8-year-old daughter is already in the glass studio with him learning glass blowing and is "hot" on his heels. » (workshop on page 148)



**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,

plastic tall ship models at 12. He built over 15 architectural models for clients before he retired. His last five projects have become more and more complex; starting with a model of the Bluenose II (a Canadian racing schooner), followed by the 18th century versions of the USS Constellation and USS Enterprise. The Cutty Sark tea clipper model took 800 hours and is 42 inches long. His last ship, The HMS Victory, is a 1:87 scale model 45 inches long and was completed in 1200 hours. Thanks to Michael Fortune, he's an inveterate jig designer; thanks to Scott Grove, he believes the shortest distance between two points is a very crooked line. » (workshop on page 128)



**DARYL ROSENBLATT** is an architect with 60 years of experience in model building with his work being featured in several movies. Daryl has been a student at MASW for over 15 years, with several projects featured in *Fine Woodworking* magazine. He started building models at the age of eight and started on

science, or abstract themes. The pure colored glass she teaches are brilliant in color and will never fade. Your art will be forever keepsakes. » (workshop on page 72)



**JEFF SCANLAN** is a professional speaker, author, artist, and former professional magician of 30 years. He enjoys puzzles and things that amaze and make people think. In 1996, while reading *Magic Magazine*, he came across an article about Harry Eng, who had just recently passed away. Harry was a teacher, inventor, and amateur magician. Yet, he was world famous for an art form he invented called Impossible Bottles. After reading the article, Jeff became fixated on how these bottles were done. In the year 2000, he did it. He put his very first object (a bar of Lava soap still in the packaging) into a bottle. Today, Jeff has put a whole variety of objects into bottles – Decks of cards, tennis, golf and ping-pong balls, padlocks, baseballs, scissors and even a pair of high-top Converse gym shoes. Currently, there are about two-dozen people in the world who have mastered this art form. Jeff is one of the very best. His bottle work is on display in the library of The Magic Castle in Hollywood, California, the museum of The College of Magic in Capetown, South Africa and in the Science Gallery Museum at Trinity College in Dublin, Ireland. His work has been featured in *The Linking Ring* magazine, *Games* magazine, *Genii* magazine, and *Phoenix* magazine. Jeff is continually working on new bottle creations, keeping Harry Eng's legacy alive and to date has duplicated seven to eight of his bottles. » (workshops on page 95, 96)



**JASON SCHNEIDER** is an Associate Professor of Woodworking and Furniture Design at Northern Michigan University. He received his MFA in Furniture Design from San Diego State University in 2005. From 2005 to 2014, Jason was the Studio Coordinator in the Woodworking and Furniture Design at the Anderson Ranch Arts Center in Snowmass Village, Colorado. His current body of furniture and turned sculptures explore the use of corrugated cardboard. He has exhibited this work extensively throughout the United States, including SOFA Chicago, the Museum of Craft and Design in San Francisco, ICFF in New York, and the Center for Art and Wood in Philadelphia, Pennsylvania. Jason has lectured and demonstrated his unique process of working with corrugated cardboard for organizations such as Google, the Furniture Society, the American Association of Woodturners, Anderson Ranch Arts Center, Penland School of Crafts, and universities and woodworking clubs throughout the country. » (workshop on page 73)



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

techniques are used to create variegated yarns and other effects with Indigo. Her traditional upbringing keeps her connected to her culture which influences her worldview as well as interpretations of these views. As a textile artist, she strives to create a weaving that is unique which requires deviating from the traditional designs. Marilou participates in two markets annually, which are the Heard Museum Indian Market and the Santa Fe Indian Market. Her work has been in exhibitions in the United States and well as internationally. She currently has two Computer Chip rugs in the Woven Histories Exhibition and one in Munich, Germany. Marilou is a middle school math teacher who also teaches Navajo style weaving when time permits. » (workshop on page 93)

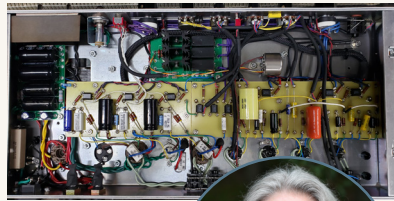


**BRIAN SEDGELEY** works as a Tool and Application Trainer at Festool North America in Lebanon, Indiana. Brian has been teaching Festool training classes at the Festool training center for 18 years. He has been involved in the woodworking industry for over 30 years and has owned his own cabinet shop in Ft. Lauderdale, Florida. He now lives in Whitestown, Indiana. » (workshop on page 131)

**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.



**JENNIFER SHIRLEY** has been working with wood for 26 years and woodturning for 24. Her work has been shown in several national exhibits, national and international publications as well as in many private collections. She is a frequent demonstrator at regional and national woodturning guilds and symposiums and teaches at many craft schools around the country. Her love of making turned objects and discovering new materials feeds her passion for sharing her knowledge and inspiring others to seek their own passions and feed their souls through the power of making. » (workshops on page 81, 104, 113, 114, 123, 129)



**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 tubes 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! » (workshop on page 133)



**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 the 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. » (workshops on page 91, 120, 130, 146)

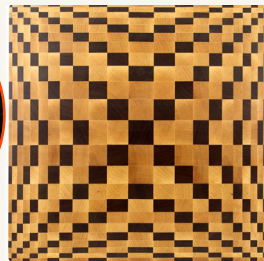
**DAVID SMITH**, president of Fresh Air Finishers, has been finishing wood professionally for the past 30 years. A few of his wood finishing specialties include onsite executive office touch-up and refinishing; historic interior woodwork restoration; and custom finishing for artists, designers, architects, and fixture manufacturers. David has traveled from coast to coast repairing complex wood finishing problems. Color theory, spot repair, distressed finishes and water-based



coatings are just a few of the topics he has taught at companies who have sought to learn more about wood finishing. He has been a visiting instructor at the National Institute of Wood Finishing, AWFS and IWF. Photography, bicycling, and looking for old growth woods are a few activities that keep him busy. » (workshops on page 54, 69)



**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. » (workshop on page 97)



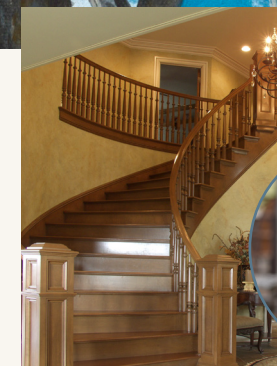
**PATRICK STEINMETZ** is a home-grown Hoosier with a love for creativity and craftsmanship. He has worked at the Marc Adams School of Woodworking for four years. Patrick is enthusiastic about all facets of woodworking but particularly enjoys instrument making, carving, sculptural art, furniture building, turning, fixing up old tools and machines, as well as cultural and historic differences in woodworking techniques. He



has a passion for service that has guided him to several mission trips, including going to Honduras alongside other dedicated instructors from MASW to help others in a hugely rewarding way. He enjoys outdoor hobbies such as golf, gardening, skiing, fishing, camping, hiking, and playing guitar by the fire with friends and family. » (workshop on page 105)



**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 journey-manship 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 76, 119)



**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 *JLC magazine*. His work has been featured in *Luxury Home Builder* and *Custom Builder* magazines. He is a consultant for Dewalt, Kreg, White River, Grex Power Tools, WoodMaster tools and Tenryu Blades. Gary lectures nationally for JLC live shows, and currently volunteers with Mercy International in Honduras. » (workshops on page 103, 130)



**TIMNA TARR** comes from a long line of quilters but did not begin quilting until after studying art history in college. She bought her first longarm in 2001 and began quilting clients' quilts shortly thereafter. Timna's own nationally award-winning quilts are in private and corporate collections and been seen in exhibits, publications, and on "The Quilt Show" and "Quilting Arts" TV. Timna is a designer for Studio e Fabrics, the author of *Stitched Photo Mosaic Quilting*, and is an in-demand teacher and speaker. She lives in South Hadley, Massachusetts. » (workshops on page 104, 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. » (workshop on page 108)





**GREG THOMPSON** founded GRT Glass Design in 1987. Originally studying architecture at Ohio State University, Greg

discovered he had a true passion for stained glass and restoring glass in older buildings to create new pieces. Through this journey, he was inspired by those he saw creating amazing glass pieces and discovered that glass art in all forms was his true calling. Over the last 45 years Greg has worked with a team of artists to create glass art that is displayed around the world.

» (workshop on page 117)



**DAN TILDEN** lives in southern Oregon and has been a woodturning artist for 20 years. He has received awards at some of the best Art Shows in the country, has been featured on the Oregon Art Beat, and in several publications of *Master of Contemporary Wood Art*. He is a 12-year member of AAW, has taught at International Symposiums, and done demonstrations at many different clubs. What Dan is best known for is his work with some of the world's best hardwoods and burls, which are harvested in his own area. Dan uses these natural features of the raw wood in his turnings, such as a natural edge opening, the movement of green wood, a knot or branch incorporated in the shape, which all add character to the final piece. What some woodworkers consider a flaw in the wood, Dan uses to his advantage. He likes to let each piece speak to him during the shaping to guide him on which direction the work should take.

» (workshops on page 137, 138)



**MARC TSCHIDA** is a lifelong fan of jigsaw puzzles. In 2012, he put his passion for assembling puzzles into creating them. A self-taught puzzle maker, he primarily utilizes scroll saws but will occasionally incorporate laser cutters and very, very occasionally a coping saw to cut a variety of intricate wooden jigsaw puzzles. What started as a hobby of cutting Indiana-themed gift puzzles quickly became a profession cutting puzzles full-time under the moniker Press Puzzles. Though a self-taught woodworker, he has presented workshops on puzzle-making across the state of Indiana, in New York, Massachusetts, and Alaska. His puzzles are included in the Slocum Puzzle Collection at the Indiana University Lilly Library in Bloomington, Indiana, and at The Strong National Museum of Play in Rochester, New York. Marc is an active member of the Association of Game and Puzzles International and a member owner of an artist gallery in Nashville, Indiana. » (workshop on page 101)

**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 104)



**RANDY VONDERSAAR** brings over 44 years of experience to the automotive painting industry. He began his career at a reputable Chevrolet dealership in Central Indiana, where he honed his skills in collision and warranty work. His talent quickly propelled him to the position of head painter at a prestigious body shop specializing in sports and luxury cars. During that time, he had the unique opportunity to custom paint for Roger Penske's racing team for two seasons, further establishing his reputation for excellence. In 1992, he founded his own collision shop, which quickly became the premier direct repair facility for major insurance companies. Randy's commitment to quality and precision is evident in his training and certification with Standox, a renowned German paint company. Beyond collision repair, his expertise includes color matching, custom painting, pinstripping, and paint restoration and correction. Since retiring from collision work in 2018, Randy now focuses on custom painting in his own shop, where his artistry continues to shine. Outside of work, he enjoys riding his custom-painted motorcycle or his replica racing bike. Randy's legacy is marked by his dedication to quality craftsmanship and his passion for creating stunning, high-quality finishes. » (workshop on page 74)



**GEORGE VONDRISKA** was given a scroll saw when he was nine, and a router and

lathe shortly after. That was the beginning of his love for woodworking and working with his hands. He turned a baby carriage and lawn mower into a go-cart, disassembled and reassembled (generally successfully) anything he could get his hands on, and built a shop in his mom's garage before he was in high school. George's love of making and creating led to him becoming a Technical Education (shop) teacher. His first teaching job was at a Shoppersmith store, which led to his career of teaching adults. He opened his own woodworking school in 1998, the same year he became Tools and New Product Editor for *American Woodworker* magazine. In addition to 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 66)



**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 Craftmanship, Goggleworks Center for the Arts, Arrowmont School of Craft, and the Museum for Art in Wood. She is currently teaching at Oregon State in the department run by Dr. Seri Robinson. » (workshops on page 98, 102)



**DEREK WEIDMAN**

lives in rural Pennsylvania. Initially studying philosophy in college, but a born artist, he chose to follow in the path of his father who was a bird carver. When he began turning, he approached the lathe as a sculptor, primarily exploring and pushing the boundaries of multi-axis turning with a mixture of German ring turning added in. His main effort was trying to create a visually descriptive and versatile language born out of the arcing and circular cuts of a lathe. At the heart of his work, he treats the lathe almost as an unusual camera, with every subject passing through its lens adding to a visually novel circular zoo of wildlife. » (workshops on page 132, 135)



**CHRISTOPHER WHITE**

lives in Loveland, Colorado, but spends long hours in the rugged canyon lands of West Texas hunting for very specific shapes of dead standing wood,

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

» (workshops on page 120, 122)

"Great writing in your new catalog. I've been to many (Jesuit) spiritual retreats in my life, but the Marc Adams School has made my spirit soar the most over these past years. Keep up your mission, Marc."

Dale Fallat, IN



**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 has been in 60+ issues and included in over 10 other woodworking pattern design books. Kathy has over 950 intarsia patterns available. Her work has won five Intarsia first place awards (2006-2011) and the people's choice award (2011) in the Design in Wood show, San Diego. She is the author of four books: *Intarsia Animals: Woodworking the Wise Way*, *Intarsia Birds: Woodworking the Wise Way*, *Intarsia Woodworking Projects* and *Intarsia Woodworking for Beginners*. Kathy is a featured artist in *The Difference Makers*, published by The Lost Art Press.

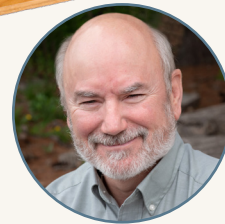
» (workshop on page 142)



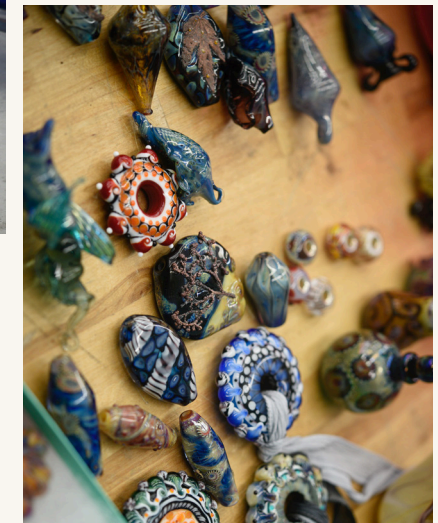
**SCOTT WYNN** is a third-generation woodworker born and raised in Dayton, Ohio. Scott has been designing and building furniture pro-

professionally since 1976, maintaining a workshop in San Francisco, specializing in limited production, one-of-a-kind, and commissioned work. He is also a licensed and practicing Architect and uses the shop to produce furniture and installations for his architectural designs. His experience ranges from traditional furniture styles to contemporary designs that incorporate features of Danish Modern, Japanese and Chinese construction, and style. His skills include veneering, carving, turning, creating metal hardware, restoration of both furniture and historic buildings, millwork, cabinetry, and finish carpentry. Scott is keenly interested in historical appropriate technologies, and has studied, and uses, traditional hand tools extensively in his work. He has written five books on hand planes: *The Woodworkers Guide to Handplanes*, a *Comparative Compendium Guide of all the Styles of Handplanes: Getting Started with Handplanes: Discovering Japanese Handplanes: Traditional Wooden Handplanes* and *Classic Handplanes and Joinery*. Scott has written for, and been featured in *Fine Woodworking*, *Fine Homebuilding*, *Woodwork*, and *Quercus* magazines. He has taught for the Kezurou-kai organization on Japanese tools, and has lectured, taught and demonstrated extensively in the Bay Area for the last 25 years.

» (workshop on page 73)



**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 400 videos, 123,000 subscribers and over 48 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. » (workshop on page 77)



"Your the soul of a craftsperson" article was both a pleasure and an inspiration to read. Conceiving, developing, and managing the MASW (in the middle of a cornfield) is also an accomplishment. You, too, are a "difference maker." I am proud to be an alumnus of the school and to be able to be one of your (many) friends. Congratulations to you (and Susie) for what y'all have accomplished."

Andy Wilkerson, GA







# 2025 MASW CHARITY EVENTS

THANK YOU FOR YOUR SUPPORT!



## THE GREATEST GIFT IN MAKING, IS GIVING

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

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

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

To celebrate our love of craft, along with the incredible generosity of the MASW family, we will be offering four very special events for the summer of 2025. I encourage our alumni and friends of the school to support these events by participating or donating to these worthy organizations. All these organizations are public charities that have been organized as a 501c(3) corporation. All donations to each cause are tax deductible to the full extent as allowed by the law. If you know someone who could benefit or if you would like to help the cause, please contact Jamie Lehman at [Jamie@marcadams.com](mailto:Jamie@marcadams.com)



## TABLE SAW TANGO: A CHARITY EVENT FOR SEND ME OUTDOORS WITH STEVE LATTA

DATE: August 2 (Sat)

WHO: This workshop is open to anyone

COST: \$200 tax deductible donation payable to Send Me Outdoors and mailed to MASW

SIZE: 35 people



**Steve Latta** 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 on the table saw. This event was conceived by Steve, who is donating his time to give back to those men and women who have served our country honorably. There will be a minimum cost of \$200 per student, but since this event is for the SMO organization, we would gladly accept any amount over that. It's Steve's and your way to help support our military and first responders.

### Here is the Plan

Okay so you bit the bullet and equipped your shop with a great table saw. Are you getting the most out of it? In this lecture and demonstration Steve will take a detailed look at this workhorse so that participants can tap its potential. After a brief glance at set up Steve will dive into basic operations, joinery, accuracy, efficiency, and milling multiples. He will then move onto the not-so-common techniques of pattern sawing, mitering, milling multiple parts, dovetailing, etc. Interwoven throughout the demo will be discussions on clean milling practices, referencing, controlling tear-out and dust management. Students will learn the basics of how to rip and crosscut materials, how to make a crosscut sled, tapering and tenon fixture, the safe way to use dado heads, plus a lot of joinery techniques. Bring a notebook.... you'll put it to good use.





### MAKING A REALLY COOL CHARCUTERIE BOARD WITH SERI ROBINSON

**DATE:** August 25-29  
**WHO:** Anyone who wants to support Seri's Research at Oregon State University  
**COST:** \$1200 tax deductible donation payable to Agriculture Research Foundation, memo line; Seri's research (includes material fee), checks should be mailed to MASW  
**SIZE:** 20 people

#### Dr Seri Robinson

A few years ago, at the end of Seri's workshop, I was fortunate enough to spend a few minutes talking about her research and the amazing direction it is taking our craft. As we said our goodbyes, Seri mentioned that her research program appreciated our donation. Taken back, I asked "What donation?" Seri told me her program struggled to get any grant money; there aren't many takers for the exploration of mold and how to turn wood green, red or blue in color. Seri went on to reveal that it was a struggle to come up with money to buy new flasks and petri dishes. As it turns out, Seri was taking the money I was paying Seri for her workshops at MASW and putting it back into her own program at OSU. You can't define passion better than funding your own research.



#### Here's is the Plan

Who doesn't love meat and cheese, or maybe a nice flight of craft beer? All these items are even better when served on a nice-looking slab of wood. Charcuterie, and the boards the snacks/drinks are served on, are gaining popularity in the United States, especially in 'farm-to-table' communities. This class will delve into 'advanced' charcuterie boards while still holding to best practices for wood safety in the kitchen. As charcuterie is about showmanship, students will each get a wide, 2" thick slab of figured and/or spalted wood and will learn how to highlight figure and optimize wood use for the desired charcuterie board shape. Router templates will be provided so participants can shape their boards like teardrops, spaceships, or whatever suits them.

Students will also learn how to square stock, the difference between wet and dry sanding, wood science in the kitchen (the impact of finishes on food safety cutting boards), antimicrobial nature of wood, how wood cleans itself and food safety. Expect to come away with 3-8 charcuterie boards or flight boards each, cut to each student's aesthetic preferences. Class will end with a charcuterie feast on the new boards. Beginning woodworkers and advanced welcome. There's something for everyone on a proper charcuterie board!



### CUTTING FOR A CAUSE WITH MATTHEW PARKINSON & ERIC KEY

**DATE:** October 11-12  
**WHO:** Anyone who wants to support Matthew's cause  
**COST:** \$500 tax deductible donation payable to the Autoimmune Disease Association, checks should be mailed to MASW  
**SIZE:** 20 people

#### Matthew Parkinson and Eric Key

"Cutting for a Cause" is a class based on helping Matthew generate financial help for the Autoimmune Disease Association. Autoimmune disease affects more the 23 million Americans. It is not always life threatening but can be life altering and is frequently misdiagnosed or completely overlooked. 100% of the proceeds from this class will go to the Autoimmune Disease Association to give support, help with research, and educate people on the effects of autoimmune disease.

Matthew's love of cooking and culinary knives comes from his mother who is a long-time autoimmune disease sufferer. When Matthew's own struggle with autoimmune began, cooking became a refuge for him. Through cooking, he has gained strength and desire to prepare meals for his loved ones, no matter how poorly he feels, just like his mother used to do for her family. Over the last few years, Matthew realized the best way for him to personally support the Autoimmune Disease community was by combining his love of making paring knives with his love of cooking. This workshop is based on these two concepts: with a paring knife a meal can be prepared.

Eric Key has assisted Matthew for the last eight years. When Matthew told Eric about this workshop, Eric suggested that students make a small cutting board to go with the paring knives. The result is two incredible people, freely giving of their time for a cause which they are both passionate.

#### Here's is the Plan

In this workshop students will make a small kitchen knife, sometimes called a "Petty Chef". These small knives are large enough to do most of the kitchen prep, yet small enough for tasks like paring vegetables or deboning a chicken. Their small size does present some design challenges that will be covered in the class. The AEB-L stainless steel blade will have an electro etching logo which will be exclusive to this workshop. Students will make one knife that will have a Wa style octagonal handle. Students will learn the basics of good knife design, as well as how to sharpen and maintain kitchen knives. Matthew will discuss electro etching for marking as well as demonstrate how to use jigs for consistency. To go with the petty knives, students will also make an end grain cutting board from native American hardwoods. The cutting board will have a finished dimension of 8" x 8", just the right size for cheese and crackers. This busy two-day workshop will give students the opportunity to spend a weekend with both Matthew and Eric, making items for your kitchen that will last a lifetime, not to mention support a very worthy cause.



## FURNITURE OF OUR FOUNDING FATHERS... AMERICA'S FIRST PATRIOTS

DATE: May 27-31 (Tues to Sat)  
 COST: \$750 tax deductible donation payable to The Patriot Academy  
 SIZE: 110 volunteers

### Rick Green, Krish Dhanam, Marc Adams

This past summer, I had the pleasure to meet Rick Green and Krish Dhanam. They were in town for the Midwest Leadership Congress at the Indiana State House. On the second day of their conference, Rick and Krish broke away to take a trip to visit MASW. This meeting didn't take place by happenstance, but was divinely predestine.

I was in the middle of putting together the 2025 summer schedule and was searching for a good charity event to get involved with, and in walked Rick and Krish. As Rick was telling me about his 2026 building project I was intrigued. Rick is in the process of building, on the Patriot Academy campus in Texas, a replica of Independence Hall, including the Assembly Room. The Assembly room is where the Constitution was hammered out and the Declaration of Independence was signed. This project is slated to be completed just in time for America's 250 anniversary of the signing of the Declaration of Independence. If you were to visit Independence Hall and see the Assembly room, you would notice all the furnishings; those furnishings are as powerful as what took place there and are what sets that room in perpetuity. From the pediments on the wall to the Windsor chairs, to the Presidents chair to the desk that these documents were signed on, these inanimate objects illuminate a living history.

Instantly I realized this was a project perfect for the MASW family.

We have the facilities, access to materials, instructors in every aspect of building and conservation, an incredible technical staff and alumni that would love to be involved with recreating all the furniture items in one of America's most Historic Landmarks. From the chairs, tables, moldings, turnings, pediments, carvings and so on, we will make it all, with the same commitment and passion as our Founding Fathers had when they used that room, 250 years ago.



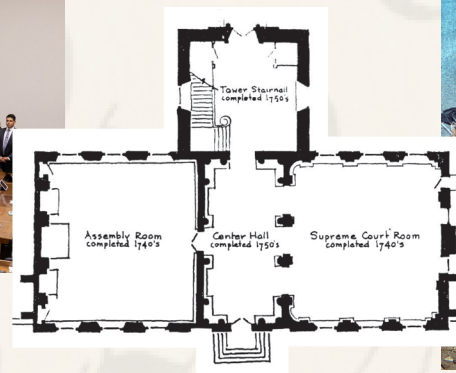
## CRAFTING AMERICA'S LEGACY: MAKING THE HISTORICAL FURNITURE FROM THE ASSEMBLY ROOM IN INDEPENDENCE HALL

A word from Rick Green, America's Constitutional Coach

For more than two decades, Patriot Academy has been inspiring citizens of all ages to love their Nation and live out their liberty in a way that preserves it for the next generation. We are now building the Disneyland for Americans who love their country in the heart of the Hill Country in Fredericksburg, Texas. Citizens will be able to bring the entire family and experience history come to life while they learn the American story and participate in mock legislative simulations, civics training, firearms courses, and great fellowship with other freedom loving Americans dedicated to preserving and passing the Torch of Freedom.

As a non-profit, charitable foundation, we rely on the contributions and volunteer efforts of people from across America. Marc and the MASW team, and hopefully YOU, are making the dream a reality with this generous gift of an entire week of the MASW facilities making replicas of the historical furniture that resides in the Assembly room of Independence Hall. I cannot wait for this very special week at MASW working together for such a great cause and getting to know each other throughout the week.

See you in May!



### Here is the plan

My hope will be to have a total of 100+ participants. It is VERY important people understand that ANYONE can help. No skills necessary or any previous woodworking experience. There will be aspects of this project that will require some woodworking knowledge, but anyone can help. Handling and milling wood, sanding, gluing, stacking, dumping sawdust, working in the kitchen, sewing table covers, cleaning and so on; everyone will play an important role in the overall success of the week.

Each morning we will start at 8:00 a.m. with a 30-45-minute presentation by Rick which will be historically driven with a Biblical worldview. At approximately 9:00 a.m. the work will begin. Lunch will be provided at noon, with snacks, soft drinks and ice cream available throughout the day. Work will wind down around 5:30-6:00 p.m. with a 30-45-minute closing with Krish sharing his knowledge of leadership, culture, science, history, faith, and comedy, when he's done the world can rest.

During the week dinner will be provided once (possibly twice). If possible and the weather permits, we will have one prayer breakfast/cookout.

The goal will be to have the work completed by Friday afternoon. All woodworking, including both furniture and wall applications will NOT be painted or finished during the week, which will be done in Texas at a later date.



# 2025 WORKSHOPS

## JOINERY WITH MARC ADAMS

DATE: March 31–April 4  
June 2–6  
October 27–31  
COST: \$995 tuition, \$75 material fee  
CLASS SIZE: 20 people



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

### Key Points:

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



## HANDS-ON FINISHING WITH MITCH KOHANEK & TIM PURO

DATE: March 31–April 4  
COST: \$995 tuition, \$85 material fee  
CLASS SIZE: 20 people



This five-day hands-on finishing class is designed to help students understand which finishing schedule is best for their projects. The goal is to learn what it takes to create a beautiful, lasting, finish through a variety of finishing systems, 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



## DECORATIVE DETAILS WITH STEVE LATTA

DATE: March 31–April 4  
COST: \$995 tuition, \$85 material fee  
CLASS SIZE: 18 people



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



### Key Points:

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

## WOODTURNING WITH ALAN LACER

DATE: March 31–April 4  
October 27–31  
COST: \$995 tuition, \$60 material fee  
CLASS SIZE: 16 people



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

### Key Points:

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





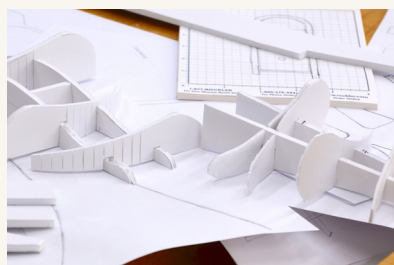
### DEVELOPING THE IDEA WITH MICHAEL FORTUNE

DATE: March 31-April 4  
COST: \$995 tuition, \$140 material fee (includes tours)  
CLASS SIZE: 18 people

Where do design ideas for furniture come from? How do I develop my own ideas? This course will introduce participants to a series of simple 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



### A CLOUD & A SONG: PAINTING MUSICALLY INSPIRED CHARACTERS WITH GABRIEL LEHMAN

DATE: March 31-April 4  
COST: \$995 tuition, \$50 material fee payable to Gabriel  
CLASS SIZE: 15 people

Turn your favorite melody into a whimsical painting in this class led by the King of Clouds- Gabriel Lehman! Whether it's a current hit, a timeless classic, or even a beloved nursery rhyme, each student will use acrylic paint to create their own, unique painting that represents a tune that is meaningful to them. Students can be literal with the lyrics of the song, paint their own representation of a scene that takes place in the song, or just let the music move you. From novice to pro, all skill levels are welcome.



**Key Points:**

- » Color theory
- » Finding out what the world of music looks like to you
- » Canvas preparation
- » Sure, Mary had a little lamb- but what did Mary look like?

### FUNDAMENTALS OF MAKING SMALL DECORATIVE BOXES WITH JERRY C. FORSHEE

DATE: April 7-11  
COST: \$995 tuition, \$100 material fee payable to Jerry C.  
CLASS SIZE: 16 people

Many woodworkers find it difficult to discard small leftover parts and cut-offs. Some might call these pieces "scraps", but to box makers these are the stock from which treasured keepsakes are made. This class will introduce many of the basics of making small decorative boxes. For the first several projects, students will all be using the same box design as they learn many of the basic box making techniques. Each of these designs will have some variations that students can choose from to customize their boxes. Following the first few days of design and construction basics, students will be able to start designing and making boxes of their own unique design. Additional techniques and processes will gradually be introduced and demonstrated. Students may incorporate 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

### TRADITIONAL FAN & SHELL CARVING WITH MARY MAY

DATE: April 7-11  
COST: \$995 tuition, \$50 material fee  
CLASS SIZE: 16 people



This beginning woodcarving class will get people started with the basics of traditional carving techniques. Mary will begin with a discussion of grain direction and how to sharpen carving gouges to a razor-sharp edge using hand sharpening techniques. Students will then work through a variety of step-by-step projects focusing on traditional shells, fans, and sunburst designs that are often seen in 18th-century American furniture. Much of the class will focus on tool control, efficiency, and working through the entire process of completing a carving in the correct order of steps. This class will help you gain the skills and confidence so you can further your woodcarving adventure.



**Key Points:**

- » Learning about grain direction
- » Sharpening tools
- » Carving safety
- » Carving shells
- » How to use traditional long-handled carving gouges
- » Carving sunbursts
- » Efficient steps for working through a project
- » Carving fans



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

DATE: April 7-11  
COST: \$995 tuition, \$275 material fee  
CLASS SIZE: 16 people



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



**Key Points:**

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

### TURNING A BEADED VESSEL WITH PAT CARROLL

DATE: April 7-11  
COST: \$995 tuition, \$75 material fee  
CLASS SIZE: 16 people



This is a class to explore the many possibilities of beading the outside of a vessel or bowl. The week will begin with a thorough discussion of safe practices for this style of woodturning. Following this, each student will use the tools they bring to execute vessel and bowl turning—with special attention to specific problems students may be having with their tools. Next, preferable wood selection for the beading operations will be explained and demonstrated. At the core of this class will be selecting different types of tools for beading and proper methods for sharpening to reduce tear out and crisp details between beads. For the inside work Pat will explain why bowl gouges with short bevels offer distinct advantages. There will also be a discussion for recommending a negative rake scraper for inside work. Along the way will be tips for producing pleasing shapes/forms for such items as vessels or bowls. The class will wrap up with the discussion and critique of the completed work.



**Key Points:**

- » Examples of beaded work
- » Specific tools and sharpening for beaded work
- » Safety
- » Finishing suggestions
- » Preferable wood selection for beaded work
- » Critique of finished work



### GLASS FLAMWORKING 101: PLAYING WITH LAVA WITH LEAH NIETZ

DATE: April 7-11  
 COST: \$995 tuition, \$55 material fee  
 CLASS SIZE: 10 people



Discover the world of sculpting and blowing glass at the torch. This class will begin with an overview of the flamworking (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. 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 the third day 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 blow-pipes. The final day is reserved for practice, fine-tune 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.

**Key Points:**

- » Glass flamworking 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



### MAKE A FEDERAL INLAID EAGLE DOCUMENT BOX WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 12-13  
 COST: \$500 tuition, \$90 material fee (includes marquetry kit)  
 CLASS SIZE: 16 people



During this two-day workshop, students will build a walnut Federal eagle inlaid document box. Jeff and Steve will uncover the traditional period furniture construction techniques needed to build this outstanding piece. All aspects of the construction joinery needed in the building of this inlaid Federal document box will be covered. Students will experience cutting dovetails by hand and assembling and hand setting the eagle pattern along with other Federal inlays. There will be different Federal inlaid borders to choose from for edge treatment. The main centerpiece will be a marquetry eagle made by Marc in a ready-to-assemble kit form. There will be a lot of construction secrets from these two American woodworking legends.

**Key Points:**

- » Dovetails cut and fit by hand
- » Federal inlay tips including assembly and installation
- » Traditional construction influences
- » Inlaid fans set in the corners on the top
- » Hinged lid
- » Ogee bracket feet

### INTRODUCTION TO UPHOLSTERY WITH JOHN AMDALL

DATE: April 12-13  
 COST: \$500 tuition, \$100 material fee payable to John  
 CLASS SIZE: 12 people



This weekend class is intended to teach the upholstery skills and knowledge to upholster or reupholster projects such as a side chair or desk chair. The weekend project will be a slip seat that is typical of many chairs. Students will learn how to blind stitch and to upholster around an obstacle such as a chair arm. With these skills, students should be able to upholster or reupholster most chairs with arms. Like any new skill, upholstery has its own language and terminology that is difficult to navigate without some prior knowledge. Therefore, presentations and handouts will be provided with a focus on what the student may not know about upholstery. The class will conclude with presentations and demonstrations on more advanced upholstery, including an "Introduction to Upholstery Sewing" presentation.

**Key Points:**

- » Upholstery tools
- » Upholstery materials
- » Upholster a slip seat for a typical chair
- » Upholster around an obstacle such as a chair arm
- » Blind stitch the upholstery back to a chair
- » More advanced upholstery terminology
- » Introduction to upholstery sewing

### WOOD BENDING TECHNIQUES FOR THE WEEKEND WARRIOR WITH ERIK CURTIS

DATE: April 12-13  
 COST: \$500 tuition, \$25 material fee  
 CLASS SIZE: 16 people



Have you ever wondered how to make curved components for your woodworking projects? Have you ever seen a curved leg on a table, an arched rail of a door, or the gracefully bent arm of a chair and thought, "I want to do that"? Well lucky for you, this weekend class will demystify the time-tested techniques used to take wood from bland to bendy! In this class Erik will teach students how to bend wood using steam bending, hot pipe bending, and lamination techniques. In addition to teaching, the *how*, Erik will also teach you *why* certain bending techniques work (Why does the introduction of steam allow wood to bend?) and *when* to employ each technique in your work (When should laminate be used on a curve rather than steam bending?). Most importantly, students will walk away from this class with the knowledge and confidence needed to employ curved components in their next furniture project!



**Key Points:**

- » Steam bending
- » Hot pipe bending
- » Bent laminations
- » Processing curved components
- » Design basics

### TURN A FOOTED PEDESTAL BOWL WITH PAT CARROLL

DATE: April 12-13  
 COST: \$500 tuition, \$25 material fee  
 CLASS SIZE: 16 people

Making a footed bowl provides a piece with its own pedestal to elevate the work from the surface. This emphasizes good form and brings attention to the piece. The class will explore adding details such as beads and paint to refine the work. There will be an emphasis on how to select and sharpen the correct tools for this style of turning. Pat begins with a thorough discussion of safety and wood selection. Examples for shapes appropriate for footed pieces will be available so students can work from existing bowls.

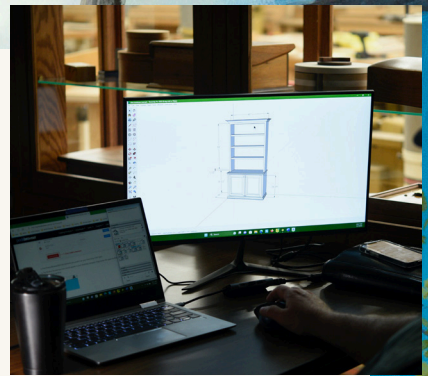
**Key Points:**

- » Advantages of footed pieces
- » Safe turning practices
- » Wood selection
- » Adding details
- » Pleasing forms
- » Finishing suggestions



### AN INTRODUCTION TO SKETCHUP FOR BEGINNERS WITH TIM POLLARD

DATE: April 12-13  
 COST: \$500 tuition  
 CLASS 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 interested in 3D printing, .STL can be exported 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

## MAKE AN ACOUSTIC GUITAR WITH JOHN RESSLER

DATE: April 12–18 (7 day)  
 COST: \$1395 tuition, \$700 material fee payable to John  
 CLASS SIZE: 13 people



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

### Key Points:

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

## MINIATURE HOLLOW FORMS & SURFACE TREATMENT WITH LAURENT NICLOT

DATE: April 14–18  
 COST: \$995 tuition, \$45 material fee  
 CLASS SIZE: 16 people



In this workshop, students will dive deep into miniature hollowing. Using various types of wood and miniature hollowing tools, students should expect to make forms between one to four inches in size. Hollow forms can range from short and wide to tall and skinny and will be dependent on each student's individual interests. Other applications of mini forms, such as teapots, boxes, and ornaments, will also be covered. Students will be able to enhance their mini forms with carving, texturing, and coloring techniques. Laurent will encourage students to explore new ideas to add to the embellishment of their forms.

### Key Points:

- » Turning while getting a clean cut and maintaining tool control
- » Hollowing through a small opening
- » Gauging the wall thickness of a small form
- » Coloring with milk paint, ink, and waxes
- » Carving and texturing with rasps and rotary tools
- » Off-center turning safely for easy carving



## GEORGE WASHINGTON'S TEA TABLE WITH A SECRET COMPARTMENT WITH JEFF HEADLEY & STEVE HAMILTON

DATE: April 14–18  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



Most nights before our first President retired for the evening, he was said to have tea and crumpets before bed on such a table. This table was handed down through the Washington family to the Custis family, then the Lee family and it's here where our story begins. The actual table was lost to history, so this is a rendition of this iconic Federal piece of history. Think of the discussions made around this table. You too can add to our American story by producing this precious work of art. During this class students will be shown how to build this table with tapered legs, having an oval top which includes two drop leaves with rule joints. Students will cut hinged finger joints for the drop leaf supports. There will be one drawer that is veneered with cock beading and will have one operating veneered drawer front on one end and a stationary veneered drawer front on the other. As a bonus participants can add a spring latch to reveal a hidden compartment. Who knows what secrets can be kept in such a place? President Washington might have hidden his small hatchet in such a place after cutting down a cherry tree. Even though his table wasn't made of cherry, yours could be. Don't let this class get lost in history without your participation.

### Key Points:

- » Build a federal style table
- » Build a dovetailed drawer
- » Layout and cut out an oval top
- » Veneer and cock bead a drawer front
- » Cut and set a spring latch

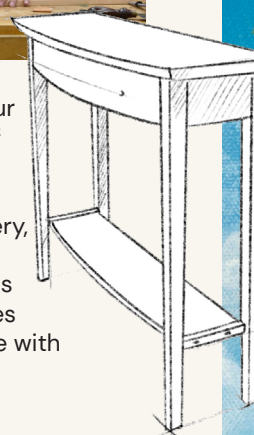
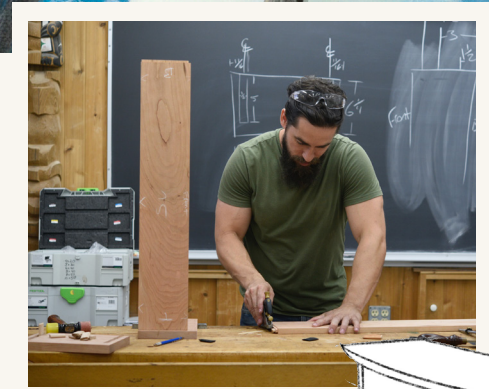
## THE CONTEMPORARY HALL TABLE WITH ERIK CURTIS

DATE: April 14–18  
 COST: \$995 tuition, \$145 material fee  
 CLASS SIZE: 16 people

The contemporary hall table is a true statement piece in the home—and consequently a real opportunity for the contemporary woodworker to shine. As one of the first objects a guest sees when they walk into your house, a well-designed and expertly crafted hall table can impress and delight friends and family. Simple elements like a graceful, curved apron and meticulous grain selection can elevate the humble table to a work of beauty, and the process of making the table can push your woodworking skills to new heights! In this class Erik will walk students through the design and construction of a contemporary hall table. 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. Students will then explore intermediate techniques such as mortise and tenon joinery, working with curved components, and laminating. 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 not only leave with a beautiful hall table, but the confidence and skill set to take on more advanced projects.

### Key Points:

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



## INTRODUCTION TO CNC WOODWORKING WITH RANDY JOHNSON

DATE: April 14–18  
 COST: \$995 tuition, \$150 material fee  
 CLASS SIZE: 14 people



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

of the software, a temporary copy will be provided during the class. Prior experience with this software is helpful but not required. Students must bring a Windows 10 or 11 computer (laptop or desktop) plus a scroll wheel mouse and have administrative access to their computers to install the full version of the VCarve Pro software during the class. A Mac computer loaded with Parallels for Mac plus MS Windows will also work for the class.

### Key Points:

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

## FOUNDATIONAL GLASS & FLAMEWORKING SKILLS 101 WITH TIM DRIER

DATE: April 14-18  
 COST: \$995 tuition, \$75 material fee  
 CLASS SIZE: 10 people



Tim starts his class off with a complete shop safety overview including how to correctly set up the regulator for both oxygen and propane hoses, and how to accurately connect the torch. Operation of bench torches will be covered extensively as well as ventilation and glass handling/cutting. Basic hand tools and safety glasses (Didymium) will be provided, but students can bring their own glasses; they are a MUST. Tim will cover small projects that build on each other to repeat and reaffirm muscle memory. Colored glass and surface design techniques will be added slowly as students progress through a series of exercises designed to build a solid set of foundational skills. Small hollow techniques will be introduced early so participants can decide if they prefer working hollow over solid. Annealing of projects will be covered as well as any questions concerning personal studio set up. Learning is the goal of this class with a bit of fun. If there's been an interest in flameworking or wanting to grow while improving current glass skill sets, building strong foundational skills from this class will help.

### Key Points:

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



## HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: April 22-26 (Tues to Sat)  
 September 29-October 3  
 COST: \$995 tuition, \$60 material fee  
 CLASS SIZE: 18 people



Literally anything can be made using hand tools, but not everything can be made with machinery. Understanding hand tools and how to use them enables one to make furniture that would otherwise be impossible to accomplish by power tools alone. The ability to use hand tools 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, handsome hand tools!

### Key Points:

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



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

DATE: April 22-26 (Tues to Sat)  
 COST: \$995 tuition, \$75 material fee  
 CLASS SIZE: 18 people



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

### Key Points:

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



## CRAFTING A STICKLEY NO. 324 WALL SCONCE IN HAMMERED COPPER WITH JOE MROSS

DATE: April 22-26 (Tues to Sat)  
 COST: \$995 tuition, \$340 material fee payable to Joe  
 CLASS SIZE: 14 people



In this class students will learn how to make a reproduction of this gorgeous, hammered copper wall lantern. Originally made in 1909 for the Yates Hotel in Syracuse, New York, this wall variant of Lantern No. 324 from Gustav Stickley's Craftsman Workshops offers plenty of learning opportunities for advanced students while still being accessible to beginners. This workshop will teach students the basic skills and aesthetic concepts required to create a hammered copper lantern in the iconic Stickley style. Joe will cover everything from the historical influences that shaped The Craftsman Workshops' metalwork to the nitty-gritty of hammering out parts and riveting them together. Students will be immersed in the nuances of coppersmithing as practiced in the workshops of Gustav Stickley, a pivotal figure in the early 20th-century Arts & Crafts Movement. His ability to synthesize and bring together key influences of Arts & Crafts continues to inspire artisans today. A thoughtfully crafted copper lantern is both a sculpture and a family heirloom to be cherished for generations. Students will learn how to rivet, sand, shape, and achieve an antique patina that gives their lantern the character of a piece that has been around for decades. With an infinite range of practical and decorative possibilities, lanterns are excellent projects for both beginning hammer-bangers and advanced metal tinkers.

### Key Points:

- » Intro to historical context of Gustav Stickley's Craftsmanship
- » Design elements of Stickley's copper work
- » How to get a design ready for layout
- » Good planning to keep from getting boxed into a corner
- » Basic properties of copper and how to wrangle it
- » How to cut, sand, anneal and shape copper for professional results
- » Hammering copper like an old master... "Patience, grasshopper"
- » Joinery is the celebration of connections: Rivets, rivets, rivets
- » How to achieve a deep, rich, antique patina and wax finish
- » Installing mica panels: amber waves of light
- » Considerations for socket, bulb and wiring



## WOODTURNING WITH JIMMY CLEWES

DATE: April 22-26 (Tues to Sat)  
 October 13-17  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 16 people



All classes have a starting point, and Jimmy will start this class by showing the correct way to sharpen your turning tools. He will then discuss the different tool profiles and commercial sharpening systems, covering both pros and cons. Students will begin with some simple spindle work, learning the basic cuts in spindle turning. Next, they will explore the use of the skew, roughing out gouge, spindle gouge and parting tool. A spindle turner can easily switch to turning bowls, but a bowl turner will find it more challenging to learn spindles! After spindle turning comes bowl turning. Students will learn tool techniques and bevel angles. They will also learn how to easily obtain a pleasing curve, which can then be refined to the finished curve. Other projects will include 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







### METAL FABRICATION FOR THE WOODWORKER: MAKING YOUR OWN HARDWARE WITH MATT BURNEY

DATE: April 22–26  
(Tues to Sat)  
COST: \$995 tuition, \$275 material fee  
CLASS SIZE: 14 people



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

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



### GLASS BLOWING 101 WITH DAVE & BRYAN LEE

DATE: April 26–27  
COST: \$500 tuition, \$120 material fee  
CLASS SIZE: 6 people

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



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

### TURNING & CARVING IDENTICAL MULTI-AXIS SPOONS WITH ELI AVISERA

DATE: April 27 (Sun)  
COST: \$250 tuition, \$20 material fee  
CLASS SIZE: 16 people



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

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

### MARQUETRY WITH MARC ADAMS

DATE: April 28–May 2  
COST: \$995 tuition, \$70 material fee  
CLASS SIZE: 20 people



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



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

### THE ROYAL ART OF WOODCARVING WITH ALEXANDER GRABOVETSKIY

DATE: April 28–May 2  
COST: \$995 tuition, \$45 material fee  
CLASS SIZE: 20 people



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

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



## THE ART & CRAFT OF CABINETMAKING WITH GEORGE VONDRISKA

DATE: April 28–May 2  
 COST: \$995 tuition, \$275 material fee  
 CLASS SIZE: 16 people



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

### Key Points:

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

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

DATE: April 28–May 2  
 COST: \$995 tuition, \$75 material fee  
 CLASS SIZE: 16 people



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



### 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

## WOODTURNING SKILLS & CREATIVITY WITH ELI AVISERA

DATE: April 28–May 2  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 16 people



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

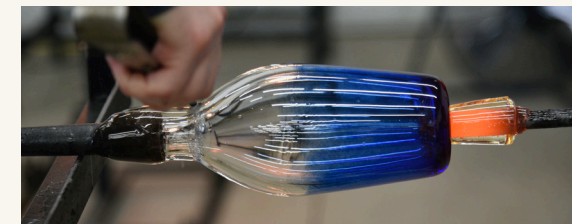


### Key Points:

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

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

DATE: April 28–May 2  
 COST: \$995 tuition, \$185 material fee  
 CLASS 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

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

DATE: May 3–4  
 COST: \$500 tuition, \$100 material fee  
 CLASS SIZE: 14 people



Explore the art of creating stylish and functional wooden cachepots in this immersive weekend workshop. A cachepot is a decorative container designed to conceal basic plant or flower nursery pots, adding a touch of elegance to your indoor greenery. Over the course of two days, students will craft one or more wooden cachepots. Annette will guide each participant through the essentials of indoor plant potting, the principles of selecting the right size for the cachepots, and creative techniques for adding visual appeal to the decorative container. Students will gain hands-on experience using power tools to prepare materials, assemble, and embellish the cachepot. This class is ideal for plant enthusiasts and makers of all skill levels, offering a welcoming environment for creative exploration and practical learning.

### Key Points:

- » Suitable containers for indoor plants
- » Wood selection for cachepots
- » Sizing considerations for cachepots
- » Adding visual interest to your cachepot
- » Finishing and protecting your cachepot



## CLEANING, REFURBISHING & TOUCHING-UP MID-CENTURY FURNITURE WITH TIM PURO

DATE: May 3–4  
 COST: \$500 tuition, \$100 material fee  
 CLASS SIZE: 14 people

Refurbishing mid-century modern furniture seems to be all the rage these days. If you have furniture that needs some love, this class will teach how to revive mid-century modern pieces without refinishing. Tim will not focus on "tricks" or "hacks" but rather teaches skills and techniques that can be used to refurbish all types of furniture. If students own Victorian antiques, or just old furniture that needs scratches, dings and water marks removed, this class is perfect. The school will provide samples from the mid-century era to work on. Students may bring small pieces to the class for evaluation, but Tim can't guarantee that there will be time to complete repairs in class.

### Key Points:

- » How to use fire damage cleaning techniques to get furniture clean
- » Three ways of repairing missing veneer
- » Adding color to sun faded tops and sides
- » Learn mid-century touch-up techniques to fill scratches, worn edges and dog chewed legs
- » Using 1950's Padding lacquer to refurbish a finish
- » Knowing when to stop in the refurbishing process



### THE BLACKER HOUSE ENTRY MIRROR WITH TIM CELESKI

DATE: May 3-4  
 COST: \$500 tuition, \$75 material fee (does not include mirror)  
 CLASS SIZE: 16 people

When anyone enters the great Greene & Greene masterpiece –The Blacker House in Pasadena– they will be immediately struck by the outstanding cabinet with carved panels to the right and the very elegant mirror just above it. Though this piece is not very well known–like the famous Blacker Chairs, it’s a wonderful and subtle piece with perfect proportions and elegant details. This mirror will make for the perfect gift! It’s just the right size for any home and fits extremely well in any décor from Arts & Crafts to Contemporary. This vertical mirror is 38” x 16” and offers special challenges to the woodworker. Most notable is a very unusual angled haunched joint at the top that must fit perfectly. It’s challenging and tricky to perfect. Students will use very precise jigs that can easily be duplicated at home to make more of these wonderful mirrors.

- Key Points:**
- » How to apply key details that make Greene & Greene pieces so elegant
  - » Learn to apply production techniques for perfect fits
  - » Work with pattern shaping CNC jigs for accurate work
  - » Learn how to construct a challenging angled haunched joint
  - » Learn how make perfect pillowed ebony plugs
  - » Learn what it takes to build a great entry mirror
  - » Learn how to select the right woods for strength



### USING MILK PAINTS TO ENLIVEN YOUR TURNINGS WITH ROBERTO FERRER

DATE: May 3-4  
 COST: \$500 tuition, \$125 material fee  
 CLASS SIZE: 16 people

No matter your skill level, there is always something new to learn. Even the simplest turning can become a one-of-a-kind sculptural object by adding simple textures and color. With just a handful of tools, Roberto will show students how to quickly embellish a turned object with eye-catching results. Milk paint is easy to use and can transform a plain, boring bowl into a unique centerpiece. This class will focus on basic to advanced turning techniques for everyone.

- Key Points:**
- » Tool control
  - » Perfect sanding every time
  - » The importance of shape
  - » Quick and easy textures
  - » Laying out patterns and designs
  - » Understanding milk paint

### POWER CARVED WEARABLE ART WITH DIXIE BIGGS

DATE: May 3-4  
 COST: \$500 tuition, \$10 material fee payable to Dixie  
 CLASS SIZE: 16 people

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



- Key Points:**
- » Use of a micro-motor power carver
  - » Experimenting with a variety of carving burrs to create different textures
  - » Developing tool control
  - » Mixing colored waxes
  - » Thinking about grain orientation when designing
  - » Discussion of possible findings to use
  - » Tips for sanding

### GLASS BLOWING FOR BEGINNERS WITH YASHODHAR REDDY

DATE: May 3-4  
 COST: \$500 tuition, \$85 material fee  
 CLASS SIZE: 6 people

This course is tailored to individuals who are new to the Hot Shop and working with hot glass. Yashu will cover basic ways to use glass studio equipment and tools safely and efficiently. In addition, he will cover the fundamental techniques involved in free-hand glass working and blowing. Teamwork will be an essential part of this class and all students will be required to learn how to be a strong assistant. Yashu will show how to use a variety of unique tools, their own breath, and physics to create very unique glass vessels. This would be a great beginner workshop.

- Key Points:**
- » How to safely and confidently navigate the hot glass studio
  - » How to effectively gather glass from the furnace
  - » Importance of teamwork when working at the furnace
  - » Creating basic mother forms (bowls, spheres, cones, cylinders)
  - » Making functional blown glass objects from start to finish



### BASIC WOODWORKING WITH MARC ADAMS

DATE: May 5-9  
 September 2-6 (Tues to Sat)  
 COST: \$995 tuition, \$120 material fee  
 CLASS SIZE: 18 people



This class will advance your woodworking skills by leaps and bounds and is perfect for beginners or a husband and wife who want to spend a week together building new woodworking skills. Students begin the week by learning tool safety 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 the third day, students begin making a sculpted nightstand that will put into practice the use of stationary power tools and hand tools. Students are required to use hand shaping techniques to give the nightstand a personality all its own. On the fourth day, students begin assembling the nightstand and start preparing it for finishing. The goal is to complete the table (except finishing) by the end of the week. After completing the week, students will be on their way to a better understanding of fine craftsmanship.

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

### MASTERING SHELLAC & WATER BASED FINISHES WITH DAVID SMITH

DATE: May 5-9  
 COST: \$995 tuition, \$85 material fee  
 CLASS SIZE: 16 people



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

- Key Points:**
- » How to mix shellac
  - » Old world techniques for applying shellac
  - » The best brushes to use for shellac and water 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





### BUILD A BACKLESS BENCH DESIGNED TO LIVE INDOORS OR OUT WITH TIM CELESKI

DATE: May 5-9  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

This bench is versatile. It's a backless bench designed to live indoors or out. It can serve as an entry bench to put on or take off shoes just inside your door. It can do the same outdoors just outside your door. It can sit at the base of a bed for putting on slippers and can be moved the living room to elegantly seat guests at an indoor party or dinner or live on a porch, deck, or garden in the summer. Students pick a size that fits. The 18" wide bench can be built in size from 42" to 96" in length. Students choose from 3 different designs: Greene & Greene inspired Medina series, the mid-century Leschi series or the Modern E series; and even a special 54" curved design. All designs feature outdoor worthy materials, joinery and construction plus a shelf underneath for storing items.

- Key Points:**
- » Learn how to build very strong benches with unique joinery
  - » Apply modern production methods and tools to make better and consistent furniture
  - » Learn a belt and suspenders approach to joinery makes for very strong bar stools
  - » Intro to CNC cut patterns, machined parts and 3D detailing
  - » Using pattern shaping and modern jigs for accurate, consistent work
  - » Selecting the right woods for strength and aesthetics
  - » How different woods can emphasize the lines of a piece
  - » Develop the skills and inspiration for future projects



### TURNING WONDERFUL WALL SCULPTURES WITH EMBELLISHMENTS WITH ROBERTO FERRER

DATE: May 5-9  
 COST: \$995 tuition, \$150 material fee  
 CLASS SIZE: 16 people

Roberto has carved a unique niche within the woodturning world by following the principles of ornamental turning with a more approachable method. While this may seem like a complicated process, it is actually quite simple once students understand the basics. Using the lathe and an easy-to-build jig, anyone can start turning and carving unique wall sculptures in virtually no time. With plenty of room to explore, this class will provide what participants need to expand their woodturning repertoire into more artistic forms. Rotary tools, hand-carving gouges, flames, high-power wood burners, brushes, and paint, among other things—all come in handy for the embellishing process. And the best part? Most of the techniques learned during this class can be applied to almost any conventional wood turned item.

- Key Points:**
- » Sculptural turning
  - » Creative ways of using the lathe
  - » Laying out patterns and designs
  - » Turning and carving
  - » Understanding texturing tools
  - » Quick and easy textures for amazing results
  - » Unique ways of highlighting textures with color



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

DATE: May 5-9  
 COST: \$995 tuition, \$300 material fee payable to Mark  
 CLASS SIZE: 10 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, founder of Bad Axe Tool Works. Mark's five-day course enables tool resellers, entrepreneurs and hobbyist woodworkers at large to maintain, retension, retooth, 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 backsaws and handsaws
  - » Sharpen up to four vintage saws you bring to the course
  - » Hammer-set and sharpen-to-joint carcase, tenon, panel and handsaws across a variety of pitches
  - » Reshape an asymmetrical toothline with differently sized files to achieve consistent rake, bevel and symmetry
  - » Maximize a saw's performance
  - » Understanding of how plate gauge, pitch and sawtooth geometry work together
  - » Build your own Bad Axe 14" (35.5 cm) precision carcase saw



### INTERMEDIATE GLASS BLOWING WITH YASHODHAR REDDY

DATE: May 5-9  
 COST: \$995 tuition, \$150 material fee  
 CLASS SIZE: 6 people

This course will cover the fundamentals of glass blowing and is designed to develop a student's foundational knowledge and skill upon which more advanced ideas can be built. Participants will learn to gather hot glass out of the furnace and how to manipulate it with a variety of tools and techniques in both the hot and cold shop. Productive practices including working as a team, timing, and choreography, and using natural elements to execute ideas will be demonstrated. This course may include readings from Ed Schmidt's *Beginning Glassblowing* and a screening of *Glassmakers of Herat*. In this class students will investigate glassblowing from a historical approach and look at objects from different periods in history, including works made by Pino Signoretto, Bill Gudenrath, and Karen Willinbrink-Johnsen. Projects will range from functional cup making, executing complex forms, and methods for coloring and patterning.

- Key Points:**
- » Making more complex forms
  - » Adding functional elements (handles, feet, etc.)
  - » How to work more efficiently
  - » Coloring and patterning techniques
  - » Making larger and thinner blown vessels



### MAKING A LOW OVAL TABLE WITH MICHAEL FORTUNE

DATE: May 12-16  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

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

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



### INLAY & ENGRAVING WITH GRIT LASKIN

DATE: May 12-16  
 COST: \$995 tuition, \$200 material fee  
 CLASS SIZE: 16 people

This five-day session will be divided into two parts. The first days will focus on inlay. Discussion and demonstrations will cover all of the steps required to create inlays out of a variety of shell and stone. Students will learn the basics of how to adjust thickness, cut, file and accurately inset these semi-precious materials into ebony. Day three begins with an ongoing discussion of inlay design, outlining Grit's approach, and how to create your own designs. The latter part of the week will focus on hand engraving, the technique that has traditionally brought detail and dimension to inlay. Students will learn how, with just a simple had tool, they can achieve an unprecedented degree of realism. Though Grit inlays and engraves semi-precious materials on the guitars that he builds, he reminds students that these techniques can be applied to any wooden object.

- Key Points:**
- » Learn to cut shell and stone
  - » Working with jeweler's saw
  - » Using a Dremel mini router
  - » Correct ways to grind and sharpen a graver
  - » Learn to 'see' the way an artist 'sees'
  - » How to accurately draw and engrave a human portrait
  - » Learn what to consider when creating a design in this medium
  - » Learn Grit's own techniques of hand engraving
  - » Successfully engrave (among other items) what is considered the most difficult subject of all: the human face





### CHEESECLOTH ARTISTRY ON FABRIC WITH MARY PAL

DATE: May 12-16  
COST: \$995 tuition, \$35 material fee  
CLASS SIZE: 14 people



Explore the versatile world of cheesecloth in this innovative art course inspired by the practice of Canadian artist Mary Pal. This hands-on workshop is designed for both beginners and experienced artists eager to experiment with new methods of fabric art. Over five dynamic days, attendees will delve into creating textured, dramatic imagery on fabric using cheesecloth. On the first day, participants will be introduced to the concept of chiaroscuro, learning how to manipulate cheesecloth to create levels of opacity and dramatic contrast, and to sculpt cheesecloth into representational forms that even those who believe they “can’t draw or paint” will master with ease. The second day focuses on portraiture, where individuals will learn an approachable, color-by-number technique to complete a small, captivating cheesecloth portrait. On the third day, students will learn how to transform their chosen reference photos—whether pre-selected or from copyright-free online sources—into unique patterns for their artwork, which may include portraits, landscapes, or animals. The course will cover essential techniques for manipulating cheesecloth to create various effects, from tree branches and weathered skin to wispy grasses and hair. Attendees will also experiment with adding color to cheesecloth and background fabric using paint, ink, or dye. Though not a quilting class, participants are required to bring a sewing machine and be familiar with using a free-motion foot for the applique stage, as this method is preferred over gluing. The course includes visual presentations of the instructor’s extensive cheesecloth collection, inspiring demos, and practical finishing techniques, including machine quilting and mounting options. By the end of the workshop, attendees will not only have created stunning pieces of art, but will also have gained valuable skills to continue experimenting with cheesecloth in creative endeavors.

- Key Points:**
- » Learn to use cheesecloth to create textured imagery on fabric
  - » Create a landscape and a portrait on fabric with cheesecloth
  - » Manipulate cheesecloth for various textural effects
  - » Use paint, ink, or dye to add color and contrast to cheesecloth artworks
  - » Transform reference photos into unique patterns for personalized artwork
  - » Explore finishing options for a polished final piece

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

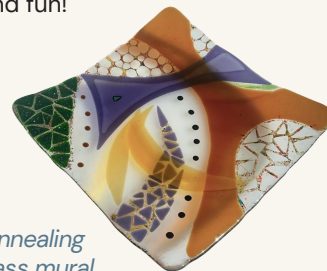
DATE: May 12-16  
COST: \$995 tuition, \$225 material fee  
CLASS SIZE: 12 people



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 by creating 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 the 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- there is 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. Color plays with light and results are stunning. Opening the kiln to see your finished and already cooled down artwork is very exciting. Bonnie’s process is waste free which will enable students to share their scrap glass pieces from their cuttings, which are often interesting. 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
  - » Slumping into a shaped mold
  - » The use of kilns
  - » Design layout, firing schedules, glass annealing
  - » 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



### BOWL TURNING FOR THE BEGINNER WITH JASON SCHNEIDER

DATE: May 12-16  
COST: \$995 tuition, \$45 material fee  
CLASS SIZE: 16 people



Woodturning is an immediate process that can result in a functional object in just a couple of hours. In this workshop, students will learn how to safely turn functional bowls and platters from both green and kiln-dried wood. Using only the bowl gouge, students will begin the process by shaping the outside of the bowl. Then move on to a reverse mounting method in order to turn the inside of the bowl then reverse it once more to trim the foot. In this workshop, Jason will place an emphasis on safety and technique, form, and function. Each student will leave this workshop with many bowls and platters, new technical skills, and the confidence to safely practice woodturning.

- Key Points:**
- » Selection of wood for bowl turning
  - » Various mounting methods
  - » Safe speeds for woodturning
  - » Sharpening of bowl gouges
  - » Grain orientation and proper tool technique
  - » Safe and efficient exterior and interior cuts
  - » Rim and foot design
  - » Safe sanding methods
  - » Drying methods for green wood
  - » Surface embellishments through carving and painting
  - » Application of hand applied finishes



### THE ELUSIVE ELEGANT ELLIPSE WITH SCOTT WYNN

DATE: May 12-18 (7 day)  
COST: \$1395 tuition, a cut list will be emailed so you can BYOW  
CLASS SIZE: 15 people



The ellipse is one of the most elegant curves available to the repertoire of the woodworker — or really anyone who builds. During this workshop, Scott will demonstrate how to make jigs to rout ellipses accurately, laminating wood to an elliptical shape, how to bandsaw ellipses and best of all, how to cut dovetails that will go into a curved drawer front. The techniques demonstrated in making this project are useful to any woodworker seeking to include ellipses or similar symmetrical curves in any work. Besides, each student will end up with a great looking table.

- Key Points:**
- » Build a small side table
  - » Gain an understanding of techniques involved with elliptical cutting
  - » Make a simple jig for the bandsaw to cut duplicate curves
  - » Build a jig for routing ellipses accurately
  - » Make a marking gauge to find the end joint angle on segmented pieces along the elliptical curve
  - » Use a router to further refine shapes

### EMBELLISHING YOUR WORK WITH MICHAEL FORTUNE

DATE: May 17-18  
COST: \$500 tuition, \$70 material fee  
CLASS SIZE: 18 people



Simple, fast, and easy are adjectives rarely used to describe woodworking, but the techniques that students learn during this weekend are just that. During this workshop Michael will demonstrate a wide variety of detail techniques that can be incorporated into furniture to enhance and compliment the overall design. How to design and add decorative feet to tables, chairs, and cabinets will be included, as will several techniques to inlay contrasting woods, precious metals, and colored epoxies. Students will be encouraged to try each of the techniques with the specialized hand tools that everyone will make during the class. Determining the best adhesives for detail work and what finishes can be applied will also be covered. Students will come away from this class with a bag of tricks that can be used in endless variations of simple embellishments that will help projects make a statement.

- Key Points:**
- » Inlay techniques by hand and machine
  - » Innovative edge treatments and details
  - » How to add decorative feet to table or chair legs
  - » Working with unusual materials
  - » Use of specialized adhesives and clamping strategies
  - » Making your own hand tools



### METAL FORMING: THE PROCESS OF SPINNING, PRESSING & SHAPING METAL WITH WILL LERUMS

DATE: May 17-18  
 COST: \$500 tuition, \$75 materials fee  
 CLASS SIZE: 16 people

This class is for any maker or artist that is looking to dive into the world of metal forming! Starting with metal spinning techniques that far pre-date the industrial revolution, students will learn the process of woodturning their form block on the lathe. Supporting a pre-cut disc of aluminum with the tailstock, students will use simple tools, a lubricant, and leverage to shape the metal disc to their form. On Sunday, participants will explore the pneumatic press to give metal any shape including a perfect sphere. Students will gain knowledge and hands-on experience in working with non-ferrous metal, annealing work hardened materials, and the patination process.

**Key Points:**

- » Proper safety and techniques for handling, cutting, and preparing metal
- » Simple and safe woodturning techniques for creating form blocks for metal spinning
- » Metal spinning tools, techniques, lubricants, and procedures
- » Safety and techniques in using a pneumatic press to create open forms
- » Annealing and patination techniques of non-ferrous metals



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

DATE: May 17-18  
 COST: \$500 tuition, \$25 material fee payable to Julie  
 CLASS SIZE: 14 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

### FROM DULL TO DAZZLING: RESTORING VEHICLE PAINT WITH RANDY VONDERSAAR

DATE: May 17-18  
 COST: \$500 tuition, \$225 material fee payable to Randy  
 CLASS SIZE: 14 people



Over time, the paint on vehicles loses its shimmer and glossy effect due to normal wear and tear. Even brushless car washes can leave scratches in the clear coat, diminishing the vehicle's overall appearance. While lighter-colored vehicles may show fewer imperfections, darker-colored vehicles often reveal more noticeable flaws. Regardless of color, the gloss factor inevitably fades. In this comprehensive two-day workshop, Randy will guide students through the process of restoring a vehicle's paint to near-original condition. Students will learn how to remove minor scratches, ways to revive diminishing paint, buffing techniques, touch-up techniques, and how to maintain a beautiful finish. This workshop provides students with the knowledge and hands-on experience needed to restore and maintain the appearance of their vehicles, enhancing both their aesthetic appeal and value.

**Key Points:**

- » Scratch removal and reviving diminished paint
- » Basic wash to remove surface dirt
- » Clay bar technique to eliminate embedded contaminants
- » Masking adjacent areas (windows, trim, etc.) for protection
- » Wax and grease removal to prepare the surface for polishing
- » Buffing technique using a sander/polisher, wool pad, and various compounds to restore the clear coat
- » Polishing with an orbital polisher
- » Finishing touches using microfiber towels for a pristine look
- » Maintenance strategies

### PAINTED & STITCHED A WINDSWEPT PINE WITH MARY PAL

DATE: May 17-18  
 COST: \$500 tuition, \$20 material fee  
 CLASS SIZE: 16 people

In this workshop, students will immerse themselves in the vibrant world of fiber art with a painted and stitched windswept pine, transforming basic materials into a striking, textured landscape. Students will create their own 16" x 16" textile artwork using a dynamic blend of cheesecloth sculpting, fabric painting with Caran d'Ache water-soluble wax pastels, and innovative "invisible" machine appliqué techniques. The workshop provides a thorough, step-by-step guide through the process of crafting fiber landscapes, enhanced by engaging slideshows and video presentations featuring renowned landscape artists. Attendees will learn to develop a captivating backdrop, either using provided pastels or their own textile paints or fabrics, and explore various finishing options including machine quilting, matting, framing, or mounting. Though not a quilting class, participants are encouraged to bring a sewing machine and be familiar with using a free-motion foot, as the workshop employs appliqué techniques rather than gluing for a refined finish. By the end of the course, students will have created a stunning piece of art and gained valuable skills to continue experimenting with cheesecloth in their creative endeavors. This workshop offers a unique opportunity to learn basic cheesecloth techniques and build the confidence to tackle figurative landscape artworks of their own design.

**Key Points:**

- » Master specialized techniques to create dynamic textures with cheesecloth
- » Discover how to paint fabric to introduce striking colors into fiber art landscapes
- » Utilize paint to add depth, harmony, and interest to compositions
- » Sculpt cheesecloth and attach it to painted fabric using a free-motion foot
- » Explore a variety of finishing techniques for a professional touch



### SCULPTURAL ROCKING CHAIR WITH MARC ADAMS

DATE: May 17-23 (7 day)  
 COST: \$1395 tuition, \$55 supplies for templates, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 14 people

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

**Key Points:**

- » Design your own chair
- » Learn about rocker theory
- » Square first, do the joinery, then cut to shape
- » Cut hip joints that support the legs
- » Develop hard and soft lines
- » Learn hand and grinding techniques for smooth sculptural work
- » Fit, shape and size the spindles for comfort
- » Learn assembly and gluing process for chairs





### FOUNDATIONAL HANDSKILLS WITH FRANK STRAZZA

DATE: May 19-23  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

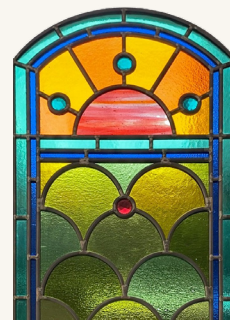


This class is going to be a great opportunity to learn the fundamentals of handskill work from sharpening to primary joinery used in traditional woodworking. Students will learn to use saws, planes, chisels and scrapers as well as how to hand cut dados, dovetails and mortise and tenons—all by hand. Frank draws on 37 years of woodworking experience. Having trained under a traditional apprenticeship, Frank will share what he has learned over three decades of building furniture day in and day out. Students will leave with the confidence to hand-cut joinery as well as tune up and use a hand plane to its fullest advantage. Using hand tools will help take your work to a new level. They can give a craftsman the ability to finesse joinery, improve efficiency, and make complex tasks safer. Today, most woodworkers are project oriented with a focus on just getting the project completed, instead of focusing on the actual skills used in making the project. Rushing through a project often restricts the maker from the learning process, which is why Frank 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 four square
  - » Using many essential hand tools—correctly
  - » Sharpening chisels, saws, scrapers, and planes

### CREATE A VICTORIAN STAINED GLASS ROUNDEL PANEL WITH GREER ASHMAN

DATE: May 19-23  
 COST: \$995 tuition, \$175 material fee payable to Greer  
 CLASS SIZE: 14 people



In this class, students will explore traditional stained glass painting and lead construction techniques. The inspiration comes from Victorian era British domestic glazing, where small medallions, or “roundels,” featuring hand-painted flora and fauna were leaded into cheerfully colored windows for a door or entryway. The class will include a brief historical overview of stained glass to contextualize the project, as well as demonstrations of each step of the process. Students can bring their own reference material of flora and fauna local to their area. All participants will practice glass painting and staining techniques, including paint mixing and application, and proper use of tools and equipment. Greer will guide students through thoughtful glass selection and glass cutting, as well as lead assembly, soldering, and puttying of their panels.

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

### USING A CNC TO MAKE YOUR OWN PANTOROUTER WITH JOHN KNIGHT

DATE: May 19-23  
 COST: \$995 tuition, \$440 material fee, does not include the router, clamps or dust collection  
 CLASS SIZE: 16 people



Ever wonder if a CNC router is right for you? Why not learn about CNCs through a project? Using a CNC, students will make parts for a DIY Pantorouter. A Pantorouter is a type of mortising machine designed specifically for creating mortis and tenon joints. Many styles of mortise and tenon joints are possible with this machine. Proper templates are all it takes. With the Pantorouter project, students will learn some of the advantages of using a CNC by making many of the required parts on a CNC. John will also demonstrate and explain CAD versus CAM, establishing workpiece coordinates on the machine, multiple workpiece coordinates and set ups, different styles of part clamping/work holding, fixturing, and more. There will also be demonstrations on at least four different CAD/CAM systems to help students in decide what type of CAD/CAM system is right for them.

- Key Points:**
- » CAD and CAM systems, which one might be right for you?
  - » Work holding and clamping
  - » Establishing work offsets and using multiple work offsets
  - » CNC machine maintenance
  - » CNC buying decisions
  - » What is G-code programming and what you really need to know?
  - » Cutting 2D and 3D geometry—when to use which one
  - » Making and using drill guides to drill holes in parts too large for the machine

### HOLLOW VESSEL TURNING WITH TIM YODER

DATE: May 19-23  
 COST: \$995 tuition, \$45 material fee and \$75 to Tim for rental of the Elbo 2 Hollowing System  
 CLASS SIZE: 16 people



Turning green wood is FUN! So, what could be more fun than five days of turning green wood into beautiful hollow vessels? This class teaches the techniques needed to create beautiful hollow vessels using green wood. Emphasis will be on mounting methods, wood orientation, form, wall thickness, grain patterns, color, and function. Embellishment through carving and texturing will be explored. In the first two days, students will create at least two hollow vessels. Emphasis will be on creating a pleasing shape with a controlled wall thickness. For the next three days, students will have the option of exploring grain and color by turning more hollow vessels or refining their pieces by carving or texturing. Students are allowed to progress at their own pace with no pressure to create a finished piece. Personal growth is the goal of this class and any of the unfinished hollowed pieces can be taken home to be dried and carved. Proper use of a side grind bowl gouge will be covered along with shear scraping techniques to create an appealing shape and smooth surface. The benefits of using calipers and lasers to achieve a desired wall thickness will be demonstrated. Students will learn the 1-2-3 method of hollowing a vessel which minimizes the chances of catches and wood failure. Students are encouraged to bring their own hollowing systems/tools. If you don't have one Tim will provide an Elbo 2 Hollowing System to use during the week for a rental fee of just \$75. Tim requests that students should have good basic sharpening and gouge skills.

- Key Points:**
- » Wood selection for hollowing
  - » Grain and color orientation
  - » Mounting methods for hollowing
  - » Green wood benefits and quirks
  - » Creating an aesthetic shape
  - » Safe and effective hollowing methods
  - » Surface embellishment through carving and texturing



### GILDING & PATINATION: OPEN A NEW WORLD OF POSSIBILITIES WITH LUKE CALDER

DATE: May 19-23  
 COST: \$995 tuition, \$135 material fee  
 CLASS SIZE: 16 people



Gilding is an ancient craft practiced by many cultures and continues to be a popular and relevant skill. The techniques and materials used have not changed for hundreds of years, only the variety of its application has. Students will be creating a beautiful, gilded portion of the world globe onto an aluminum hemisphere in copper, silver, or gold leaf. Luke will teach various tips and techniques for creating a patina finish on the gilded areas and creating effects with waxes and dyes. The first part of the course involves learning the art of metal forming and making an aluminum hemisphere. (It is recommended that students take the weekend May 17-18 “Metal Forming: The Process of Spinning, Pressing & Shaping” workshop with Will Lerums). This hemisphere base is your ‘canvas’ for gilding the portion of the world onto, and can be painted, polished, or matt treated to create a finish onto which your gilded map will be applied. Once the preparation of the hemisphere base is complete, students will manually transfer the area of the world desired to depict using the appropriate ‘globe gore’ templates. The next step is to brush on the gilding size and apply the metal leaf. There are several techniques and outcomes which participants can manage through this phase, and Luke will touch on each so each person can decide on the best effect for their artwork. It will take at least 24 hours for the size to dry so Luke plans on using this time to experiment with different patina techniques and solutions to help students achieve the desired effect. Students will also experiment with dyes, waxes, and paints to see what effect they have on the gilded piece. This process is beneficial by having as much time as possible, along with a good portion of patience! Once the desired patina effect has been achieved, students will have the option of sealing the artwork to prevent any further patina occurring or leaving it unsealed to allow the patina to continue over time.

- Key Points:**
- » Metal forming techniques
  - » Aluminum finishing techniques
  - » Creating globe gores
  - » Image transfer techniques
  - » Gilding size application
  - » Copper gilding techniques
  - » Patina solution effects and application
  - » Patina dyes, waxes and paints
  - » Matte varnish application



### FURNITURE OF OUR FOUNDING FATHERS: AMERICA'S FIRST PATRIOTS

DATE: May 27-31 (Tues to Sat)  
 COST: \$750 tax deductible donation to the Patriot Academy  
 CLASS SIZE: 100-110 people

WORKSHOP LEADERS: Rick Green, Krish Dhanam, Marc Adams

For more information see page 78

On July 4, 2026, America will celebrate our 250 anniversary of the signing of the Declaration of Independence. In honor of that event Patriot Academy is building on their campus in Texas a replica of Independence Hall. To help them facilitate that historical work, MASW will completely shut down the entire facility the week of May 27-31 to remake (as historically as possible) all the items that were in the Assembly Room at Independence Hall. This will include all the chairs (mostly Windsor), the tables, all the wall panels and moldings, all the turnings for the Bar wall, the pediments and the carved frieze capitals. MASW is one of the only places in America where talent can be brought together to recreate this master work; all in just one week. To help make the week a success, many of the school's instructors, who are among the best craftspeople of modern time, will be there to help. The goal is to have all these items ready to be finished and installed. For those who have a strong Patriotic heart, OR those who are hungry to learn more about the wisdom and faith of our Founding Fathers, OR those who love to take on challenging projects, OR those who enjoy volunteering their time for a good cause, OR those who want to learn new skills, OR for those who are part of the MASW community or part of the Patriot Academy, community--ALL are invited to this historic and memorable week. NO SKILLS NECESSARY!

### JOINERY WITH MARC ADAMS

DATE: March 31-April 4  
**June 2-6**  
 October 27-31  
 COST: \$995 tuition,  
 \$75 material fee  
 CLASS SIZE: 20 people

(see description on page 54)



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

DATE: June 2-6  
 COST: \$995 tuition, \$75 material fee  
 CLASS 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 are the same. Once the principles of design are understood, they can be used to make elegant, visually pleasing objects. Students will also have help with invigorating 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



### SEGMENTED WOODTURNING: FROM BEGINNING & BEYOND WITH TOM LOHMAN

DATE: June 2-6  
 COST: \$995 tuition, \$100 material fee payable to Tom  
 CLASS 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, There will be a combination of PowerPoint lectures and supervised student working time to give students the best learning environment possible. Each participant will design, or use provided designs to create their own work of art. One of the course goals is that each student completes a turning that can be taken home to finish. Because of time constraints, designs and sizes will be limited: small and simple.

**Key Points:**

- » Design a segmented project using modern tools
- » Source of inspiration
- » Learn how easy it is to cut perfect segments every time
- » Feature ring building techniques
- » Overview of various styles of segmented woodturnings
- » Gluing and clamping techniques



### COMPLEX STARS, SIMPLE STEPS WITH CHERYL MALKOWSKI

DATE: June 2-6  
 COST: \$995 tuition, a material list will be emailed so students can bring their own materials  
 CLASS SIZE: 14 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 when using the paper piecing method? In this class, Cheryl will show students how to use freezer paper templates to get all the accuracy without all the tedious paper picking and wasted fabric. Participants will learn how to prepare the pattern templates from a master pattern, how to rough cut their pieces, best practices for stitching, pressing and matching seams. Cheryl has chosen the Spring Garden Star for this class. If students wish to choose something else, contact Cheryl at [cheryl@cherylmalkowski.com](mailto:cheryl@cherylmalkowski.com) to choose one of her other patterns from the book *Blocks to Diamonds*, or from her pattern company. She will work with each individual student to help get them started on the quilt of their 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 pieces put together perfectly
- » Everything you need to know to use this technique elsewhere



### COLD CONSTRUCTION & LAMINATION WITH GLASS WITH PAVEL NOVAK

DATE: June 2-8 (7 day)  
 COST: \$1395 tuition, \$150 material fee  
 CLASS SIZE: 6 people

The focus in this class will be on the technique of cutting, polishing and laminating glass to create incredibly colorful glass prisms. Students will start with cutting blocks of glass using a diamond saw and grinding them on various silicon carbide grits or diamond wheels. The objective will be to bring the glass to a perfect polish using pumice and cerium oxide. During the class, Pavel will discuss how to extend the longevity of the wheels and grits which will be used during the process of polishing glass as well as how to keep your other machines working in perfect order. Students will have access to the diamond saw, flat grinders, lathes, wet belt sander, and sand blasting. Several demonstrations will be given on methods of methods of color lamination using Hxtal epoxy. Once the epoxy is mixed with colored pigments, the laminations will be a source of color in the final piece. Pavel will show how to make lenses using spherical wheels on a glass lathe machine. By the end of the week, students will be introduced to the world of sandblasting glass as well as learning about glass design and aesthetic. Before the workshop Pavel suggests students visit his one of his sites, such as Facebook, Instagram or Tik Tok. What he does with glass is amazing.

**Key Points:**

- » Cutting and polishing optical glass
- » How to mix color into Hxtal epoxy
- » Creating design using colored laminations
- » Learn how to safely use and maintain grinding machines
- » Cutting and polishing lenses
- » How to take advantage of optical properties of glass
- » Demonstrations of different types of sandblasting







### MAKE THE PERFECT ROUTER TABLE WITH BRIAN BYRNE

DATE: June 7-8  
 COST: \$500 tuition, \$85 material fee  
 CLASS SIZE: 16 people

Here it is! The router table you have all seen and probably used, and definitely the one you've always needed. In this two-day class, students will build the very router table that is used every day at MASW, with solid construction proven to withstand years of use and abuse. This router table along with its fence, will allow you to get more use from the most versatile power tool in your shop—the router. Each student will be able to custom build their table to fit the size of their router and shop! Brian will review what makes a good router table and the advantages of a table over handheld routing as well as demonstrations on the safety and accuracy that can be achieved with a router table. This table can be constructed in full or in components for easy transportation to your shop for final assembly.

- Key Points:**
- » Importance of accuracy in construction methods
  - » Custom fitting router plates/lifts
  - » Why you need different fences for different jobs
  - » Hold downs, push sticks and accessories

### GUITAR JIGS & FIXTURES: BENDING & BINDING WITH ALAN BRITTINGHAM & JOHN RESSLER

DATE: June 7-8  
 COST: \$500 tuition, \$150 material fee payable to John and students will need to bring their own hardware  
 CLASS SIZE: 15 people

Guitar side bending and binding are two of the most difficult and intimidating operations in building a guitar. These jigs make a challenging task easy and will be the centerpiece of a guitar shop and will redefine how the work is completed. The bending machine will conform to any guitar body form and can quickly and easily be changed from one design to another. The binding machine holds the guitar body steady while routing a vertical channel around the domed back and top of the guitar, making the binding process flawless. Time will be spent demonstrating how to properly use these two fixtures. All the wood parts and the custom metal parts will be provided but bring your own hardware.

- Key Points:**
- » Build a binding machine
  - » Build a bending machine
  - » Make a bending form
  - » Proper bending techniques



» How to use the binding machine

### GETTING THE MOST FROM YOUR SCROLL SAW WITH MARC BERNER

DATE: June 7-8  
 COST: \$500 tuition, \$35 material fee  
 CLASS SIZE: 16 people

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

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



### BUILDING DRAWING SKILLS & COMPOSITION BALANCING THROUGH SHAPES WITH GABRIEL LEHMAN

DATE: June 7-8  
 COST: \$500 tuition  
 CLASS SIZE: 14 people

Instructor Gabriel Lehman is putting down his paintbrush in this drawing class designed to build one's ability to create more balanced and aesthetically pleasing projects through beginning drawing skills. Whether you're designing complex characters or the humble-yet-challenging table leg, this class will equip students with tools for making these tasks easier and a much quicker process through natural drawing lines and template use. Gabriel will teach the class beginning drawing skills and how to apply them in various woodworking projects. If you would like to build on your drawing skills (or think you don't have any drawing skills at all), this class is for you!

- Key Points:**
- » Starting with the basics- hand position on a pencil
  - » Using environmental shapes
  - » Balancing composition both vertically and horizontally
  - » Utilizing drawing tips and tricks to improve both your visual art and woodworking

### EXPLOSION BOOKS FOR EVERYONE, INCLUDING A PARENT/CHILD COMBINATION WITH JENNIFER SHIRLEY

DATE: June 7-8  
 COST: \$500 tuition, \$25 material fee payable to Jennifer  
 CLASS SIZE: 14 people

This class is for everybody! Would you love to spend the weekend making a memory book with your favorite photos? Share the weekend with your spouse, significant other, your grandchild, your kids or your group of girlfriends. This weekend workshop is going to be so much fun! Students will take prints of their photos and create an accordion "Explosion Book" of their favorite memories. These look complicated but are really easy to make once the process is explained. Students will be able to make them for friends and family as gifts and keepsakes. Everyone will make two and possibly three decorative books over the weekend. Jennifer will give students the exact dimensions to print the photos needed before arriving, and no photos will be able to be printed during the class. Join Jennifer in this fun weekend class that will be sure to be a memory maker!

- Key Points:**
- » What paper is best for mounting printed photos
  - » What glue and/or glue tape is best to use for printed photos
  - » How to fold paper in order to make an accordion book
  - » How to create a hard front and back cover
  - » Fun ways to embellish the book with bright colorful craft papers
  - » How to mount an elastic band and button to keep the book closed



### ICE CARVING WITH DAN REBHOZ

DATE: June 7-8  
 COST: \$500 tuition, \$250 material fee  
 CLASS SIZE: 8 people

Acquire the latest techniques in competitive ice carving from world champion and master carver Dan Rebholz. With almost 40 years of experience to pull from, students will learn by doing with plenty of personal time from Dan and live demonstrations. Each student will create multiple ice carvings from over 1000 lbs. of ice. Safety will be covered, dynamic designing, ice fusion, carving logos in ice, human anatomy, and sculpting in 3D. This class is available for the beginner to the advanced ice carver. Dan guarantees to carve 10 years off your learning curve in just two intense days. You too can carve ice like Bill Murray in Groundhog Day after this two-day workshop. Most importantly students will learn to be safe when sculpting with a chainsaw and have the basic knowledge and procedures of how to start and complete a beautiful ice sculpture for an anniversary, birthday or any major holiday.

- Key Points:**
- » Learn what type of ice to carve and resources
  - » Learn how to handle, move and store ice
  - » Safety, both with the ice and the tools used in carving
  - » Ice fusion
  - » See how to sculpt in 3D
  - » You aren't going to learn this at any other craft school



# 2025 CALENDAR



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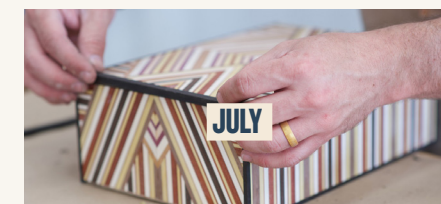
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(CONTINUED)



## MASTERING THE CURVE: BENDING, SHAPING & JOINING WOOD WITH MICHAEL FORTUNE

DATE: June 9-13  
 COST: \$995 tuition, \$100 material fee  
 CLASS SIZE: 16 people



The ability to bend wood to exact shapes opens up an incredible range of exciting possibilities for woodworkers. Chair parts, table aprons, cabinet doors, sports equipment and musical instruments can be made with precisely bent curved components. This workshop will give students the information and the hands-on experience one needs to apply the most appropriate bending technique for any application. Steam bending, laminating, vacuum forming, kerf-bending, and hot pipe bending will all be demonstrated. Michael will even show how to produce curves with a bandsaw. Choosing the right wood species, curing and stabilizing bent parts, and hand-working or safely machining curves will also be covered. Each wood bending workstation will remain set up so the participants can hone their newfound skills or continue to push the limits of the various techniques. All of the wood bending set ups can be duplicated inexpensively in your own workshop.

**Key Points:**

- » Learn the difference between kiln and air-dried wood
- » Learn to make bending fixtures that simplify the process
- » Learn how to make a steam box
- » Learn ways to vacuum form wood
- » Learn to join wood that is not square
- » Learn to choose adhesives
- » Learn clamping strategies for each of the bending techniques

## INTRODUCTION TO HAND TOOLS & THEIR USES WITH ERIC KEY

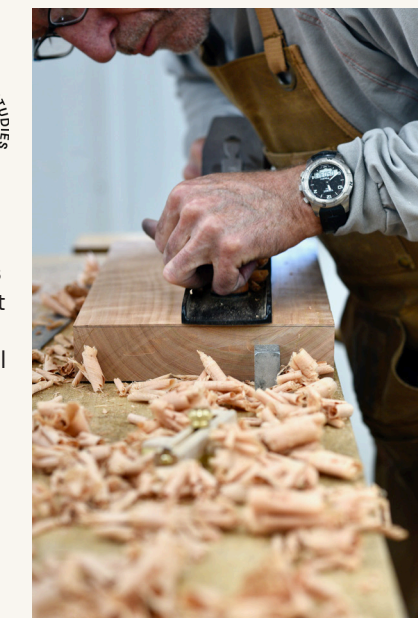
DATE: June 9-13  
 COST: \$995 tuition, \$60 material fee  
 CLASS SIZE: 16 people



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

**Key Points:**

- » Sharpening
- » Sawing to a line
- » Wield a chisel like a Jedi master
- » Planing boards flat and square
- » Jigs and fixtures for hand tools
- » The merger of hand tools and power equipment



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

DATE: June 9-13  
 COST: \$995 tuition, \$150 material fee payable to Eli  
 CLASS SIZE: 16 people

The first day of class will start with a brief description of the desired outcome, followed by a discussion about the pattern and how to achieve the best results. Eli will also go over the table saw sled and its construction, then discuss the many design options that can be implemented into cutting the herringbone pattern. Much of this class will involve the glue-up of the many pieces that make up the pattern. This takes time, patience, and 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 also help anyone in woodworking learn gluing sequencing on difficult parquetry work. The herringbone pattern is a break from the standard segmenting rings. Throughout the class, Eli will discuss design techniques as well as other embellishments and patterns that can be incorporated into the finished piece. What is so exciting about segmenting is that there are no limitations. If you can dream it, you can make it.

### Key Points:

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



## BASIC FRAMEWORK & BEYOND WITH BURT MURPHY

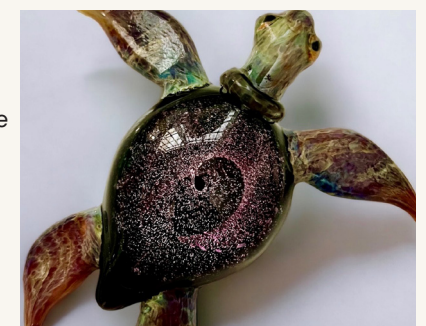
DATE: June 9-13  
 COST: \$995 tuition, \$60 material fee  
 CLASS SIZE: 10 people



This course offers a comprehensive introduction to the art of glass blowing and lampworking, designed for both beginners and those looking to refine and enhance their existing skills. The class begins with a thorough safety overview, emphasizing the proper set up and operation of essential glass blowing equipment, including torches, kilns, and ventilation systems. Students will start by learning foundational techniques such as gathering molten glass, marvering, and blowing basic shapes. As the class progresses, participants will be introduced to more advanced forms, including hollow shapes like vessels and ornaments, as well as a variety of surface decoration, techniques such as color application and pattern creation. A key focus of the course will be on learning how to blend and work with different colors of glass and understanding how to layer and combine colors to achieve desired effects. Students will also explore how varying the temperature of the torch can enhance these colors, adding depth and richness to their work. Through hands-on practice, everyone will discover the impact of heat control on color vibrancy and how to use this knowledge to create visually striking pieces. These skills will be developed through a series of carefully designed projects that build on each other, ensuring that students gain confidence and proficiency in working with glass. By the end of the course, students will not only have completed several unique glass pieces but will also have a solid understanding of glass blowing and lampworking techniques. Additionally, they will receive guidance on how to set up their own workspace, including tips on selecting and maintaining equipment, so they can continue their glass art journey at home.

### Key Points:

- » Introduction to glass blowing and lampworking
- » Comprehensive safety and equipment set up
- » Basic techniques: gathering, marvering, and blowing
- » Advanced techniques: hollow forms and surface decoration
- » Blending and working with different glass colors
- » Enhancing colors through torch temperature control
- » Series of projects to build skills and confidence
- » Personal studio set up and equipment guidance



## MACHINE QUILTING WITH CHERYL MALKOWSKI

DATE: June 9-13  
 COST: \$995 tuition, a material list will be emailed so you can BYOM  
 CLASS 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*. She 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 transferring 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 brought to class, or "Stump the Quilter." Students may work on strictly practice pieces or, if 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 all-over 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!



## MAKE A CONTEMPORARY NIGHTSTAND WITH PHILIP MORLEY

DATE: June 9-15 (7 day)  
 COST: \$1395 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



In this workshop, students will build a contemporary nightstand. Philip wanted to design some nightstands that reflected his design aesthetic of clean lines and Scandinavian influence. This piece has two drawers and a small opening for a favorite book. The piece also features some beautiful curved-tapered legs that go down to a shelf for more storage. Philip designed the piece to include time-honored joinery, but with modern methods.

### Key Points:

- » Rip and flip technique to create rift-sawn panels
- » Dowel construction (done the right way!)
- » Pattern routing
- » Curved parts
- » Slip mortise and tenons
- » Profiling of edges
- » Dovetail drawer
- » Shop sawn veneer





### MAKING SIMPLE, YET ELEGANT TABLES WITH MICHAEL FORTUNE

DATE: June 14-15  
 COST: \$500 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

This class is about learning to reproduce a small table form using shop made jigs but in a manner that allows for almost unlimited opportunities to customize it. The students can choose to make identical parts with the jigs provided or change elements of the design to their own liking. No complex machines or processes are required, just a small bandsaw, a router table, small drill press and a biscuit joiner. Jig design and construction will be covered that can then be applied in many variations. Making pattern jigs and holding parts in a safe and secure manner will be an important part of this class. Students will have an opportunity to refine their woodworking expertise particularly with the bandsaw, biscuit or Domino joiner and router skills. Students should bring their own wood that would best showcase this simple, yet elegant style of table.

**Key Points:**

- » Learn how to make router patterns and hold work safely
- » How to work with live edge wood, spalted and curly wood
- » Learn the steps for ebonizing wood with household products
- » Efficient and safe use of a small router table
- » How to cut large and small circles and cones on the bandsaw
- » Learn to cut very close to the line with a bandsaw
- » How to sand and finish wood efficiently by hand and machine

### MIXING METAL & WOOD: WELDING & FABRICATION FOR THE WOODWORKER WITH THE MCFIE BROTHERS FAB SHOP

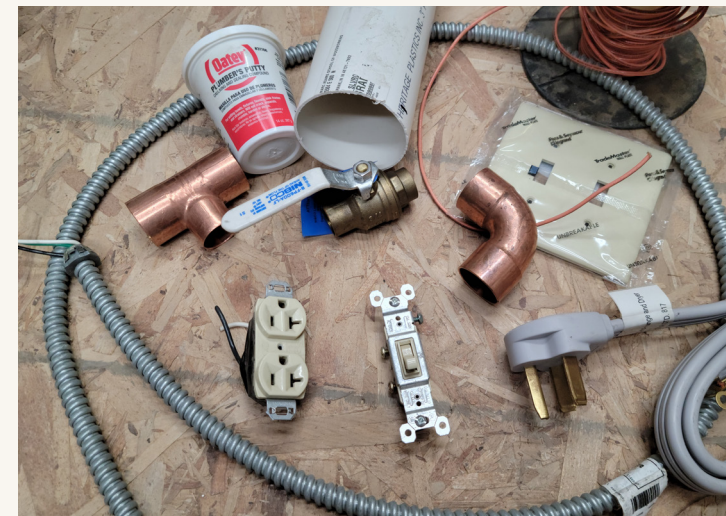
DATE: June 14-15  
 COST: \$500 tuition, \$155 material fee  
 CLASS SIZE: 14 people

In this weekend class, students will have the opportunity to build two matching side tables for their home using wood and metal. Many woodworkers look to others to provide the metal elements for their creations. It can be hard for woodworkers to find a metal fabricator that will put the same quality of craftsmanship into the metal elements for their creations that they have put into the woodwork. This class is for the woodworker who wants to open the door to the beautiful world of mixing metal and wood, without the problems of finding a good fabricator, or trusting a welding shop to match their quality craftsmanship. Ben and his brothers will demonstrate how to work with metal including cutting metal, welding metal, fabrication technique, preparing metal for finishing, basic knowledge of available metal products, how to choose which metal to use for a project, and basic metal terminology. This class will provide the knowledge necessary for any woodworker to successfully fabricate metal components in their own workshop; even with basic and limited tools. Knowing how to weld and fabricate not only opens the door for woodworkers to mix metal and wood in their creations, but also to fabricate tools for their workshop.



**Key Points:**

- » Build two matching side tables for your home (from wood and metal)
- » Preparing metal for finishing
- » How to know what metal to use for a project
- » Cutting metal
- » Basic metal terminology so you sound like a pro when you buy metal
- » Welding metal
- » Fabrication technique



### DIY: BASIC WIRING & PLUMBING: LEARN HOW TO FIX IT YOURSELF & SAVE MONEY WITH BARRETT SITES

DATE: June 14-15  
 COST: \$500 tuition, \$35 material fee  
 CLASS 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 Lowe's 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. Barrett 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 hundred or even thousands of dollars. The workshop is divided into two days: Saturday focuses on plumbing and Sunday on electrical work. On Saturday, Barrett 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, Barrett 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.

**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



### CREATIVE FOUNDATION IN FLAMEWORKING GLASS WITH BURT MURPHY

DATE: June 14-15  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 10 people

In this weekend workshop students will explore how to unlock their creativity while honing essential flameworking techniques. This class is designed for those who are passionate about glass art and are eager to expand both their artistic skills and business potential. Whether you're an aspiring artist or already have some experience, this course offers a unique blend of hands-on practice and creative strategy. Participants will focus on experimenting with a variety of fun and engaging flameworking techniques designed to spark creativity and push artistic boundaries. Burt will encourage students to think outside the box as they work on both solid and hollow forms, while exploring new ways to blend colors, textures, and shapes. In addition to practical glass working skills, this workshop will delve into the business side of being a glass artist. Burt will give guidance on how to transform your passion for flameworking into a sustainable business, covering topics such as pricing, setting up an online presence, and finding a willing market. Whether your goal is to sell at art shows or develop an online business, this course will provide actionable insights and tips to get you started. By the end of the weekend, students will have created several unique glass pieces and gained a clear vision for ways to create a thriving business.

**Key Points:**

- » Unlocking creativity through fun and engaging flameworking techniques
- » Hands-on projects focusing on solid and hollow forms
- » Exploring color blending, texture, and design in glass
- » Practical advice for turning your glass art into a business
- » How to price your work and build an online presence
- » A blend of creative development and business strategy for glass artists
- » Focus on creativity, skill-building, and business development
- » Well-rounded class for both aspiring and experienced glass artists



### PARENT/CHILD DEFYING GRAVITY THROUGH SCIENCE & ENGINEERING WITH WILL LERUMS & ERIC KEY

DATE: June 14-15  
 COST: \$550 tuition per 1 parent/1 child, \$50 material fee  
 CLASS SIZE: 14 couples (ages 10-17)

Sometimes the best way to be inspired to learn is by making something fun and intriguing! Young engineers and curious inventors will be provided all the instruction, resources, and assistance to produce their very own hovercraft that they can ride on! After exploring the construction of their hovercraft and optional customization or paint job, students will be pushed to pursue other engineering and design challenges such as propulsion and steering. Finally, participants will have several challenges and obstacles that students may work together to accomplish!

**Key Points:**

- » Introduction to how hovercrafts work
- » Proper safety techniques & considerations while creating future projects
- » How to go about creating prototypes
- » How to recover from mistakes
- » Assembly considerations and techniques for success
- » Having the most fun making projects

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

DATE: June 16-20  
 COST: \$995 tuition, \$90 material fee  
 CLASS SIZE: 14 people

This class will teach students the techniques of furniture refurbishing and refinishing. Every wooden object is unique, and so are its problems. Mitch and Tim will help participants develop a refinishing/restoration plan for the furniture brought to class. They will then give guidance to each person on the best way to resolve those issues in order to restore the beauty and function of their piece. Students will learn from working on their own furniture and from watching the work of other students on their projects. The first task will be to get the object structurally sound by regluing and repairing. Next, they will examine the condition of the coating to decide if gentle solvent cleaning and recoating are possible. If not, students will learn how to remove the existing coating. Once the piece has been stripped, it then needs surface preparation, coloring, and a new coat of finish. Demonstrations and discussions of spot repair will also be covered. Anyone interested in learning the basics of the craft of furniture restoration/refinishing will find this class to be a valuable experience. Note: Students will have conversations with Mitch or Tim before the class to review which furniture pieces are appropriate for restoration and repair.

### Key Points:

- » Refurbishing existing finishes to make them presentable
- » Gluing techniques
- » Repairing split wood, damaged veneer and worn drawers
- » Methods of removing the existing finish

- » Choosing the proper finish schedule for your project
- » Spot repairing water rings, nicks, dents and scratches
- » Turning repairs and restoration into a business venture



## TROMPE L'OEIL: SCULPTING & SHAPING WOOD TO TRICK THE EYE WITH STEPHEN PROCTOR

DATE: June 16-20  
 COST: \$995 tuition, \$165 material fee  
 CLASS SIZE: 16 people

Stephen was one of the first people to do contemporary trompe l'oeil, which means to trick the eye. In this class all students will work from a maquette at their own bench to learn the relevance of source material when carving. Students will study, construct, and then carve a small table that has the appearance of being covered with a tablecloth. All pieces will be made from mahogany to help eliminate the distraction of grain pattern and to facilitate the carving process. Observation of detail and minimalization will be shown, which is the key to a successful trompe l'oeil piece. Carving techniques will include traditional gouges, disc grinders, surfers, and rasps. Students will be able to design their own legs to fit their tabletop.

### Key Points:

- » Setting up the model to carve
- » Gluing
- » Sanding and shaping
- » Roughing out the block, which tools work best
- » Creating wood to look like fabric



## BOWLS: TRADITIONAL, NATURAL EDGE & NESTED WITH ANDY COLE

DATE: June 16-20  
 COST: \$995 tuition, \$70 material fee  
 CLASS SIZE: 16 people

The focus of this class will be bowl turning with an emphasis on natural edge bowls with bark. Andy will cover the basics of shaping traditional bowls from turning blanks and natural edge bowls from half logs while keeping the bark intact. Optimum tool selection, sharpening techniques, and wood characteristics will also be covered. An emphasis will be placed on form and techniques for achieving the cleanest cuts. Students will explore various chucking methods and do some creative problem solving. By the end of the week, each student will have honed their turning skills and will have several finished pieces to proudly take home. Just to lighten up the day, one day will be spent having fun turning a sunny side up fried egg on a plate. The final challenge will be to attempt a set of natural edge nested bowls.

### Key Points:

- » Safety first!
- » Discovering the possibilities in any piece of wood
- » Achieving the best shape and form
- » Mastering the use of gouges and other turning tools
- » Natural edge bowl techniques and helpful tips
- » Creativity and innovation are your best tools



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

DATE: June 16-20  
 COST: \$995 tuition, \$100 material fee  
 CLASS SIZE: 16 people

You know you want to...let's do it together! In this class, Bob and Maryellen approach the airbrush in a fun and exciting way. Without proper training, an airbrush is difficult to master. In this class, students will make mistakes and there are going to be mishaps. There is a chance everyone might get frustrated. And it's okay! Bob and Maryellen will be there to help troubleshoot your cares away. They have demystified the airbrush in such a way that it is easy to learn and almost immediately be hooked on airbrushing. They have made it their mission to make airbrushing obtainable to every crafter, hobbyist, and artist. No matter what level students are at (beginner to intermediate), this course will help develop skills. The week will begin with the basics to build muscle memory. Muscle memory is the key to airbrushing. Bob and Maryellen have written two books on how to airbrush, and the exercises they created will be used to make learning fun and interesting. There will be some projects to conquer that will start students on the path to airbrush proficiency. Each participant will get a copy of *Airbrushing 101* to help students to continue their airbrushing education on their own pace. Whether it be action figures, cosplay, cakes, skin, prosthetics, metal, wood, fabric, or canvas, the airbrush is the perfect tool to elevate one's game making it stand out above the crowd.

### Key Points:

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



## NAVAJO STYLE WEAVING WITH MARILOU SCHULTZ

DATE: June 16-20  
 COST: \$995 tuition, \$150 material fee payable to Marilou  
 CLASS SIZE: 12 people

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

### Key Points:

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



## PATRIOTIC CUTTING BOARD WITH SCOTT GROVE

DATE: June 21-22  
 COST: \$500 tuition, \$50 material fee  
 CLASS SIZE: 16 people

In this crash course, students will make a waving flag cutting board with router template guides to create perfectly matched curved joinery. Participants will learn how to utilize offset router templates to match a curved hardwood seam, a technique useful for many applications. In addition, students will create a custom pattern jig to precisely cut and inlay a symbolic star. This easy, short course is perfect for anyone interested in learning more about advanced router template guide methods and simple inlay techniques. The final product will be a unique one-of-a-kind cutting board that is nice enough to hang on the wall and salute.

### Key Points:

- » Inspirational design process and line development
- » Creating offset templates for perfect alignment
- » Router tables, jigs, and Scott's amazing hold downs clamps
- » Curved joinery and pattern edge applications
- » String inlay application techniques
- » Inlay templates and all the tips and tricks about them





### VENEERING: A COURSE OF ACTION FOR FURNITURE MAKERS WITH MARC ADAMS

DATE: June 16-21 (6 day)  
 COST: \$1195 tuition, \$145 material fee  
 CLASS SIZE: 16 people



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

**Key Points:**

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

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

DATE: June 21-22  
 COST: \$500 tuition, \$100 material fee  
 CLASS SIZE: 16 people

Now that you have learned the basics (dots, lines, daggers strokes, shading and textures), Bob and Maryellen will push student’s skills to another level. By using stencils, transferring images can make airbrushing easier. With basic skills and new techniques, stenciling images can turn your work into something special. Participants will tackle projects that will incorporate elevated techniques to create pieces worthy of framing. These skills can then be applied to any projects that are needing a little pizzazz that only an airbrush can provide. Students will begin with a complicated project that will be broken down into a logical step-by-step process. This approach to laying out a piece with the “reduction method” will be useful for future airbrushing projects. The second day will consist of two projects to elevate basic skill sets to the next level. A stencil will be used to transfer the images, but students can add quite a few skills that will bring the pieces to a life-like finish. Students will work on two different substrates in order to offer different project experiences.

**Key Points:**

- » Reinforce the basic skill sets
- » Introduce the use of color
- » Elevated special techniques of the “pros”
- » Various image transfer methods
- » Mapping out a project from start to finish
- » Taking an idea from concept to completion
- » Using stencils as a form of image transfer
- » Taking a stenciled image and making it look freehand



### DAMASCUS PARING KNIVES WITH MATTHEW PARKINSON

DATE: June 21-22  
 COST: \$500 tuition, \$55 material fee  
 CLASS SIZE: 12 people

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

**Key Points:**

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



### EXTRAORDINARY MAGIC WITH ORDINARY OBJECTS WITH JEFF SCANLAN

DATE: June 21-22  
 COST: \$500 per 1 parent/1 child, \$40 material fee  
 CLASS SIZE: 15 couples-children MUST be between 9-17 years old

Do you like magic? Have you ever wondered “how did they do that”? Have you ever thought about being a magician? Would you like to learn some really cool magic tricks just to fool your friends? If you said yes to any of these questions, then this weekend is just for you. Join professional magician Jeff Scanlan, known as “America’s Sport Magician”, for a fun filled, amazing and memorable weekend of magic. If this sounds interesting, it is—and fun too! There is just one catch; a lot of practice is going to be involved. But Jeff guarantees it will be a wonderful experience. Best of all by Sunday afternoon, everyone will be performing their own magic show.



**Key Points:**

- » What makes magic work
- » How to properly present magic
- » Learn slight-of-hand techniques with cards, coins and other objects
- » Learn several new magic tricks

### PATCHES FROM TAIL TO TRUNK: PAINTING PATCHES & PEN WITH GABRIEL LEHMAN

DATE: June 21-22  
 COST: \$500 tuition, \$30 material fee payable to Gabriel  
 CLASS SIZE: 14 people

Patch and Pen are a fan favorite and in this much-anticipated class, Gabriel will guide students while they create their own step-by-step painting of Patch the Elephant! For those students who haven’t taken one of Gabriel’s classes and they’re not sure if painting is the right creative outlet, this is the perfect opportunity to dip your toe into that acrylic pool and join the band of bandanas as they paint, joke, and dream their way from a blank canvas to a whimsical masterpiece. Painters of all skill levels are welcome. Never touched a paintbrush. No problem! Don’t know what a paintbrush is? Well...maybe Google that before attending class.

**Key Points:**

- » Canvas preparation
- » Color theory
- » Warming up with drawing exercises
- » Following along with the instructor, Bob Ross style!





## HOORAY FOR INLAY! WITH SCOTT GROVE

DATE: June 23–27  
 COST: \$995 tuition, \$125 material fee payable to Scott  
 CLASS SIZE: 18 people



Learn to embellish your work with all sorts of inlay including wood, silver, brass, mother of pearl, gemstones, shell, and pigmented resins. Students will learn how to create fine details and patterns that can take their work to the next level. Students create templates and cut perfectly inlaid shapes out of wood veneer, metal, shell, stone, and more. Scott will start with traditional techniques and go from there and beyond. "You bring it, we inlay it!" Emphasis will be on experimentation and exploring various methods to personalize

your work with inlay. Scott will also cover working with UV-cure and casting resins, iridescent pigments, micas, and metal powders for stunning mosaic inlays. These techniques can be used to accent boxes, turnings, tables, or simply hung on the wall as a work of art. Students will go home with a "zillion" samples and the knowledge of how to make even more. Scott is an enthusiastic and high-energy craftsman and a great teacher—be prepared to push your limits!

### Key Points:

- » Cutting tools and techniques, traditional and not
- » Templates and free hand cutting
- » Resins and application
- » Using the right tool for the right material
- » Multi-layer inlay and mosaic pattern design
- » Surfacing, finishing and repair



## BOTTLE MAGIC: MAKING THE SEEMINGLY IMPOSSIBLE POSSIBLE WITH JEFF SCANLAN

DATE: June 23–27  
 COST: \$995 tuition, \$100 material fee  
 CLASS SIZE: 16 people



Have you ever seen a ship in a bottle? Up that a notch. Imagine seeing a decks of cards sealed and still in its cellophane wrapping inside a barbecue sauce bottle. How about a gallon glass jug filled with tennis balls or a bar of soap, still packaged, inside of a bottle. Now, imagine all those items were put into those bottles through the 1" opening of the bottle. If you can imagine that, then you've just imagined the art of Bottle Magic. Sound interesting? It is! And a lot of fun too! There is a catch. It takes thought, patience and a lot of practice. That's what this week offers: a chance for students to learn about and make some Bottle Magic bottles. By the end of the week students will have a chance to experience how to place several items into glass bottles. Friends will be blown away with what you have done—but remember it's all a secret, so you can't share your process with anyone. Remember it has to be magic!

### Key Points:

- » What are impossible bottles?
- » The history of Harry Eng
- » Learn the "thinking" process to make impossible bottles
- » Tools of the trade
- » Tips and tricks for placement



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

DATE: June 23–27  
 COST: \$995 tuition, \$375 material fee payable to Alex  
 CLASS SIZE: 16 people

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

### Key Points:

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



## WOODTURNING WITH WILL LERUMS

DATE: June 23–27  
 COST: \$995 tuition, \$50 material fee  
 CLASS 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. Everyone 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. Upon understanding the grain direction, the class 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, each participant 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
- » Finishing techniques on and off the lathe
- » The safest ways to mount and secure wood to the lathe
- » Determining the best lathe, grinder and tools to purchase for turning needs



## BLADESMITHING: MAKING A HISTORIC BOWIE KNIFE WITH MATTHEW PARKINSON

DATE: June 23–27  
 COST: \$995 tuition, \$120 material fee  
 CLASS SIZE: 12 people



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

### Key Points:

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

## LAMPWORKING: TECHNIQUES GALORE & MORE WITH LISA ATCHISON

DATE: June 23–27  
 COST: \$995 tuition, \$35 material fee payable to Lisa  
 CLASS SIZE: 10 people



This five-day class will concentrate on lampworking techniques, techniques, and more techniques! The first four days students will work on shaping a well-balanced bead using gravity, heat control, and various tools. Students will make their own design components such as stringers, pulling canes, murrini, and blowing shards. All participants will learn silver fuming, setting cubic zirconia, and the basics of silver reduction and striking glass. This class will focus on bead design and surface decorations. Day five is reserved for practice and designing each student's own bead and style using the techniques learned, with individual-focused help where needed. Everyone will take home their own glass bead creations, much inspiration, and new knowledge of how to expand their bead-making creativity! Lisa encourages students to have some lampworking experience.

### Key Points:

- » Shaping a well-balanced bead using heat and gravity
- » Using a variety of lampworking tools
- » Working with silver reduction and striking glass
- » Silver fuming
- » Layering and color blending
- » Making and using design components, stringers, cane, murrini and blowing shards
- » A Bit of Bling – Setting cubic zirconia and using dichro
- » Design and style development





### SILENT WOODWORKING: PUTTING YOUR HANDSKILLS TO THE TEST WITH GRAHAM BLACKBURN

DATE: July 7-11  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



Woodworking the traditional way — unplugged and totally by hand — can be more rewarding than relying on a shop full of machines and powertools. In this workshop students will make a beautiful, yet simple table designed by Graham specifically for this class. Working by hand can offer three tremendous advantages: speed, a larger vocabulary of techniques and effects, and, perhaps most importantly, superior results in terms of design and finish. How and why, is what students will discover in this weeklong class exploring the secrets of handtool essentials. The wholesale adoption of tools such as tablesaws and routers, while invaluable in their own right, has unfortunately blinded many of today's woodworkers to the virtues and benefits of handtools. Not every woodworker is interested in mass-production or has the time needed to set up and tune many stationary machines. Often a single operation can be better accomplished using purpose-made handtools that produce superior results for that one-of-a-kind project. Graham will demonstrate just how useful hand tools are, how to fettle and sharpen them, and most importantly, how to use them quickly and accurately.

**Key Points:**

- » Greater safety than machine use
- » Quieter, cleaner environment: no earplugs, safety glasses, or dust masks
- » Less expense
- » Superior finishes
- » Greater choice of joints and techniques
- » Quicker and more efficient than elaborate machine set up
- » Greater personal sense of accomplishment

### WEAVING BASKETRY INTO WOODTURNING WITH JANINE WANG

DATE: July 7-11  
 COST: \$995 tuition, \$150 material fee  
 CLASS SIZE: 14 people



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

**Key Points:**

- » Proper bowl turning techniques using chucks, scrapers and bowl gouges
- » Sharpening scrapers and bowl gouges
- » Working with the strengths of both materials
- » A wide variety of basketry materials and tools
- » How to incorporate features into your woodturning on the lathe in service of the final design
- » Several basketry techniques, including plaiting, coiling, braiding and lashing rims, with a focus on twining and triple twining



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

DATE: July 7-11  
 COST: \$995 tuition, \$70 material fee  
 CLASS SIZE: 18 people



Woodworkers require the ability to create true and elegant curves, both simple and compound. These may be for the use of legs, or for shaping an edge. Beginning with simple exercises, this class will explore the process required to arrive at shapes, forms, and sections in a controlled and non-intuitive manner. Students will begin with the application of a few straight lines to achieve some compound curves, shapes, and curls. Grinders, rasps, spokeshaves, planes, and scrapers will be demonstrated to show how each may be used to achieve the utmost accuracy and create the truest of forms. Through a series of more complex exercises, the class will explore many 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. Stephen has taught this class for over a decade, and if you want to learn how to create motion without steam, heat or glue, then this is the class that will take your work to a completely different place.

**Key Points:**

- » Learn to shape wood with a spokeshave
- » Learn how to draw complex lines and then connect them
- » Develop compound shapes
- » Tool control
- » Using rasps and planes to create curved surfaces
- » Give your work continuity

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

DATE: July 7-11  
 COST: \$995 tuition  
 CLASS 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 torse' 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. 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 specialized course explores the historical, cultural, and technical dimensions of twisted spires, offering a deep dive into their origins, craftsmanship, and the mysteries that surround them. In this unique opportunity, 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 at MASW. This ambitious endeavor represents a significant milestone—the second 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 second 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 future timber-framed projects



### LEADED ART GLASS: PAINTING WITH LIGHT WITH JOHN HAMM

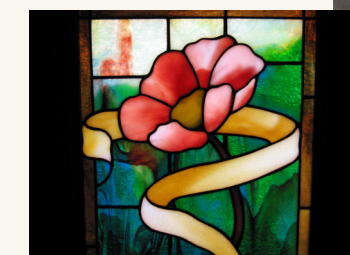
DATE: July 7-11  
 COST: \$995 tuition, \$185 material fee  
 CLASS SIZE: 14 people



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, Massachusetts. 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 a lot of hands-on practice which will help everyone learn the fundamental techniques leading to creating highly detailed and unique work. This knowledge enables participants 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 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



## MAKE YOUR OWN CUSTOM WORKBENCH WITH DOUG DALE

DATE: July 7-12 (6 day)  
 COST: \$1195 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 12 people



The real work of any woodworking project happens at the workbench, perhaps the most important tool in the shop. Having the right bench, like the right tool, makes all the difference. Students will design and build a customized workbench that focuses on their personal requirements and the type of work they intend to complete. After designing the bench, the priority will be on building the top, with the main focus on selecting, milling, and assembling the top. This includes placing dog holes, squaring and flattening. The selection and location of 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



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

DATE: July 12-13  
 COST: \$500 tuition, \$100 material fee  
 CLASS SIZE: 16 people

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

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



## JIGS & FIXTURES FOR THE HAND TOOL WOODWORKER WITH GRAHAM BLACKBURN

DATE: July 12-13  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 16 people

Having a hand tool in good condition is only half the battle. The other half is knowing how to use it. This implies being familiar with all the various jigs and fixtures that have been developed by woodworkers over a long period of time to guarantee speed and precision. The use of hand tools seldom means freehand tool use, whether sawing, planing or boring. Although unfamiliar to most woodworkers, these jigs and fixtures are simple to make and simple to use. The list is virtually endless, but in just a weekend students will learn how to use — and make — some of the most important ones. Everyone will be amazed at how much faster and how much more exactly the work becomes.

- Key Points:**
- » Jigs for holding
  - » Jigs for measuring and marking
  - » Jigs for planing
  - » Jigs for boring
  - » Jigs for jointery
  - » Jigs for sharpening



## THE ART OF MAKING PUZZLES WITH MARC TSCHIDA

DATE: July 12-13  
 COST: \$500 tuition, \$20 material fee payable to Marc  
 CLASS SIZE: 16 people



The thought of jigsaw puzzles often conjures warm memories of spending quality time with the family seated around a folding table assembling a puzzle. Have you ever wondered how to make your own puzzle? Then this is the class for you. This two-day session is designed to give students the skills and confidence to cut and create a variety of puzzles ranging from traditional jigsaw puzzles, irregularly cut-shaped puzzles, and standing sculptural puzzles using a scroll saw. The class will begin with an introduction to the history of jigsaw puzzles and an overview of a variety of tools that have been used to make them over the years. From there students will have plenty of hands-on experience making jigsaw puzzles on the scroll saw. Marc will discuss choosing the right wood, safety tips, using a scroll saw, blade selection, techniques of applying an image to wood, and an overview of finishing and sealing techniques. Students will leave with an assortment of commonly used scroll saw blades and wooden blanks for use at home.

- Key Points:**
- » Overview of scroll saw use and safety
  - » Techniques and exercises to build confidence
  - » Patterns and freehand cutting
  - » Quality wood puzzles from your own photos and images
  - » Perfect for individual or parent/child combos
  - » Exploration of different cutting styles including drop-out pieces, color line cutting, and the creation of whimsy pieces
  - » Discussion on image adhesion and finishing techniques
  - » Demonstration of the veneer process used in the making of Marc's mixed wood like of puzzles

## PARENT/CHILD PEN TURNING WITH BARRY GROSS

DATE: July 12-13  
 COST: \$500 tuition, \$100 material fee  
 CLASS SIZE: 15 couples – children MUST be between 9 and 17 years old



For those who have never made a pen before but always wanted to know "how did they do that," Barry will show you and your child how easy and fun it is to make beautiful writing instruments. Writing instruments sounds a lot more expensive and involved than just calling them "pens." A quick overview of what tools are necessary to make pens will be discussed. The instructor will demonstrate how to make a pen from beginning to end. The students will learn how to drill a pen blank on a lathe, glue the pen tube in the blank, square the end of the blank, turn it on the lathe, finish it and then assemble this masterpiece into a pen or pencil! Turning tool techniques and which turning tools are the best for each student will be discussed and demonstrated. Each participant will make at least two pens and two pencils while having FUN!

- Key Points:**
- » Lathe safety
  - » Proper tool control
  - » Achieve a good fit and finish on the pens & pencils
  - » Work with stabilized and non-stabilized wood



## WEAVING A BIG LAUNDRY HAMPER BASKET WITH JANINE WANG

DATE: July 12-13  
 COST: \$500 tuition, \$50 material fee  
 CLASS SIZE: 14 people

Come weave the best laundry hamper of your life. Flexible and strong, this large, plaited rattan reed basket will withstand many, many years of daily use. Students will complete one large vertical or large horizontal basket that can be customized in size to suit home space needs. There will be time to complete a second smaller basket or begin work on another laundry basket to be completed at home.

### Key Points:

- » Fast, strong, and neat basketry techniques
- » How to incorporate details such as handles and decorative work into the baskets
- » How to set a base, and properly size and shape the basket
- » Several basketry techniques, including plaiting, patterning, lashing rims, and twining
- » A wide variety of basketry materials to choose from



## MAKE A KEEPSAKE CHILD'S SCULPTURAL ROCKING CHAIR WITH MARC ADAMS

DATE: July 14-18  
 COST: \$995 tuition, \$25 supply materials, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



Imagine the thrill of your child or grandchild when you give them a beautiful, sculpted rocking chair that is beautiful and just their size. In this class students will make a sculpted rocking chair that is geared at children between the ages of two to six. After that age the rocking chair can become a place for a young girl's dolls, or just a nice display piece in the family room.

In time, this chair will become a legacy piece which will be passed down for generations. Students will use tools such as rasps, gouges, saw rasps and grinders to rhythmically give the chair shape. Participants will be able to design their own chair or use some of Marc's patterns. The rockers will be cut from solid stock instead of laminating them together as in an adult rocker, which makes the process far easier. It is hard to guess on the final size of the chair but there will be several samples of children rockers on hand to use as guidelines. Students learn which joints work best to give the chair lasting joinery which will involve the hip joint, dowels, mortise and tenons and biscuits. The goal for this workshop will be that every chair be sculpted and glued-up ready to take home and put on the final finish. Students are required to bring pre-dimensioned lumber. This class will not be quite as intense as the full week rocking chair class, but students will need to plan on a few late nights to get the chair completed. Of all the furniture that can be made for family members, NO project will have as much meaning as this rocking chair.

### Key Points:

- » Design your own chair
- » Learn how to size the chair to fit your child
- » Square first, do the joinery, then cut to shape
- » Cut hip joints that support the legs
- » Learn hand and grinding techniques for smooth sculptural work
- » Develop hard and soft lines
- » Fit, shape, and size the spindles for comfort
- » Learn assembly and gluing process for small chair



## ALL THE WAY ACROSS THE FINISH LINE: PROFESSIONAL FINISHING CLASS BY MOHAWK FINISHWORKS

DATE: July 14-18  
 COST: \$995 tuition, \$125 material fee  
 CLASS SIZE: 20 people

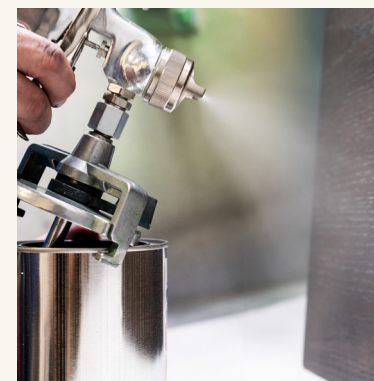


### Key Points:

- » Three finishing systems
- » Methods of coloring wood- paints, dyes, stains, glazes and toners
- » Importance of proper sanding
- » Equipment – different spray guns and airless spray systems
- » Spray system maintenance
- » Color theory and color matching
- » How to mix your own stains and dyes
- » Decorative finishing techniques
- » Touch-up and repair during the finishing process
- » Problem solving, fixing blushing, finishes that won't cure, and reactions between materials
- » Keeping a daily finishing log and what information to record

FinishWorks and Mohawk have recently merged to provide a full line of professional finishes and touch-up and repair products to their customers. To help develop a new generation of professional finishers, FinishWorks is offering this five-day professional finishing program for the MASW family of students. Participants will learn about the prep necessary to get

any project ready to finish, including a full explanation of the sanding process. Individuals will learn through hands-on experiences about precatalyzed finishes, conversion varnish, color theory, application methods, repair, distressing and problem solving. Upon completion of the class, students will have 16 samples of clear coated, stained, and painted finishes to use as story boards in their work at home. Not to mention, have a lot of practical knowledge to create outstanding finishes! If you are considering moving your finishing skills to the next level, this class is for you. By the way, Tim Puro will be the lead instructor.



## CREATING EXCEPTIONAL HOME INTERIORS WITH GARY STRIEGLER

DATE: July 14-18  
 COST: \$995 tuition, \$80 class practice materials  
 CLASS SIZE: 16 people



Most of today's home building is strictly production work. Many of the details and skills of the master carpenter are lost in the rush. As a second-generation builder and trim carpenter, Gary has over 35 years of experience creating the details that make the difference between ordinary and extraordinary. In this class students will work in teams on several projects. Gary will share the steps he uses to build the mantles that have become one of his trademarks. Today many homes have windows and doors that should be finished with curved trim. Students will learn the right way to cut and fit joints in elliptical, eyebrow and circle top casing trim. The staircase is often the first item a visitor sees in the home. Gary will give his secrets for building beautiful, safe stairways that make a great first impression. One of a trim carpenter's most important jobs is door hanging. Real door hanging is much more than installing a pre-hung door. Gary will show how to mortise hinges and bore for the doorknob, and will reveal his tricks for installing and trimming so that the door glides shut. Crown molding is the most dramatic and challenging type of trim. Students will practice cutting crowns by starting with single basic crown installation and move on to intricate coffered and beamed ceilings. Gary is well known for the trim details he creates with frame and panel construction featuring pocket screw joinery, including wainscoting, pilasters, and posts. He will share his top 25 favorite trim tricks for making a big impression on a limited budget. During the week he will discuss coped joints and will show how to get the best cuts with a miter saw, install baseboards and use a block plane to fit trim joints. If you have ever wondered what separates fine home builders from the rest, it is all in the details of the interior. Gary has been on the cover of *Fine Homebuilding* more than any other builder, and it is because his workmanship is simply the best!

### Key Points:

- » Learn trade secrets for making perfect fits
- » How to use a story pole for layout and design
- » Ways to make one-of-a-kind doors
- » Details that make the difference
- » Unconventional applications for stock moldings
- » How to make a true divided sash with standard router bits
- » Making custom moldings

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

DATE: July 14-18  
 COST: \$995 tuition, \$225 material fee payable to Barry  
 CLASS 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 pen making to the next level. Thinking creatively, the key to enhancing 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 marleize 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 A SCENIC WALL HANGING WITH STENCILS & ACRYLICS WITH JENNIFER SHIRLEY

DATE: July 14-18  
 COST: \$995 tuition, \$130 material fee payable to Jennifer  
 CLASS SIZE: 14 people



Are you tired of using your Cricut die cutting machine for the same old thing? Join Jennifer in this weeklong workshop and learn how to turn your Cricut machine into a stencil machine! Students will make beautiful wall hangings using their Cricut machines to make stencils of beautiful scenic designs. Jennifer will demonstrate how to use acrylics and spray paints to fill inside the stencils and create a display worthy of hanging in any home. Each wall hanging will be framed with an easy to make frame. The sky is the limit when it comes to making wall hangings with a Cricut machine! Students can bring their own Cricut Explore Air 2, Explore Air 3 or Cricut Maker series machine with your laptop. If you don't have a Cricut machine, the school has a few you can use. This class will cover how the Cricut machine works and how to use the Cricut Design Space software. If your laptop and or machine are not Bluetooth capable, you will need a USB cord to allow them to communicate. Most importantly, bring your creativity and your passion for having fun!

- Key Points:**
- » How to prep wood for receiving a vinyl stencil
  - » How to size a stencil for the exact size of wall hanging
  - » What if my wall hanging is longer than my Cricut cutting mat? No worries!
  - » What type of spray paints and acrylics to us
  - » Tricks to center my stencil perfectly
  - » How to make a simple frame for a wall hanging
  - » How to finish a wall hanging
  - » Adding an easy, no hardware way to hang it

### STRUNG ALONG: MODERN DESIGNS FROM TRADITIONAL TECHNIQUES WITH TIMNA TARR

DATE: July 14-18  
 COST: \$995 tuition, \$20 material fee payable to Timna  
 CLASS SIZE: 14 people



String quilts are an easy, fun, and an effective way to use scraps while playing with color and value. The techniques used are extremely forgiving and can be tailored to quilts of all shapes and sizes. In this workshop Timna will show examples of different types of string quilts and students will learn the construction process, but the real magic happens through experimentation with color and pattern. By making small compositions with intentional design decisions, everyone will modernize the humble string quilt into a unique contemporary piece. Color theory and improvisation techniques will be major components of this workshop and is beginner friendly. Participants should have basic quilting skills such as an ability to sew blocks together with 1/4" seam and know how to use their sewing machine.

- Key Points:**
- » Learn the basics of string quilts
  - » Composition and design are major components of the workshop
  - » Learn how to use "ugly" scraps to enhance other fabrics
  - » Experiment with color and pattern



### REALLY COOL BANDSAW PUZZLE BOXES WITH JEFF VOLLMER

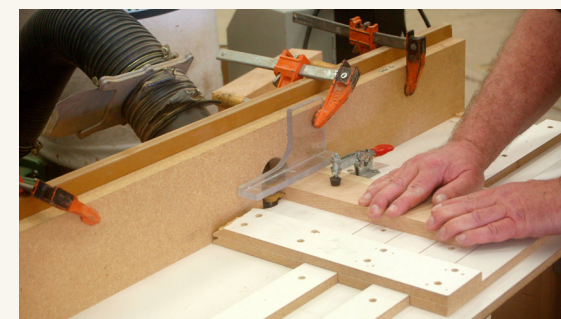
DATE: July 19-20  
 COST: \$500 tuition, \$60 material fee  
 CLASS SIZE: 16 people

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. Everyone will make unique, interesting, and challenging puzzle boxes like 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

### GETTING THE MOST FROM YOUR ROUTER: A HANDS-ON APPROACH WITH PATRICK STEINMETZ

DATE: July 19-20  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 16 people



Join Patrick for a weekend class on getting the most from THE workhorse of portable hand tools. Patrick will take students on a deep dive into the world of routers! This hands-on course is designed for all skill levels, focusing on various router operations, both on the router table and through freehand routing techniques. Participants will learn to master the use of their routers, gaining confidence and skill in executing precise cuts, intricate operation as well as joinery. By the end of the class, students will feel empowered to incorporate these essential tools into any woodworking projects with ease and creativity. Whether you're a beginner or looking to refine your skills, this class promises to enhance your woodworking journey!

- Key Points:**
- » Learn about different types of routers and their applications
  - » Selecting the appropriate bit for the job
  - » Learn to safely free hand route
  - » Using the router table for stability and repeatability
  - » Discussion and demonstrations of different router jigs and their capabilities
  - » Different methods for router joinery

### PARENT/CHILD MAKING A SKATEBOARD OR LONGBOARD WITH SCOTT DILLION

DATE: July 19-20  
 COST: \$500 tuition, \$85 material fee (does not include trucks and wheels)  
 CLASS SIZE: 15 couples—children MUST be between 9 and 17 years old



Scott and his daughter made their first skateboard in a workshop with Chris Gochmour 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

### MAKING A KITLESS PEN WITH BARRY GROSS

DATE: July 19-20  
 COST: \$500 tuition, \$125 material fee payable to Barry  
 CLASS 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 the 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

## DESIGNING & BUILDING A SIMPLE SILK SCREEN PRESS WITH GABRIEL LEHMAN

DATE: July 19-20  
 COST: \$500 tuition, \$85 material fee payable to Gabriel  
 CLASS SIZE: 14 people



From the silk screen hobbyist to small business start-up, creating your own basic silk screen press is a great way to print simple designs on fabric. In this class, Gabriel will walk students through creating their own silk screen press and everyone will go home with their own version of a screen press that Gabriel himself has used for years! Students can come with a simple design in mind and will be able to see that design come to life on a t-shirt by the end of the class. No prior drawing, painting, silk screen printing, or woodworking experience necessary.

### Key Points:

- » Building a working silk screen press from simple materials
- » Utilizing simple drawing techniques to turn your image into a screen
- » Simplifying your design so it will work well as a silk screen
- » Taking your idea from design to fabric!

## OH HAPPY DAY: APPLIQUÉ CIRCLES FIVE WAYS WITH TIMNA TARR

DATE: July 19-20  
 COST: \$500 tuition, \$10 material fee payable to Timna  
 CLASS SIZE: 14 people



Learn how to make appliquéd circles, while also having a great time. In the first part of the workshop, students will learn five (or more!) techniques to help them achieve the perfect circle even if they have never made one before. Both hand and machine sewing techniques will be covered. Using the circle blocks that students make during the week will be used to play on the design wall with discussion on how to make your very own circle quilts. While this is a technique class, it is also includes a through discussion of color theory and practical design. By the end of the workshop, students will know how to make an appliquéd circle that is round, rather than wonky, and they will be well on their way to making a circle quilt that is unique to each participant. The workshop is beginner friendly. Students should have basic quilting skills such as an ability to sew blocks together with 1/4" seam and know how to use their sewing machine. Come prepared to play, experiment, and have fun.

### Key Points:

- » Learn how to appliquéd circles, both by hand and machine
- » No more wonky circles!
- » Experiment with color and design
- » Hand and machine sewing techniques
- » Beginner friendly

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

DATE: July 21-25  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 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



## MASTERING THE SKEW CHISEL WITH ALAN LACER

DATE: July 21-25  
 COST: \$995 tuition, \$45 material fee  
 CLASS SIZE: 16 people



The skew chisel is the MOST challenging tool for woodturning. Many a turner avoids the use of the skew due to its ability to quickly spoil your work if presented wrongly. In this exceptional class Alan will challenge you to only use one type of tool all week: the skew chisel. After learning to produce "scary sharp" edges, Alan will take you through at least ten different cuts with this versatile tool. Following that, the class will begin to make a variety of items that reinforce the different cuts. These projects will include the making of at least six of the following: tool handle, spinning top, stick-type ink pen, door stop, short table leg, off-center leg and finials. This workshop sold out fast in past years and will undoubtedly fill up quickly again this year, so make sure to sign up early.

### Key Points:

- » Comparing various grinds or profiles
- » Producing exceptionally sharp edges
- » Preparing the lathe for skew work
- » Reducing or eliminating any fear of the skew
- » Ten different cuts with the skew
- » Making a variety of projects
- » Working thin diameter pieces with the skew
- » Solving problems with dig-ins and runbacks
- » Turning difficult woods with grains prone to chipping

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

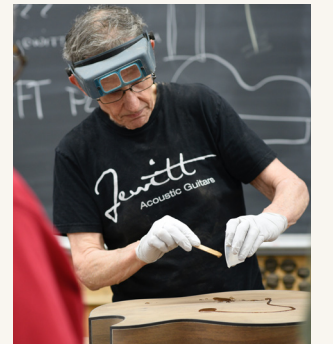
DATE: July 21-26 (6 day)  
 COST: \$1195 tuition, \$525 material fee payable to Jeff  
 CLASS SIZE: 14 people



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

### Key Points:

- » Surface prep - the secret to any finish!
- » Sandpaper - types and how to use it
- » Types of pore fillers and how to use them to fill the surface
- » Types of finishes - catalyzed urethane for this course
- » Spray guns and techniques
- » Leveling and buffing
- » Rubbing out techniques



## MUSEUM QUALITY VENEERED BOXES: PRODUCTION MODE WITH STEVEN PARKER

DATE: July 21-27 (7 day)  
 COST: \$1395 tuition, \$700 material fee, includes high quality walnut, hardware, core board and lining material payable to Steven  
 CLASS SIZE: 16 people



In this comprehensive workshop, tailored specifically for high yield and high-end small shop box production, Steven will equip students with the skills and knowledge to design and create their own exquisite, museum-grade veneered box. Learning from the esteemed master box maker, Steven Parker, of SA Parker Fine Furniture & Box Maker. Participants will be immersed in a curated process that spans the selection of primary and secondary woods, mastering construction techniques, achieving the perfect finish, and determining the appropriate lining for the box, whether it be a humidor, jewelry holder, stationary container, or presentation box. During the week Steven will offer a dedicated session on box designing, construction, tray, compartments, and other features and lining the museum-grade box, whether it be with ultra-soft suede for jewelry/stationary boxes or Spanish Cedar for humidors. This class will help students begin their 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



## FINGERSTYLE & SOLO GUITAR WITH MATT THOMAS

DATE: July 24–26 (3 day, Thurs to Sat)  
 COST: \$475 tuition  
 CLASS 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 tasks 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 stringed instruments. 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 to bring their own instrument.

**Key Points:**

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



## HAND BUILDING A TEAPOT WITH MATCHING CUPS WITH NICOLE HUMMEL

DATE: July 26–27  
 COST: \$500 tuition, \$150 material fee payable to Nicole  
 CLASS SIZE: 14 people

Build your own one-of-a-kind tea set in this two-day workshop. Using pinch pot techniques and various decoration techniques, students will create their very own unique teapot with matching teacups. Learn some factors to consider for making a teapot functional while drawing inspiration from the world around us. Let’s enjoy some tea while we’re at it!

**Key Points:**

- » Learn and practice hand building techniques
- » Building a spout
- » Making a handle
- » Sculpting adornments
- » Carving and texturing to create a dynamic surface
- » How to create a cohesive set considering form and texture

## BUILD A WOODEN GUITAR STAND WITH JOHN RESSLER

DATE: July 26–27  
 COST: \$500 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

Proudly display your acoustic guitar with a custom-made wood guitar stand. Don’t trust your expensive instrument to a cheap metal or plastic stand that is neither elegant nor stable. This guitar stand displays graceful lines and will provide unmatched stability that will give you peace of mind as it cradles your treasured instrument. The guitar stand is made of solid wood. The student will be provided templates to create the flowing curved parts of the stand. This project will also provide an opportunity to put some handskills to work as you cut and fit the peg head hook by hand.

**Key Points:**

- » Build a guitar stand from raw stock
- » Angles required for a sturdy stand
- » Template routing
- » Hand cutting complex joints



## MAKE A CURVED SOLE COOPERING PLANE WITH ADRIAN FERRAZZUTTI

DATE: July 26–27  
 COST: \$500 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

In this weekend class students will make a wooden hand plane with a curved sole. This style of plane is a must have for making coopered panels, doors or chair seats. Adrian will demonstrate how to slice up a block of hardwood and cut it into the needed pieces and then glue it back together to create the body of the plane. A sole will then be glued on and shaped to match the radius of the plane iron. Adrian will go over all the steps needed to tune-up a curved Hock plane iron and tune the plane for optimal performance. Students will be responsible for bringing their own hardwood blank for the body. It should be a domestic hardwood of their choice, hard maple, cherry, oak as well as a Hock plane iron. In addition, Adrian will demonstrate how to make a coopered panel so students will be able to test out their new plane.

**Key Points:**

- » Creating your own tool
- » Layout and assembly of parts
- » Precision milling of parts
- » Building hand skills
- » Curved blade sharpening
- » Strategies for gluing



## TEAM TURNING FOR TWO WITH MARY & ALAN LACER

DATE: July 26–27  
 COST: \$500 tuition, \$50 material fee  
 CLASS SIZE: 16 couples

This is a real chance to spend an exciting getaway with someone close to you—a spouse, companion, child, grandchild, friend, or neighbor. Students will be working as a team to design and execute a variety of projects that are appropriate for those of any skill level—even with no skill level! Over the two days, Alan and Mary will cover basic operation of a wood lathe, safety, mounting of wood, basic use of three turning tools: parting tool, spindle roughing gouge, and the detail/spindle gouge. The goal will be to complete at least four of the following projects: weed pot (drilled vase for dried grass or flowers), ice cream scoop handle, stick ink pen, finger top, Christmas ornament, snowman, or gnome.



**Key Points:**

- » Safety at the lathe
- » Understanding and operating the wood lathe
- » Safe practices at the lathe
- » Exercises
- » Making projects
- » Using three basic lathe tools: spindle roughing gouge, detail/spindle gouge and parting tool
- » Finishing suggestions

## MAKING A BACKPACK GUITAR WITH TYLER ALLEN & JOHN RESSLER

DATE: July 28–August 1  
 COST: \$995 tuition, \$200 material fee payable to John  
 CLASS SIZE: 13 people

A backpacker guitar is a small guitar that is designed to be very portable. While it is small in stature, it has a nearly full-scale length with a reduced body size. It is lightweight, durable and is shaped to fit into the smallest places. The size makes it a great option for traveling, backpacking, or sitting around the campfire. It is also a good size for small children who might have a difficult time playing a larger instrument. Students will be using high quality instrument grade woods such as spruce, mahogany and rosewood. In this class participants will make all the parts from scratch, including fret slotting and neck carving.

**Key Points:**

- » Building an acoustic instrument from start to finish
- » Slotting a fingerboard
- » Shape and bend sides
- » Neck carving
- » Fretting an instrument





### SMALL CABINET, BIG ON DETAILS WITH MICHAEL PEKOVICH

DATE: July 28–August 1  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW, \$100 hardware fee payable to Mike  
 CLASS SIZE: 16 people



Explore the fine points of cabinetmaking while building an elegant wall cabinet. Don't be fooled by its small size, this project packs a big punch when it comes to lessons in case, door and drawer construction. Learn fast and efficient dovetail construction while building the case. Mike will cover the ins and outs of frame-and-panel construction while building, fitting, and hanging the door. Finally, students will build and fit a pinned rabbet drawer. The focus of the class will be on combining machine and handwork with classic construction techniques to produce work of the highest quality in the most efficient manner. Students will learn how to get their hand tools razor sharp and put them to use with the proper techniques to get the most out of each tool. This class provides a great foundation for building casework of any size or style.

- Key Points:**
- » Traditional dovetail case construction
  - » Smart layout methods for through tenons
  - » Build, fit and hang a frame-and-panel door
  - » Fast method for perfect hinge mortises
  - » Combine machine and handwork for efficient accurate results

### MAGIC OUT OF MUD: WHEEL-THROWN POTTERY WITH NICOLE HUMMEL

DATE: July 28–August 1  
 COST: \$995 tuition, \$250 material fee payable to Nicole  
 CLASS SIZE: 12 people

Develop your skills on the wheel as we dive into making pottery for the home! Nicole will cover all the basics of wheel-throwing from wedging and centering to shaping and trimming. The workshop will include demonstrations of various forms ranging from mugs and bowls to teapots and vases, with careful consideration for both aesthetics and functionality. After throwing pots on the wheel, students will learn about altering, handling, and decorating pieces. Nicole will also share tips and demonstrations of pulling handles, assembling a teapot, carving leather-hard clay, and slip-trailing. At the end, students will take home their very own unique pottery pieces (bisque-fired only). Wheel-throwing demonstrations, instruction, and discussions will address the needs and interests of beginning to advanced potters. Sprinkled throughout the week will be several interactive and playful activities with the clay that encourage students to let go of attachments to a specific end result and instead draw out creativity and anchor us in the present moment.

- Key Points:**
- » Wheel-throwing techniques for all levels
  - » Trimming and altering wheel-thrown forms
  - » Techniques for making handles, spouts, and lids
  - » Slip-trailing techniques
  - » Carving techniques
  - » Demonstrations of various forms including mugs, bowls, plates, teapots, vases and possibly more!
  - » Engaging and fun activities with clay
  - » Pinch pots
  - » Collaborative sculpture



### BEYOND THE BASIC BOWL WITH MARK GARDNER

DATE: July 28–August 1  
 COST: \$995 tuition, \$55 material fee  
 CLASS SIZE: 16 people

Nothing is more satisfying than seeing ribbons of shavings effortlessly peeling off a fresh green bowl blank and watching the bowl shape emerge from the rough blank of wood. This class will focus on mastering the bowl gouge for efficiently turning bowls from green wood. Time will be spent learning how to properly sharpen and use the side-ground bowl gouge. Discussions will center around design considerations based on the bowl's intended use, decorative or functional. Green wood as a material will be discussed in depth. Production methods for producing multiples as well as coring and drying will be covered. As the week progresses more challenging forms will be attempted, such as natural edge bowls and slightly closed forms, i.e. calabash bowls. Simple surface techniques will be covered to help students create work with a more personal feel. These include carving, engraving, wire brushing, burning, milk paints, and dyes.

- Key Points:**
- » Green wood as a material
  - » Avoiding cracks in your bowls
  - » Proper use of the bowl gouge
  - » Sharpening
  - » Shear scraping
  - » Form and design
  - » Visualizing the bowl in the blank
  - » Methods of production, coring and drying
  - » Surface design



### CHOCOLATE SCULPTURE: THE CONNECTIVE POWER OF CHOCOLATE WITH PAUL JOACHIM

DATE: July 28–August 1  
 COST: \$995 tuition, \$320 material fee  
 CLASS SIZE: 14 people

Have you ever dreamed of being commissioned to sculpt a bust in chocolate for a love one or friend? This class is taught by internationally celebrated chocolate sculptor Paul Joachim. Students will take a deep dive into one's mindset, looking at how the brain works to process information, along with mindfulness, awareness, and shifting mind-sets in order to dramatically improve your level of 'seeing' and sculpting. Students will receive instruction from both a cerebral and intuitive approach optimizing their learning potential. Tapping into an expanded skillset producing remarkable results, based on previous classes. Paul creates a safe environment of discovery giving participants access to being vulnerable and expressing themselves through sculpting in ways they previously might not thought possible. Paul has taught professionals to hobbyists and beginners with similar remarkable results across the board. Students will learn the nuances of sculpting in chocolate to create a space of joy and discovery without being burdened by the medium. Students will learn the anatomy of the human head to accurately sculpt a person's likeness. Paul's teaching techniques have shown again and again that he can bring out an incredible, and oftentimes, miraculous level of skill from his students.

- Key Points:**
- » Learn from internationally celebrated chocolate sculptor--the genius himself, Paul Joachim
  - » Learn how to accurately sculpt a person's likeness in chocolate
  - » How to make modeling chocolate along with alternative techniques using only chocolate
  - » Learn both cerebral and intuitive teaching techniques
  - » Students will use direct trade, highly sustainable and absolute delicious, aromatic dark chocolate in the sculpture
  - » Learn the basics of chocolate, sustainability, and why it's so important
  - » Sculpting tools will be supplied for students to take home
  - » Receive a customized folder with education worksheets and references



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

DATE: July 28–August 8 (2 weeks)  
 COST: \$1990 tuition, \$75 supplies, students will BYOW  
 CLASS SIZE: 14 people

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

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





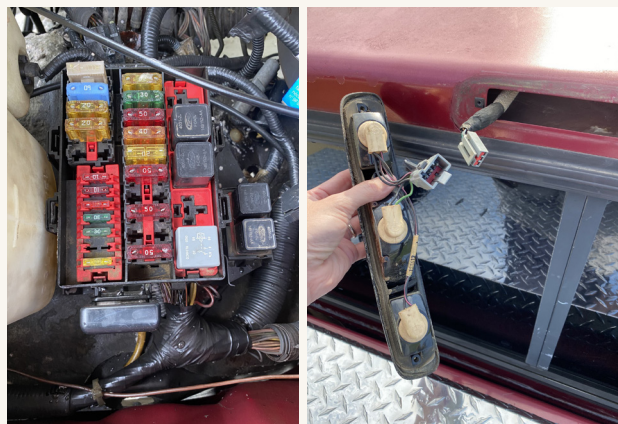
## BASIC AUTOMOTIVE CARE: LIGHTS, FILTER, FLUIDS—ACTION WITH SUSAN DORING-ZOOK

DATE: August 2 (Sat)  
 COST: \$250 tuition  
 CLASS SIZE: 15 people

You don't have to be a mechanic or even mechanically inclined to save hundreds of dollars a year on vehicle maintenance costs just by learning how to do some basic vehicle and engine maintenance yourself. This class will teach students which lights, fluids, and filters are important to check regularly. Participants will learn how to look under the hood, find them, check them, and how to change them themselves. Susan will help students have a better idea of how to read the owner's manual so they can purchase the correct parts and fluids. Discussions will include which tools are necessary for car work (most of which you likely already have) and how to properly dispose of any spent fluids. Susan will help participants learn where to locate the car's jack, identify how much air pressure your tires need, and even how to change a tire. Finally, the class will close with a discussion on the emergency items no car should leave home without. This is a one-day class for drivers and car owners of every age. Even if you choose not to do any future vehicle maintenance, you will gain an understanding what happens when 'MAINTENANCE DUE' lights are ignored for too many miles and able to make an educated decision when the mechanic comes to you, and says you need "this".

### Key Points:

- » What to look for under the hood
- » How to check fluid levels and how to fill if necessary
- » Learn to read an owner's manual
- » Learn how to find and use a car jack
- » How to check the tire air pressure
- » How to change a flat tire
- » What safety equipment should be kept in the car



## A CHARITY EVENT: TABLE SAW TANGO WITH STEVE LATTA

DATE: August 2 (Sat)  
 COST: \$250 tax deductible donation payable to SMO. Donations should be mailed to MASW  
 CLASS SIZE: 30 people

(see description on page 49)

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

DATE: August 2-3  
 COST: \$500 tuition, \$60 material fee payable to Michael  
 CLASS SIZE: 16 people

Are you looking to spice up your work in a novel way? Then you need to sharpen your chisels and try your hand at Kumiko. This Japanese latticework technique is traditionally found on shoji screens but is making its way into contemporary furniture and boxes. The elegant geometric patterns of Kumiko begin with a simple half-lap grid. From there, each square is filled out with small, precisely beveled parts until the pattern emerges. In this weekend class, students will start by building an elegant, mitered box, where they will learn how to work safely and accurately with small parts at the table saw. After that, Mike will demonstrate how to make a traditional leaf pattern Kumiko grid to fill out the lid. During the process, students will learn the basics of Kumiko construction that can be used in future projects as well.

### Key Points:

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



## ACID ETCHING BRASS, COPPER & GLASS WITH JENNIFER SHIRLEY

DATE: August 2-3  
 COST: \$500 tuition, \$60 material fee payable to Jennifer  
 CLASS SIZE: 16 people

Are you wanting to add new elements to your woodworking and crafting repertoire? In this weekend workshop Jennifer will teach students the techniques needed to acid etch copper, brass and glass so that students will be able to add these elements directly into their woodworking and woodturning projects. It will open a whole new world of unique design elements that are individual to each maker. Join Jennifer for a jam-packed weekend of learning exciting new ways to make your pieces stand out from the rest!

### Key Points:

- » What acid products do we use to etch copper, brass and glass?
- » Safety while using acid products
- » How to apply resists in order for your design to appear on the material
- » Learn basic ways to patina copper and brass
- » How to finish your pieces so they won't tarnish
- » How do we incorporate these etched pieces into our woodworking and crafting designs



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

DATE: August 2-3  
 COST: \$500 tuition, \$75 material fee  
 CLASS SIZE: 16 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

## EXPLORING GREEN WOOD BOX MAKING WITH MARK GARDNER

DATE: August 2-3  
 COST: \$500 tuition, \$35 material fee  
 CLASS SIZE: 16 people

This class is an introduction to making shrink boxes, a Scandinavian-style box made from green wood. Mark always enjoyed a turned box, but doesn't much care for turning dry wood. A shrink box allows one to turn a box without being limited to the type and size of material one can find at the lumber yard/wood dealer and instead take advantage of the wide variety of green wood that is available to most woodturners. The body and lid of the box are made from green wood, the bottom of the box is made from a separate dry disk. As the body of the box dries it shrinks around the dry bottom locking it in place. This is how the shrink box gets its name. Time will be spent discussing the properties of green wood and how this project takes advantage of its natural properties. Students will have the opportunity to explore various shapes for box bodies and lids, from round to square, to multifaceted.



### Key Points:

- » Green wood as a material
- » Engrain hollowing
- » Making the groove for the bottom of the box
- » Carving and fitting the bottom to the box
- » Getting a proper fit between the lid and box
- » Shaping the turned box off the lathe

## FINE DETAILED BOXES WITH ADRIAN FERRAZZUTTI

DATE: August 4-8  
 COST: \$995 tuition, \$75 box material fee for the box (does not include box hardware)  
 CLASS SIZE: 16 people



The small box is an ideal project to introduce intricate veneer work while developing fine box making techniques. Students will build a small box using a veneered pattern of their own design that seamlessly wraps down and around the sides of the box. Using both class demonstrations as well as individual consultation, Adrian will assist students through the entire process from design to finish using a combination of hand tools and machine work. He will start the week off with a discussion of the practical aesthetics of box design and will provide an overview of techniques, including selection and preparation of stock, joinery, precision milling of multiple parts, assembly, sanding, and finishing.

- Key Points:**
- » Handling of commercial and shop-sawn veneers
  - » Basic principles of veneering and grain matching
  - » Vacuum and mechanical pressing techniques
  - » Joinery suitable for plywood
  - » Machining and applying hardwood edging
  - » Installing hinges and locks
  - » Basic finishing for veneered surfaces

## TURNING ONE OF A KIND DECORATIVE BOXES WITH JENNIFER SHIRLEY

DATE: August 4-8  
 COST: \$995 tuition, \$60 material fee payable to Jennifer  
 CLASS SIZE: 16 people



Are you ready to spend a fun week making some beautiful turned boxes? In this class, Jennifer will share with students the simple techniques she uses to make a variety of different boxes and containers with decorative lids. Jennifer will demonstrate how to use hammered copper to make a lid with a finial. Participants will make an acorn box and a box with a fitted lid and use stencils, dyes, wood burners, and texturing tools to make each box a one-of-a-kind treasure to keep or to give as gifts. Some woodturning experience and understanding how to sharpen your tools is helpful for this jam-packed, fast paced week of fun and creativity!

- Key Points:**
- » Simple fitted lid box making techniques and tools
  - » Methods to hold and secure work in jamb chucks
  - » How to hammer and shape copper
  - » How to solder copper

- » How to insert an element into the lid of your boxes
- » Using stencils to embellish your boxes and lids
- » Introduction to woodburning
- » Tools and techniques for texturing wood



## CARVING WITH A CLASSICAL FLAIR WITH ALEXANDER GRABOVETSKIY

DATE: August 4-8  
 COST: \$995 tuition, \$35 material fee  
 CLASS 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. Everyone 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



## CNC SET UP AND OPERATION- LEVEL 2 WITH RANDY JOHNSON

DATE: August 4-8  
 COST: \$995 tuition, \$150 material fee  
 CLASS SIZE: 14 people



This class is open to those who have completed Randy's *Introduction to CNC Woodworking* class at MASW or with permission from Randy. This class builds on the first class and explores additional intermediate to advance CNC design and machining techniques. Like Randy's *Introduction to CNC* class, this class explores ways to design and efficiently cut CNC projects on a CNC. Through a series of projects, students will explore design techniques using Vectric VCarve Pro (or Aspire), including setting up toolpath files for faster cutting, plus how to design project-specific jigs, fixtures, and hold-downs. In addition, 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 benchtop CNC. A step-by-step manual (provided by the instructor) is handed out 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. Students must own a full version (not a trial version) of VCarve Pro or Aspire.

- Key Points:**
- » Intermediate and advanced toolpath techniques
  - » Advanced node editing and vector layout techniques
  - » How to improve cut quality and reduce machining time
  - » Create intricate VCarve designs
  - » Learn to machine different kinds of plastics
  - » Create a multi-purpose vacuum hold-down jig for small project parts
  - » Designing custom hand tool storage with your CNC Basic G-Code editing

## WILL YOU WALK INTO MY PARLOR? WITH TONY JACOBSON

DATE: August 4-8  
 COST: \$995 tuition, \$20 material fee payable to Tony. Students will need to BYOM.  
 CLASS SIZE: 14 people



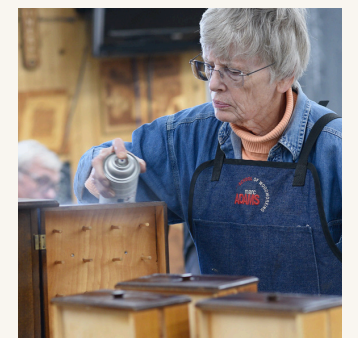
This five-day class will teach students all the techniques needed to make this traditional quilt block. Whether you are a beginner quilter or have been quilting for a while, there is plenty to learn in this class. This project is fat quarter friendly: each block is made from a light print fat quarter and a dark print fat quarter. Students will learn to work with the Tri-Recs ruler, aligning complex pieces, and managing bias edges. Tony will demonstrate how to work on accurate quarter-inch seams as well as go through the importance of pressing seams to make your quilt blocks go together more easily as well as more accurately. Participants will also learn to make easy triangle-squares from squares, instead of cutting triangles, so that you don't have to work with bias edges to piece these units. This pattern can be made in any style of fabric desired, whether it is traditional modern, or artsy. Samples of several versions of the quilt will be used to show the flexibility of this pattern as well as alternate layouts. Tony will make this a fun and enjoyable week. The techniques students will learn in this class will be helpful as they continue on their quilting journey.

- Key Points:**
- » Working with a Tri-Recs ruler
  - » Sewing perfect strip sets
  - » Fabric selection

- » Fat quarter friendly
- » Matching seams
- » Optimal layouts
- » Complex piecing made easy

## USING AEROSOL CANS TO GET PROFESSIONAL FINISHING RESULTS WITH TIM PURO

DATE: August 9 (Sat)  
 COST: \$250 tuition, \$55 material fee  
 CLASS SIZE: 25 people



We've all used an aerosol can of lacquer to finish small projects in the shop. And that's all "rattle cans" are good for, right? Wrong! In this one-day class, Tim will teach student how to master this portable, cordless spray gun that needs no turbine or compressor to operate. Tim will demonstrate how to finish everything from small objects to dining room tables and make them look like they have been sprayed with an expensive spray gun set up. Tim has been using aerosol cans for over 20 years of furniture restoration and he prefers aerosols to a spray gun for some projects. Students will learn what you "can" finish with aerosols!

- Key Points:**
- » How an aerosol can work
  - » Techniques to make a can to spray like a spray gun
  - » Improving the finishing process by using aerosol cans
  - » Using the two can technique to get spray gun results

- » Reveal the sources of aerosol lacquers, toners and water based used by professionals
- » Using aerosol cans on-site without a spray booth
- » Why aerosol finishing is perfect for small shops



### MACHINE TOOL TUNE UP & MAINTENANCE WITH DOUG DALE

DATE: August 9-10  
 COST: \$500 tuition  
 CLASS SIZE: 25 people

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

**Key Points:**

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

### COOPERING: BEYOND BARRELS & BUCKETS WITH ADRIAN FERRAZZUTTI

DATE: August 9-10  
 COST: \$500 tuition, \$35 material fee  
 CLASS SIZE: 16 people

Coopering, or cooperage, as it's correctly termed, is an old-world technique by which thin boards or staves are cut, bent and arranged in a circular fashion with metal hoops to create cups, storage vessels, and barrels mostly for trade on long ocean voyages. Today this woodworking technique is finding its way into furniture components such as solid doors, frame and panels, case work, chair seats and backs, benches, coffee tables along with sculptural work that is more art on form than function. Metal hoops are now replaced with tight fitting glued joints. The staves can be straight, tapered, bent laminated, steamed and bent or cut from solid stock. The way these elements are created combined with the desired curve can result in a wide range of pleasing shapes and forms. Adrian will demonstrate the many techniques from design, drawing, machining and clamping strategies that he uses in his work. He will also show the basics of making a coopered panel and include demonstrations on making a shape made coopering plane, and progress to more complex parts and designs using curved staves. Coopering can be done with very simple but accurate machine set ups coupled with a few simple jigs which makes the process possible, even for the novice. This will be a demonstration class with opportunities for students to get involved in machining and making the many examples.

**Key Points:**

- » Creating a solid bent panel using staves
- » How to figure the math of staves
- » Wood selection and accurate milling
- » Making jigs to get accurate edge joint angles
- » Edge jointing curved staves
- » Glue-up strategies
- » Smoothing and finishing surfaces



### TURNING A TABLE LAMP WITH WILL LERUMS

DATE: August 9-10  
 COST: \$500 tuition, \$55 material fee  
 CLASS SIZE: 16 people

It seems as though every woodworking book or high school shop class has a lamp project, but how many of those go through a hands-on step-by-step process that begins with design and reinforces proper turning techniques, chucking methods, drilling on the lathe, and much more? This class will begin with a design period followed by Will reviewing items needed for a lamp such as retro glass shades, lamp hardware, switches and accessories that can be purchased from a local antique store. Discussions will include how the lamp will be constructed in a methodical way using numerous chucking methods. With a custom design and written out gameplan, students will turn all the components and apply the finish of their choice. Finally, students will assemble the lamps and add any finishing touches.

**Key Points:**

- » Shaping, sharpening, and honing turning tools
- » Turning spindles between centers
- » Long grain and face grain turning techniques and tools
- » Methods of mounting face grain material using a chuck
- » Fitting tolerances on the lathe
- » Finishing techniques on and off the lathe



### PRAIRIE PANES WITH TONY JACOBSON

DATE: August 9-10  
 COST: \$500 tuition, a list will be emailed so students can bring their own fabric  
 CLASS SIZE: 14 people

This is one of Tony's best-selling patterns. This quilt starts with two packs of 5-inch, precut squares. Your choice of precut fabrics and contrasting sashing fabric will be important. Over two days students will learn how to work with precut fabrics and verify the actual size needed for the project. Students will learn to adjust your quarter-inch seam allowance to achieve the correct size units needed to make the quilt. Alignment of sashing units is an important element of making this quilt. Tony will teach easy methods for making sure the alignment is consistent throughout the quilt. Once students have mastered the four-patch layout, they will be shown alternate versions of this quilt that can be used in future projects.

**Key Points:**

- » Working with precut squares
- » Sashing and row alignment
- » Fabric selection
- » Matching seams
- » Alternate layouts
- » Simple ideas for altering the design



### SHAKER OVAL BOXES WITH CHRIS LASCHINGER

DATE: August 9-10  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 15 people

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

**Key Points:**

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



### THE INS & OUTS OF SAND CARVING GLASS WITH GREG THOMPSON

DATE: August 11-15  
 COST: \$995 tuition, \$150 material fee payable to Greg  
 CLASS SIZE: 12 people

In this workshop Greg will teach students how to etch and carve glass using different techniques to achieve a visual depth in glass. Students will be encouraged to bring a design to etch or carve in their glass panels or Greg can help you choose a design. When etching glass, it is done to the back side of the panel. Students will use a sandblast resist that will be cut in layers to create a unique effect of depth. Greg will demonstrate how to carve, shade and shadow designs in glass. He will also review sandblasting equipment and discuss safety issues that must be considered when sandblasting in an open environment as well as how to properly maintain the air compressor and sandblasting pot. By the end of the week, students will create a one-of-a-kind etched glass art piece.

**Key Points:**

- » Learn basic etching and carving techniques
- » What kind of resist to use
- » How to plan stage blasting
- » What medium to etch glass with
- » Choosing a nozzle for the design
- » How to touch up mistakes



## BASIC CABINETMAKING WITH PATRICK MURRIN

DATE: August 11-15  
 COST: \$995 tuition, \$245 material fee includes hardware  
 CLASS SIZE: 16 people

Cabinetmaking is the fundamental place to start woodworking, and this class is designed for those just starting. Students 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 cabinetmaking project. Following this class,

students will tackle larger projects with a solid game plan, working more efficiently and wasting less material. They will become better woodworkers, not "wood watchers."

- Key Points:**
- » Tool safety
  - » How to layout and design cabinets
  - » Tricks for cutting doors and drawers
  - » Accurate ways to cut miters
  - » Assembly methods including joinery for cabinets
  - » Choosing and installing hardware



## VENEERING TECHNIQUES & PROCESSES WITH ADRIAN FERRAZZUTTI

DATE: August 11-15  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 16 people

Veneering is a wonderful way to make patterns and designs adding a decorative touch to any project. Adrian will start the week off by demonstrating various ways veneer can be cut to create geometric patterns called parquetry. Students will learn the process and technique of hand cutting veneer to create a variety of grain matching patterns such as book match, slip match and radial matches. Adrian will also show techniques for what he calls "Power Veneering" in which packs of veneer are cut using various machines. The goal is to have students try as many cutting techniques as possible throughout the week. Once students have practiced cutting and arranging veneers, they will make several practice boards that can later be made into small tabletops, trays or Lazy Susan's. Discussions will include selecting veneer and what to look for, practical aesthetics of design regarding different ways to match grains, precision hand plane work, making patterns with seamless joints, applying inlays, friezes and edging as well as cold pressing techniques, surfacing and finishing. This class will be a balanced combination of hand tool and machine techniques with some machining of panels to size, inlays and solid wood edging.

**Key Points:**

- » Handling of veneer and dealing with its thin nature
- » Basic to advanced principles of veneering and grain matching
- » Creating 4-way and 12-way veneer patterns
- » Parquetry designs: checker boards, Louis cubes & herringbone
- » Hand plane skills to shoot seamless edge joints
- » Vacuum and mechanical cold pressing techniques
- » Machining and applying inlay
- » Applying hardwood edging and waterfall edging
- » Basic finishing for veneered surfaces



## PANORAMIC SKIES: PAINTING SUNRISES & SUNSETS WITH GABRIEL LEHMAN

DATE: August 11-15  
 COST: \$995 tuition, \$50 material fee payable to Gabriel  
 CLASS SIZE: 14 people

Join instructor Gabriel Lehman for an enchanting journey through the colors of dawn and dusk as you learn to paint breathtaking sunrises and sunsets on expansive panoramic 36" x 12" canvases. In this immersive class, Gabriel will teach students how to capture the delicate gradients, vibrant hues, and ethereal beauty of the sky at its most magical moments. This class invites participants to explore the endless possibilities of acrylic paint while creating stunning skylscapes that will brighten any space. Gabriel recommends that students attend one of his previous classes; painting experience is recommended.

**Key Points:**

- » Canvas preparation
- » Color theory
- » Building and balancing composition
- » Creating depth of color through layers
- » Discovering the magic of hidden light sources



## CELTIC DRINKING HORN WITH MICHAEL KEHS

DATE: August 11-15  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 16 people

Celtic Drinking Horns date back to the early eighth century in Northern Europe and were originally made from an actual auroch bull's horn. Since they are now extinct, students will use wood for this project. Participants will learn to turn, cut apart, reassemble, and carve their horn into a magnificent, twisted shape. The beautiful curves of the horn emulate the drinking vessels of Viking warriors. Students will turn a large champagne flute shape, use a jig on the bandsaw to cut it into wedge-shaped pieces, then reassemble them into a curved horn. Learn to finesse this glue-up into a pleasing curve, and decorate the horn with carvings, textures, and color to create a piece or work of beauty. Each Celtic Drinking Horn will be fit for a Viking King! Join Michael in this exciting class, gaining skills to turn, carve, and embellish this unique drinking vessel!

**Key Points:**

- » Turning to create a slender taper
- » Lathe safety
- » Band sawing, using a jig to cut a round object
- » Reassembly, sealing end grain and gluing up the horn pieces
- » Power carving to create fair curves with rotating rasps
- » Design and layout to make ready the surface for texturing
- » Carving designs, pyro carving and texturing
- » Painting, coloring and finish



## BUILDING A CRAFTSMAN STYLE ROCKING CHAIR WITH FRANK STRAZZA

DATE: August 11-17 (7 day)  
 COST: \$1395 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 14 people

Building a rocking chair is a great achievement for woodworkers and this chair is both beautiful in its simple lines and comfortable. It's a chair someone will want to sit in every day and one that can be passed down to family members. Frank draws on his nearly 30 years of experience working with hand tools and power tools to help students build this chair, all the while teaching valuable woodworking techniques that can be used throughout other areas of woodworking. The skills that Frank teaches will enable students to build a set of dining room chairs. This seven-day class will take participants step-by-step through the process of handcrafting their own Craftsman style rocking chair. Each part of the process is broken down into small, manageable steps so that students can concentrate on mastering one task at a time before moving onto the next. The entire chair is constructed with mortise and tenon joinery. Frank will demonstrate how to cut and chop mortise and tenons both by hand and machines. Students will be taught how to utilize a spokeshave to fair curves as well as how to surface prep the work with planes and scrapers. As a bonus, class members will even learn some basic upholstery as they can choose between leather or fabric for the seat cushion.

**Key Points:**

- » Cutting and fitting mortise and tenon joints by hand and machine; working with angled joinery and curved parts
- » Working with hand tools such as chisels, saws, planes, spokeshaves and scrapers
- » Joinery choices
- » Crafting for strength and durability
- » Seat upholstery



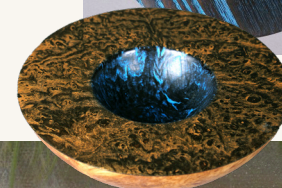
## FIRE SANDING WITH MICHAEL KEHS

DATE: August 16-17  
 COST: \$500 tuition, \$30 material fee  
 CLASS SIZE: 14 people

If you want to learn to turn your so-so piece of wood into something with pizzazz & color, then this class is for you! Students will create a wide-rimmed bowl or platter from a seemingly bland piece of timber - but then the fun begins! Harness the power of fire, torching your turning heavily to produce stunning textures and surfaces. Participants will then dive into coloring these unique works of art. There may be time to work on multiple pieces, including vases, tool handles, and more.

**Key Points:**

- » Faceplate turning
- » Proper stance and tool control
- » Torching, creating texture with fire
- » Coloring, using gilders paste
- » Finishing



## ALABASTER: A PERFECT MATERIAL TO CARVE & INLAY WITH CHRISTOPHER WHITE

DATE: August 16–17  
 COST: \$500 tuition, \$60 material fee payable to Christopher  
 CLASS 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
- » Incorporating stone with wood
- » Using rasps to establish and refine planes
- » Inlay techniques
- » Learning the art of wet sanding to a high polish

## LEARN TO AIR BRUSH THE RIGHT WAY WITH DRU BLAIR

DATE: August 16–17  
 COST: \$500 tuition, \$25 material fee  
 CLASS SIZE: 12 people



One of the dangers of YouTube is the huge amount of misinformation surrounding airbrushing, which often leads to bad habits and poor results. In this class, Dru will cover all the basics of airbrushing, from proper hand position, air sources, types of paint, surfaces, masking techniques, paint reduction, control, targeting, triggering, and troubleshooting. 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



## DIY: HOW TO INSTALL ALL TYPES OF FLOORING WITH BARETT SITES

DATE: August 16–17  
 COST: \$500 tuition, \$10 material fee  
 CLASS SIZE: 16 people

Your floors take all the abuse and very little love. If they squeak, separate, stain or cup, it's not only frustrating, but it can also be unsafe for your family, guests or for the elderly. Hardwood floors are very popular but labor intensive. Today's builders and homeowners have several new options that gives the old standard wood floor look, but installs quicker and are much more durable. From engineered hardwoods to floating floor, LVT/LVP flooring have a great look and are very durable with a faster installation time. They don't require sanding, staining, or adding clear coats with drying time. Installing these floors are basically the same, but all types have their pros and cons when it comes to the actual process. Layout and cutting might seem trivial, but doing it right makes all the difference in the finished project.

### Key Points:

- » Subfloors do and don'ts
- » Selecting your flooring
- » Working around door jambs, stairs, and thresholds
- » Keeping it straight and tight
- » How to change direction of flooring
- » Repairing and tooting in wood floors
- » Tools and tips of the trade

## JOINERY II WITH MARC ADAMS

DATE: August 18–22  
 COST: \$995 tuition, \$75 material fee  
 CLASS 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, though, 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 class, students will leave with a big bag of sample joints that will amaze everyone.

### Key Points:

- » Learn how to cut unique, yet practical joints
- » Make and use simple fixtures for creating complex cuts
- » Develop advanced layout skills
- » Learn how to visualize joints in 3D
- » Advance your woodworking skills
- » Learn proper applications for structural joinery

## CARVING FOR THE BEGINNER WITH EMIL PELECH

DATE: August 18–22  
 COST: \$995 tuition, \$45 material fee  
 CLASS SIZE: 12 people



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

### Key Points:

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



## AIRBRUSHING: ELEMENTS OF PHOTOREALISTIC PAINTING WITH DRU BLAIR

DATE: August 18–22  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 12 people



Sure, you can find some airbrush techniques on YouTube, but why not learn from the person who invented them? In this workshop, Dru will teach students the principles of painting with an airbrush and creating amazing realistic imagery. Students will learn the elements of photorealistic painting, including the difference between opaque and transparent, color theory, how to use a color wheel, understanding contrast, how to fix painting mistakes, and the tools of the trade. This workshop is designed with the novice airbrusher in mind.

### Key Points:

- » Color theory
- » How to match colors perfectly
- » The fundamentals of airbrushing
- » Creating perfect transitions
- » Creating realistic hair and eyes
- » Blending colors
- » Creating surfaces & special effects
- » Using stencils
- » Fixing mistakes
- » How to achieve proportions



## TURNED & CONSTRUCTED BOWLS & VESSELS WITH JOHN BEAVER

DATE: August 18-22  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 16 people



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

### Key Points:

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



## PARABLES IN WOOD: INSPIRED SHAPES FROM NATURE WITH CHRISTOPHER WHITE

DATE: August 18-22  
 COST: \$995 tuition, \$65 material fee payable to Christopher  
 CLASS SIZE: 15 people

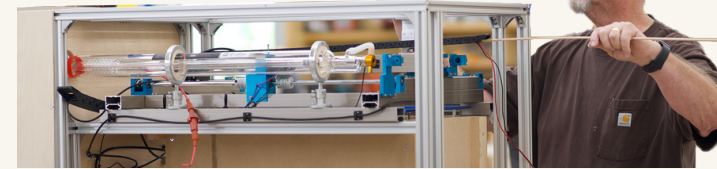


Every line, plane and form on an object gives a command to your eye. Why does one wood project look "busy" while another, with just as many lines and planes, gracefully flow? What makes the difference? Learn to coordinate and command the lines and planes in your wood projects to produce grace and movement 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, wood carving 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)



## MAKE A FULLY FUNCTIONAL DIODE OR CO2 LASER WITH MARK OSGOOD

DATE: August 18-24 (7 day)  
 COST: \$1395 tuition, \$360 material fee  
 CLASS SIZE: 12 people



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

### Key Points:

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

## TUNING & USING HAND PLANES WITH DENEK PUCHALSKI

DATE: August 23-24  
 COST: \$500 tuition, \$50 material fee  
 CLASS SIZE: 16 people

Learning to use hand tools can be intimidating; there are many different tools available, and it is not always intuitive how to use them. A few basic skills will open the doorway to using hand tools in your work. Knowing how to properly sharpen plane blades and set up your hand tools are crucial skills to making your woodworking easy and enjoyable. In this course, hand tool expert Deneb Puchalski will go over the methods of sharpening and set up to take the guesswork out of your woodworking. On day one the class will focus on sharpening, including constructing an angle setting jig, honing a microbevel, and avoiding rust. Day two will focus on planing and chisel techniques. Students will learn to flatten a board by hand from rough cuts to smooth, and how to hold and use chisels to their best effect. He will also go over basic hand sawing techniques. By the end of the weekend, students will understand how a sharp edge looks and feels and be able to get repeatable results with sharp tools.



### Key Points:

- » The importance of a sharp edge, what a sharp blade looks like
- » A simple, repeatable, and quick ways to sharpen
- » Understanding hand tools and their uses
- » Guidelines for how to set up and use planes
- » Basic care and maintenance for tools
- » How to prep your stock from a rough board to ready-to-build (four square)

## EMBOSSING COPPER & ALUMINUM ACCENTS FOR WOODWORKING PROJECTS WITH JENNIFER SHIRLEY

DATE: August 23-24  
 COST: \$500 tuition, \$65 material fee paid to Jennifer  
 CLASS 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 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 work- top in order to raise the design into an embossing. Jennifer will start with discussions of 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 will be encouraged to 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:

- » What metals can be embossed
- » What work surfaces work best
- » How to transfer designs to metal
- » What tools to use for raising and lowering the metal
- » How to texture backgrounds
- » How to back fill an embossing for support
- » How to make your own embossing tools





### BASIC WAVE BOWLS WITH JOHN BEAVER

DATE: August 23–24  
COST: \$500 tuition, \$45 material fee  
CLASS SIZE: 14 people

Want to learn how to make John Beaver's signature wave bowls? In this class students will learn the basic technique as well as explore a few ways to make different versions. John will start the weekend with a progression of safely cutting apart turned bowls (vertically, horizontally and with curves), add to 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 show students the importance of form as well as many of his tips and tricks that can help students solve their own design problems.

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

### LAMPWORKING & LAPIDARY: COLD WORK WINDOW BEADS WITH LISA ATCHISON

DATE: August 23–24  
COST: \$500 tuition, \$20 material fee payable to Lisa  
CLASS SIZE: 12 people

This class will begin with making beads suitable for creating windows with the cold work process of lapidary. Bead making will take place day one by creating and using design components and encasing the bead, creating much depth! On Sunday students will grind windows on a flat lap machine to expose the inside of the bead, and what lies beneath! This process is FUN, and the results are always a pleasant surprise! Students should have some lampwork experience.

- Key Points:**
- » Shaping a well-balanced bead using heat and gravity
  - » Using a variety of lampworking tools
  - » Layering and color blending
  - » Razor cutting glass
  - » Making design components
  - » Understanding the cold work lapidary process



### WOOD MYTHBUSTERS WITH SERI ROBINSON

DATE: August 23–24  
COST: \$500 tuition to MASW, material fee of \$100 payable to Agriculture Research Foundation, with a notation in check memo to say: for Seri's research  
CLASS SIZE: 16 people

Pressure treated wood for your deck, or natural cedar? Raw wood, mineral oil, or butcher block conditioner for your cutting boards? Is spalted wood safe? What exactly is a burl? Don't solid slabs warp over time, and what's the deal with epoxy fill tables and resin cutting boards? Join Dr. Seri Robinson, professor of wood anatomy, on a two-day myth-busting extravaganza. Come with your questions and urban legends around wood and Dr. Robinson will break down the science—and the mythology—around each one. Learn how wood interacts with water, how strength properties (and bending properties!) change over time, what makes some woods unsafe, and how to make selections about what wood to use for what purpose. No question is too wild, or simplistic, or weird. Whatever you've been wondering about wood, whatever wild theories you've heard, bring them on over and get wood science, not wood fiction.

- Key Points:**
- » Fundamentals of wood anatomy, why we use different machines for different types of cuts
  - » Why most US-based conventional knowledge about how to wood turn is problematic
  - » How to choose the best wood for a given application
  - » How wood and finishes interact, that affects human health
  - » How steam bending works
  - » Differences between kiln dried and air-dried wood
  - » Basic cellular types and structure in wood
  - » Fundamental differences between hardwoods and softwoods
  - » How tree growth, stress, and genetics affect lumber and machining
  - » Wood, water, stress, and slippage: why wood bookshelves sag over time
  - » The importance of extractives to a tree, and their problematic effects on humans
  - » Why wood science is the coolest science



### GREENE & GREENE DOCUMENT BOX WITH ERIC KEY

DATE: August 25–29  
COST: \$995 tuition, \$35 hardware, a cut list will be emailed so you can BYOW  
CLASS SIZE: 16 people

Charles and Henry Greene as architects and designers set a standard of excellence in their interpretation of the arts and crafts style. Their blending of arts and crafts with an oriental design created a unique and distinctive style. Two other brothers, Peter and John Hall, were also heavily involved with the final appearance of the work attributed to the Greene's. They were the craftsman who built the houses and furniture to such high standards.

This document box will highlight the details that make a Greene & Greene piece. Box joints left proud and gently rounded, breadboard ends with ebony splines, gently domed square pegs highlighting the joinery and fine inlay all add up to a special piece. Learn how to incorporate all these fine details in this document box that epitomizes the craft. Make one and get ready to make many more as family and friends request they be next to receive such a special gift.

- Key Points:**
- » Using jigs for fine joinery
  - » Ebony pegs and splines
  - » Stone inlay
  - » Fitting hinges and locks

### MAKE A HAND CUT DOVETAIL TOOLBOX WITH DENEK PUCHALSKI

DATE: August 25–29  
COST: \$995 tuition, \$175 material fee  
CLASS SIZE: 16 people

Many people think that working with hand tools is slow and difficult. The reality is that once a person becomes proficient with hand tools, they can do one-off tasks quickly and efficiently. More importantly, they allow you to explore your creativity in ways that can be more difficult with power tools. Not to mention, they require a fraction of the space to do the work. In this class, students will learn how to sharpen and use hand tools to build a dovetailed case piece. Specifically, a tool chest. The tools used to build the chest are the ones that will be stored in it. Students will use dimensional pine boards to build the chest, so the focus is on refining the stock and the hand cut joinery, not overall stock prep. Deneb will discuss wood selection and how to work with intent as well as the importance of proportion over dimensions. By the end of this week, participants will have a deeper understanding of how to use hand tools to build a project from start to finish.



- Key Points:**
- » The importance of a sharp edge and what a truly sharp blade looks like
  - » A simple, repeatable, and quick way to sharpen
  - » An understanding of what different hand tools are used for
  - » Guidelines for how to set up and use your planes
  - » Basic care and maintenance for your tools
  - » How to prep and select the material for your projects
  - » How to work in an efficient and organized manner
  - » Students will be able to hand cut dovetails and assemble a case

- » Discussion of how to obtain the perfect finish



### TURNING FOR FURNITURE MAKERS WITH WILL LERUMS

DATE: August 25–29  
COST: \$995 tuition, \$75 material fee  
CLASS SIZE: 16 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





### A CHARITY EVENT: MAKING REALLY COOL CHARCUTERIE BOARDS WITH SERI ROBINSON

DATE: August 25-29  
 COST: \$1200 tax deductible donation payable to Agriculture Research Foundation, memo line; Seri's research (includes material fee), checks should be mailed to MASW  
 CLASS SIZE: 16 people



(see description on page 50)

### FOUNDATIONAL UPHOLSTERY SKILLS WITH KIM NEWELL

DATE: August 25-29  
 COST: \$995 tuition, \$75 material fee payable to Kim  
 CLASS SIZE: 8 people



Learn the fundamental techniques and skills necessary to reupholster furniture and create upholstered items by starting with a simple Eastlake style chair. This class is suitable for beginners with little to no upholstery experience, as well as those looking to refresh their skills. With upholstered projects, it all starts with the foundation. The hands-on experience of taking a chair from the frame to the finishing fabric and trim will introduce students to the knowledge and techniques needed to tackle a wide range of upholstery projects. Each student will be supplied with a chair frame and basic supplies to complete a full-size upholstered chair. Everyone will learn how and why to use certain tools to staple, tack, or sew the fabric. Participants will apply the jute webbing and springs and foam padding with an understanding of how the seating system is created for durability and comfort. Learn to properly measure and cut fabric for the project. Finishing techniques such as adding decorative gimp, nail heads, and covered welt cord will be covered. Overall, this upholstery class aims to provide foundational knowledge and practical experience, empowering attendees to undertake their own upholstery projects with confidence. Students may bring their own chair, but are required to submit a photo and measurements for approval. The chair must be similar in construction to the class project. Students are encouraged to bring three yards of decorative upholstery weight cover fabric to finish their chairs.



#### Key Points:

- » Gain hands-on experience with upholstery tools and materials
- » Learn to measure a project for materials and fabric
- » Install webbing and hand tie springs
- » Learn the basic upholstery knots and sewing techniques
- » Understand the foundation of an upholstered seat
- » Master the fabric cuts to create professional inside corners
- » Sew your own fabric-covered welt cord



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

DATE: September 2-6 (Tues to Sat)  
 COST: \$995 tuition, \$175 material fee  
 CLASS 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 25 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
- » Make a lot of hand tool jigs and fixtures
- » Learn how to jig and cut mortises with a simple fixture for your router
- » Creating fixtures that offer repeatability, safety and accuracy
- » Plus, more and more and more



### BASIC WOODWORKING WITH MARC ADAMS

DATE: May 5-9  
**September 2-6 (Tues to Sat)**  
 COST: \$995 tuition, \$120 material fee  
 CLASS SIZE: 18 people



(see description on page 69)

### DECORATIVE VENEERING WITH BILL HULL

DATE: September 2-6 (Tues to Sat)  
 COST: \$995 tuition, \$85 material fee  
 CLASS SIZE: 16 people



This class will begin with a radial match project involving crossband, curved inlay and waterfall edging. It will continue with a study of other waterfall and edging strategies and methods of using veneering to create design possibilities. From there students will be shown how to make mosaic detailing, focal inlays, and basket weave patterns as well as refractive matching of veneers. Bill will demonstrate freehand cutting of veneers as well as inlay techniques. Students will have an opportunity to practice veneering curves, stringing and patterns, free forming, mating templates and more. This class will be open for anyone who wants to gain skills that can take their projects to a new level.

#### Key Points:

- » Mosaic detailing and applied parquetry
- » Waterfall edges
- » Free forming and curved surfaces
- » Veneering difficult surfaces
- » Inlays and making curved inlay
- » Freehand and other methods of cutting veneer
- » Cutting veneer inlay into projects
- » Basket weave patterns and refractive patterning
- » Making of two plies
- » Mating curve templating



### JAPANESE WOODWORKING: COMBINING HISTORICAL DETAIL WITH DELICACY WITH ANDREW HUNTER

DATE: September 2-6 (Tues to Sat)  
 COST: \$995 tuition, \$50 material fee  
 CLASS SIZE: 16 people



Join furniture maker and educator Andrew Hunter in building a Japanese toolbox. You may have read the article Andrew wrote about this toolbox in *Fine Woodworking* magazine (issue #257) or maybe even built it. In this class, unlike the traditional box built with nails, this one is chock full of fun joinery; through tenons, dovetails, and even tapered sliding dovetails, all cut by hand! Andrew will guide students through each step of the process, as if it were a fine piece of furniture. He will show students how to work safely and accurately, from cutting out parts from a single wide board to a hand plane finish. Students don't have to use Japanese tools to enjoy Andrew's classes. He definitely loves Japanese tools, but his main goal is to encourage people to use hand tools, regardless of who made them. There is a role for hand tools in every shop, professional or amateur, but developing proficiency with them takes practice. That is what this week is all about. Anyone who has taken one of Andrew's classes knows they will leave with more than just a tool box.

#### Key Points:

- » Perfect joinery starts and ends with perfect layout
- » Learn to use hand tools to shave layout lines in half
- » Extra guidance on the use of Japanese tools
- » Compression fit joinery, without glue
- » Cut through tenons, dovetails and even tapered sliding dovetails all by hand!
- » Use Andrew's kanna to put a hand plane finish on your box
- » Jigs and pairing guides will guide any skill level to success
- » The tool box can be flat packed for shipping







## PAINTING WITH WOOD: AN INTRODUCTION TO TRADITIONAL FRENCH MARQUETRY WITH PATRICK EDWARDS

DATE: September 2-6 (Tues to Sat)  
 COST: \$995 tuition, \$80 material fee payable to Patrick  
 CLASS SIZE: 8 people



From the late 17th century to the start of the Industrial Revolution, France led the rest of Europe in the development of extremely decorative and complex marquetry decoration which allowed them to create the finest examples of furniture ever made. The epicenter of this trade was Paris, where a special cutting tool was perfected and kept secret: the "Chevalet de Marqueterie" often translated into English as "donkey." This tool, made of wood, allowed the worker to sit in comfort, use his feet to easily clamp the work, and cut the designs out of packets of veneer with amazing accuracy. This class will introduce the student to the chevalet as well as the traditional method used to create elaborate marquetry designs, referred to in the 17th century as "painting in wood." Students will begin with a simple etude or project which will allow them to learn how to operate the tool. In addition, the first project will demonstrate how a simple marquetry packet is assembled, what is the proper sequence for cutting Boulle designs, how to tension the blade properly in the tool, and how to keep track of the parts. 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

## MAKE A LEATHER DUFFLE BAG WITH GRADY DOUGLASS

DATE: September 8-12  
 COST: \$995 tuition, \$325 material fee payable to Grady  
 CLASS 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

## INTRODUCTION TO WOOD MODEL SHIP BUILDING WITH DARYL ROSENBLATT

DATE: September 8-12  
 COST: \$995 tuition, \$120 material fee  
 CLASS SIZE: 14 people



When you build a 12-inch-long model of an 18th-century longboat, you are connecting yourself with all of history. In this class, students will start with a kit that looks like little more than strips of wood and sheets of thin plywood. Utilizing some easy-to-learn basics, participants will come out of this five-day class with not only an actual model, but armed with the skills to tackle large and more difficult models. With Daryl's experience, having built many of these, he will direct students on future, more advanced, projects.

- Key Points:**
- » Hull shaping
  - » Mast shaping and assembly
  - » Rigging a ship
  - » Painting and assembly
  - » How to display your model
  - » Planking techniques, from full to stealer planks



## ADVANCED FRENCH MARQUETRY METHODS: PAINTING IN WOOD PIECE BY PIECE WITH PATRICK EDWARDS

DATE: September 8-12  
 COST: \$995 tuition, \$75 material fee payable to Patrick  
 CLASS SIZE: 8 people



- Key Points:**
- » Making a Boulle marquetry veneer packet
  - » Making piece by piece marquetry veneer packets
  - » Understanding and working with protein glues
  - » How to make mastic
  - » How to clean up a marquetry surface
  - » How to use a chevalet

This class continues the instruction provided in the Introduction to French Marquetry: Boulle Process/ Packet Cutting class and is recommended for students who have a basic knowledge of the chevalet as a cutting tool for marquetry. However, it is not necessary to have completed any instruction previously to take this class as it is normal for students with different skill levels to work at different projects. Those who feel confident in their ability to cut accurately with the chevalet will be provided with an entry level piece by piece project. Those who need more practice will be provided with a painting in wood project, and those who are new to this craft will be provided with several Boulle projects. The process of designing will be discussed, as well as selecting woods and assembling a veneer packet. In addition, the proper method of cutting out and keeping the pieces in correct order will be taught. Making an assembly board and using hot hide glue to put the project together is an essential part of this class. Mixing mastic and gluing the marquetry to the final project will be done by each student. The final lesson is how to remove the paper from the face of the marquetry and clean it up for proper finishing. The class size is limited to 8 students, as each student will be provided a chevalet marquetry cutting saw, or donkey.

## WOODTURNING FOUNDATIONS: DEVELOPING SKILL, CONFIDENCE & AESTHETICS WITH MATT MONACO

DATE: September 8-12  
 COST: \$995 tuition, \$75 material fee payable to Matt  
 CLASS SIZE: 14 people



The focus of this workshop is to help students develop tool control with real finesse in the creation of both face-grain and end-grain projects. By using a range of cutting techniques with traditional woodturning tools students will execute pieces with an attention to sound form and pleasing details. Emphasis will be on the advantages of traditional tools with their basic profiles as well as advanced tool modifications to improve surface quality. An essential objective for the class is to create the best possible surface quality straight from the tool.

- Key Points:**
- » Understanding and using traditional woodturning tools
  - » The role of body ergonomics in producing high-quality work
  - » Striving to develop an eye for good form
  - » Tool selection and application based on grain direction
  - » Learning from a professionally trained trade woodturner



## MAKE A BEAUTIFUL LIGHTED DIORAMA WITH JENNIFER SHIRLEY

DATE: September 8-12  
 COST: \$995 tuition, \$130 material fee payable to Jennifer  
 CLASS SIZE: 14 people



Do you have a Cricut die cutting machine? Do you want to make something new with it? Join Jennifer for a weeklong workshop and make a beautiful 3D lighted diorama. Everything will be provided for so each student will go home with a spectacular work of art to display in their home or give as a gift. All an individual needs are a Cricut machine and a laptop. A basic understanding of how to use the Cricut machine and the Design Space software is recommended. Jennifer will provide several designs for students to choose from which project that can be customized just to their liking. By the end of the week, students will go home with the knowledge and understanding of how to make any of the thousands of designs available for purchase on Etsy, or Designbundles.net.

- Key Points:**
- » What material to use for diorama cut outs
  - » How to arrange files onto the cut mats to reduce wasting material
  - » What LED lights to use
  - » Which cut mats to use for different materials
  - » How to use spacers to give depth to dioramas
  - » How to layer cuttings into a frame
  - » How to install LED strip lights to the frame
  - » All materials needed will be provided by Jennifer



### BUILD A THREE FUNCTION GAME TABLE WITH BARRETT SITES & GARY STRIEGLER

DATE: September 8-13 (6 day)  
COST: \$1195 tuition, a cut list will be emailed so you can BYOW  
CLASS SIZE: 16 people



Don't have room for a pool table, ping pong table, and dining room table? This amazing table can be all three. The game table will be built out of your choice of wood which will include a removable top for the dining/ping pong functions. A network of wood struts pocket screwed to a sheet of high-quality medium density fiberboard provides a flat stable pool tabletop. By the end of the week, each student will have a complete table ready to stain and finish or simply clear seal at home. The table is designed to break down into components that can be transported in a large van or trailer. Students will be responsible for their own materials but upon request, some of the sheet stock can be purchased at the school.

#### Key Points:

- » Making strong stable table legs with box joints
- » Pattern routing for speed and consistent results
- » Mastering vertical miter joints
- » Learn how to use a Hoffman machine for tight-mitered corners
- » Using pocket screws for structural applications
- » Using a shooting board to rapidly straighten lumber
- » Edge banding plywood with dominos and pocket screws
- » How to set up and make specialty moldings on the Woodmaster
- » How to "felt" a pool table

### GUITAR SET UP & REPAIR WITH JOHN RESSLER

DATE: September 13-14  
COST: \$500 tuition  
CLASS SIZE: 16 people

This class will be packed full of information about how to set up your acoustic guitar for smooth playability, make your own minor repairs, and maintain it for a lifetime of performance. There will be many demonstrations showing the actual steps to replacing a nut, truss rod adjustment, replacing worn frets, and removing and replacing a bridge, crack repair, replacing a top, doing a neck reset, etc. John will spend significant time discussing string compensation and how to tune your guitar in to perfect pitch. Bring a guitar along so you can follow along with the demonstrations. John might even use some of them as examples.



#### Key Points:

- » Getting acquainted with your instrument
- » Adjusting the truss rod
- » Understanding neck angle
- » Determining source of buzzing
- » Knowing what to look for to determine what needs to be done for proper set up
- » Checking and adjusting intonation

### MAKE A LEATHER DOPP/SHAVE KIT WITH GRADY DOUGLASS

DATE: September 13-14  
COST: \$500 tuition, \$165 material fee payable to Grady  
CLASS SIZE: 14 people

This two-day class will take students on the journey of crafting a raw side of leather into a completed Dopp kit, sure to be the envy of all your companions. Students will start by getting a brief leather introduction with descriptions of types and uses of leather and then dive right into drawing, cutting, skiving, gluing, adding a zipper, and stitching. Grady will demonstrate basic cutting skills, leather selection for various applications proper tool selection and usage. As the weekend progresses students will learn how to create welts and bindings for edges, how to use a bell knife skiver, ways to set a zipper into leather, and sewing various thicknesses together to complete the bag. This class is designed to allow students a great start into the world of leather; from beginners to those who have taken Grady's classes before. Once completed, this unique travel bag will last a lifetime and then some!

#### Key Points:

- » Leather selection for application
- » Pattern layout and design theory
- » Cutting and skiving of Leather
- » Adding a liner material to a leather project
- » Using a leather sewing machine and bell knife skiver
- » Complete an heirloom quality Dopp/shave kit



### THE SKEW CHISEL & BOWL GOUGE WITH MATT MONACO

DATE: September 13-14  
COST: \$500 tuition, \$75 material fee payable to Matt  
CLASS SIZE: 16 people

In this two-day workshop, students will be introduced to learning and understanding the necessity of developing skill and cutting execution at the lathe. The class will learn the difference between burnishing, scraping and shear cutting. Safety is important, which will be covered in detail, including the proper speed to get the greatest efficiency of cutting with each type of tool. Matt will also discuss the range of traditional woodturning tools and the importance of muscle memory, in gaining a personalized sensibility and skillset in the craft of woodturning. Sharpening tools will be covered in detail. All skill levels (beginning to advanced) are welcome.



#### Key Points:

- » Explore burnishing, scraping, and shear cutting
- » Learn to understand the specific differences and advantages of each tool
- » How lathe speed and tool usage greatly affect the final surfaces being cut
- » Learn to sharpen effectively for excellent results at the lathe
- » Learn to recognize how grain orientation and specific tool selection, are vital to the final result
- » Learn to modify and apply grinds which allow the tool's function

### FESTOOL SYSTEM ESSENTIALS WITH BRIAN SEDGELEY

DATE: September 13-14  
COST: \$500 tuition, \$70 material fee  
CLASS 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—students who have taken this class in the past all agreed that it was one of the most informative workshops they have ever attended.



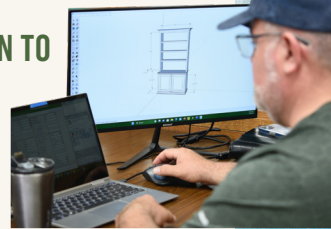
#### Key Points:

- » Learn about the Festool system-based, fully integrated dust extraction system
- » Learn how to accurately cut a 4' x 8' sheet of material
- » Learn precision ripping with the TS Saw and FS Parallel Guides
- » Use the multifunction table
- » Learn dimensioning of trim, and the basics of crown molding
- » Learn to construct basic joints using the Domino joiner
- » Learn basic techniques for precision routing
- » Experience dust free sanding

### SKETCHUP: TAKING COMPUTER AIDED DESIGN TO THE NEXT LEVEL WITH TIM POLLARD

DATE: September 13-14  
COST: \$500 tuition  
CLASS SIZE: 16 people

This is the follow up class to 'An Introduction to SketchUp for Beginners' in April. Prerequisite is either the previous class, or some familiarity with SketchUp. Computer Aided Design (CAD) is an incredibly useful asset to have for any woodworker, whether professional or enthusiast. SketchUp (originally by Google, now by Trimble) is an easily learned and incredibly versatile program. There are two key features of SketchUp that are amazingly useful. First is the ability to create accurate and detailed 3D drawings. This allows the user to design and manipulate a project from any angle, in order to create pleasing, well balanced designs. A person can virtually eliminate mistakes by having everything represented accurately on the computer model before any expensive materials are cut. As a further option, these drawings can then be 'rendered', meaning processed by an external plugin program to create photographic quality pictures. These are very impressive and powerful when presenting a project to a client. The process also allows for alternative color and design elements to be visualized quickly. Anyone interested in 3D printing can export .STL files too. Secondly, SketchUp can easily produce technical drawings, which allow for accurate material take offs and defining the exact measurements of that awkward corner cabinet. It also calculates square footage and many other useful metrics. In this follow up class, students will learn more complex functions and shortcuts of the program and learn how to draw a more complex project. Tim also discusses the extensions that are available within the program for time saving and added features. The class will also spend greater time on 3D rendering using Podium Prowalker GPU.



#### Key Points:

- » Using scenes and components for showing options
- » Using the extension warehouse for extra tools
- » Creating your own textures from pictures
- » Editing components
- » Creating a more complex 3D project of your choosing
- » Rendering using Podium Prowalker GPU
- » Textures and material properties for rendering
- » Artificial and natural lighting in rendering

## THE ICONIC ADIRONDACK: CREATING COMFORT WITH DOUG DALE

DATE: September 15–19  
 COST: \$995 tuition, \$45 supply fee, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 14 people



Imagine sitting back and relaxing on the original lounge chair, whether it be on the deck or under a shade tree or out by the lake—sit back and relax! Adirondack chairs have been around for a long time. Many variations have been made but all for one purpose, to sit outdoors and relax. Building a comfortable chair that can survive the outdoors requires good wood selection and proper joinery. Beginners, as well as seasoned woodworkers, can learn how to choose the wood for strength as well as beauty, while at the same time learning how to work with angles and slopes. Doug will show how to make and layout parts for that perfect fit. Students will learn the value of well-made jigs to increase accuracy and replication of parts. Wood always moves and even more when outdoor. The proper joinery and choice of adhesive is key to the longevity of any outdoor project. During the week students will not only make an incredibly relaxing chair but will also make jigs and patterns to make more chairs when returning home. The only problem is filling the orders from family and friends who will want you to make that perfect chair for them. But first, relax in your own Adirondack chair!

**Key Points:**  
 » Proper wood grain selection  
 » Make great templates and patterns  
 » Make jigs and fixtures for safe replication of parts  
 » Learn proper methods of joinery  
 » Outdoor furniture do's and don'ts

## CONSTRUCTING A SCULPTURAL TIMBER FRAMED PASSAGEWAY WITH PATRICK MOORE

DATE: September 15–19  
 COST: \$995 tuition  
 CLASS SIZE: 16 people



Step into the world of sculptural timber framing with this immersive, hands-on workshop designed to blend artistry with functionality. Over the course of five days, students will collaborate to create a stunning timber-framed passageway that will span the length of the MASW sidewalk, connecting the post beam gazebos that were previously crafted. This project isn't just about construction; it's about crafting a structural piece of art that enhances and transforms the outdoor space. Participants will learn the basic essentials of timber framing, including how to layout, and construct a passageway that balances structural integrity with aesthetic appeal. Through a combination of practical instruction and hands-on experience, students will discover how to bring their creative visions to life using time-honored carpentry techniques. By the end of the course, participants will walk away with the skills and confidence to design and build their own sculptural timber structures.

**Key Points:**  
 » Learn the fundamentals of designing a timber-framed passageway  
 » Master the process of laying out timbers and joinery by drawing the structure to full size on the ground  
 » Gain practical experience in cutting, assembling, and raising a timber frame

» Transforming raw materials into a functional piece  
 » Get acquainted with the essential tools and techniques used in timber framing  
 » Explore the balance between the structural demands and aesthetic potential of timber framing  
 » Understand the rich history of timber framing and how it has evolved over the centuries

## TURNING FOR A BESPOKE KITCHEN WITH DEREK WEIDMAN

DATE: September 15–19  
 COST: \$995 tuition, \$75 material fee  
 CLASS SIZE: 16 people



This class will focus on using a contemporary wood artist's tool kit, from conventional turning to multi-axis turning, while using everything in the wood shop but the kitchen sink (but maybe the kitchen sink gets a sculptural makeover as well in this class). Other tools will include power carvers, angle grinders, electric chainsaws, and pyrography. So, with all these tools at our disposal, students will implement them with an emphasis on creativity, design, and problem-solving. The goal will be to pick items in our kitchen and reimagine it, allowing students to sculpt new versions of objects we live with and use daily or weekly.

**Key Points:**  
 » Designing something and learning how to bring it to life  
 » Creating heirlooms that are both fun and meaningful  
 » Using a full contemporary wood artist's tool belt in creation  
 » Will emphasize the lathe as a powerful vehicle as the universal starting point  
 » Some step-by-step projects to start the week just to get everyone's skills and creativity firing on all cylinders



## BEGINNERS BRONZE WITH KELLY LUDEKING

DATE: September 15–19  
 COST: \$995 tuition, \$275 material fee payable to Kelly  
 CLASS SIZE: 14 people



Have you ever wanted to know how to cast something or dabbled in making your own lead sinkers? Now would be the perfect time to learn how to make a small project that is cast with incredible detail. This class will help students create a one-of-a-kind small-scale bronze casting from scratch. In the first few days, Kelly will walk participants through the basics of creating the original pattern by making a multi-part, no bake sand mold. By the middle of the week, the class will light up a small bronze speedy melt furnace, and cast the piece in 2000+ degree furnace. Towards the end of the week students will cut off the spruing and gating system and grind the final piece. On the last day the bronze piece will be ready to take home and put on a pedestal. (Just think, this is how Thomas Lie-Nielsen started and look where he is today).

**Key Points:**  
 » Overview of possibilities  
 » Materials for patterns  
 » Tools to create patterns  
 » Sand casting patterns  
 » Casting molten bronze  
 » Cleaning up final pieces

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

DATE: September 15–21 (7 day)  
 COST: \$1395 tuition, \$575 material fee  
 CLASS SIZE: 15 people



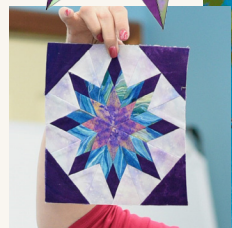
Whether you're a self-proclaimed 'audiophile', or just chasing that feeling of listening to your favorite album through a premium audio setup – this is the class for you. During the week students will learn basic electronics knowledge, cabinet building techniques, and amplifier cabinet covering. Participants will work on soldering techniques, understanding electronic components, power supplies, measuring A/C and D/C voltages, pre-amplifier circuits, and power amplifier circuits. With that, Kevin will guide students through building a 40 watt all tube amplifier, based loosely on a vintage Marshall JTM 45. Wire dressing, layout, and assembling the wooden tolex amplifier covering techniques will all be covered. Tyler will discuss speaker-box and amplifier case construction. He will walk students step-by-step through the process of creating their own matching pair of cherry dovetailed speakers and a case for their stereo amplifier. Tyler will cover methods for both hand-cutting dovetails, as well as using jigs and fixtures to create the joinery. By the end of the week, students will head home with a working stereo amplifier and a matching set of speakers. Troubleshooting and amp modification as well as how to maintain a fine finish on your wooden speakers and amplifier covering will also be covered, along with rock and roll stories, and recording music techniques.

**Key Points:**  
 » Soldering techniques  
 » Resistors, measuring and calculating  
 » Capacitors, measuring and calculating  
 » Test equipment  
 » Troubleshooting circuits  
 » Modifying circuits  
 » A/C and D/C circuit design  
 » Understanding Power Supplies  
 » Dovetailing techniques, both by hand and machine  
 » Making an amplifier cabinet  
 » Maintenance, both electrical and fine woodworking



## LEMOYNE STAR MASTERY: MAKE THE ALL STAR ROUND UP WALL HANGING WITH TONI RAYNOLDS

DATE: September 15–19  
 COST: \$995 tuition, \$100 material fee payable to Toni  
 CLASS SIZE: 14 people



Are you ready to master the art of creating stunning Lemoyne stars with flawless points? Join Toni for the All Star Round Up Workshop, where you'll learn to craft beautiful, flat Lemoyne stars—without the hassle of tricky Y seams! Toni will guide students through the basics of creating a simple Lemoyne star. From there, students will dive into more complex designs, including banded, blazing, fussy cut, liberty, and stripped pieced Lemoyne stars, all while perfecting precision piecing skills. This isn't just any workshop—it's designed with participants in mind. Using Toni's catered pattern, All Star Round Up, everyone will gain the confidence to piece together Lemoyne stars with precision. Toni will share expert techniques, including how to press and spin your seams to reveal a mini-Lemoyne star on the back of your block—a detail sure to impress your quilting friends! This workshop is perfect for confident beginners who know their way around a sewing machine and are comfortable with rotary cutting. So, bring a sewing machine, basic sewing supplies, a selection of your favorite fabrics, and a solid ¼" stitch. Material fee includes pattern, Lemoyne Star Tool, and technique sheets. Additional materials will be available for purchase. Join Toni to take the mystery out of Lemoyne stars!

**Key Points:**  
 » Lemoyne star mastery  
 » Precision piecing  
 » Advanced Lemoyne star techniques  
 » No "y" seam method  
 » Spinning seams  
 » Confident beginner with basic quilting skills

## LASER MARQUETRY WITH MARC ADAMS

DATE: September 20 (Sat)  
 COST: \$250 tuition  
 CLASS SIZE: 16 people

### 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

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



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

DATE: September 20-21  
 COST: \$500 tuition, \$175 material fee payable to Jerry C.  
 CLASS SIZE: 16 people

Do you sometimes struggle in the shop keeping project parts organized as you move from process to process and machine to machine? This class will give students the opportunity to build to completion a portable shop cart that is absolutely perfect for keeping project parts organized, protected and portable. Students will have several options for customizing the cart to fit their particular needs and preferences. Jerry C. will cover numerous woodworking skills and operations. MASW staff will provide safety instructions as each task is initiated which will enable everyone to safely perform



each task with confidence. This class is a great opportunity to make an accessory for your shop that will aid both organization and productivity to shop efficiency, all while having a fun weekend with hands-on woodworking at MASW.

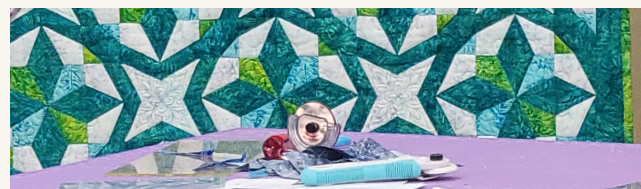
### Key Points:

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

## MAKE THE DIAMOND BRIGADE QUILT WITH TONI RAYNOLDS

DATE: September 20-21  
 COST: \$500 tuition, \$80 material fee payable to Toni  
 CLASS SIZE: 14 people

Unlock the secrets to creating a dazzling quilt that sparkles with precision! Join Toni for this incredible workshop, where students will master the art of crafting "corner beam" units; a key element that creates the quilt's striking diamond-like appearance. The "Diamond Brigade" pattern, designed by Toni, is more than just a beautiful quilt—it's a journey into advanced piecing techniques without the frustration of templates or paper piecing. Instead, students will use Studio 180 Design's Corner Beam and Corner Pop tools to create these intricate units easily and accurately. The magic happens in the layout, where careful color placement transforms your blocks into rows of brilliant, shimmering diamonds. Diamonds are a girl's best friend, so why not quilt them? This class is perfect for confident beginners ready to take on a new challenge or seasoned quilters looking to refine their skills. Bring your sewing machine, a selection of your favorite fabrics, and a reliable ¼" stitch. Get ready to piece with precision, explore creative layouts, and leave with the confidence to tackle even more complex projects.



### Key Points:

- » Precision piecing techniques
- » Mastering corner beam units without templates or paper piecing
- » Creative layout and color placement strategies
- » Confident beginner level, suitable for advanced quilters
- » Scaling the quilt to multiple sizes

## BUILDING THE INFAMOUS THREE-LEGGED MOORE TRESTLE WITH PATRICK MOORE

DATE: September 20-21  
 COST: \$500 tuition, \$100 material fee  
 CLASS SIZE: 16 people

Traditionally, when the young journeyman on the 'Tour-de-France' arrived at a new shop, he would build a pair of sawhorses for the obvious practical reasons, but also to indicate to the owner where he stood in his tour. The more complex he built it, the more time he had been studying Stereotomy - Art du Trait. This would in turn dictate to the owner the journeyman's position in the company and the level of complexity that could be delegated to him. It would help the journeyman fix a suitable position in the company based on his skill, experience, and knowledge and understanding of Stereotomy. In this two-day workshop, the student will build their own French Trestle, specifically the Moore Trestle, which uniquely will be assembled with three legs, not four. Students will learn to create 2D stereotomical drawings using the visuospatial part of the brain, a drafting square, a pencil, and a ruler. Each student will be taught how to use this part of their mind to visualize in 3D, draw in 2D, and then construct their trestle. It is of the utmost pleasure to share with you this very special and rare skill known to very few North Americans. The knowledge of stereotomy is so important to human civilization that UNESCO has classified it on the List of the Intangible Cultural Heritage of Humanity as of 2009. A prerequisite of the course is to have knowledge, understanding, and use of hand tools (i.e., chisels, hand saws, layout tools).



### Key Points:

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

## LIFESPIRAL: TURNING WILDLIFE WALL HANGERS WITH DEREK WEIDMAN

DATE: September 20-21  
 COST: \$500 tuition, \$40 material fee  
 CLASS SIZE: 16 people



Prepare for a fun weekend of high-octane lathe textures finished off with a sit-down carving session. The weekend will start turning a shallow bowl, and then adding textures to it with various power tools, all while the lathe is running. Angle grinders, texturing tools, and the most fun, chainsaws! Don't worry, safety is a giant component to learning this process. After the form is turned and textured, a carved detail will finish the sculpture. Finally participants will make the sliding dovetail mount to hang it anywhere on a wall that is appropriate.

### Key Points:

- » Learning how to use new tools in exciting ways
- » Texturing on the lathe with a chainsaw (safely!!)
- » Learn basics of power carving and how to increase control while doing it
- » Learn the basics of pyrography/burn carving and how to make burning tips
- » Make a sliding dovetail mount for hanging all sorts of projects

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

DATE: September 22-26  
 COST: \$995 tuition, \$475 material fee  
 CLASS SIZE: 12 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
- » Priceless tricks of the trade
- » Layout and work holding with steel



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

DATE: September 22–26  
 COST: \$995 tuition, \$500 material fee payable to Christopher  
 CLASS SIZE: 16 people



Who wants to build a still? This class would be great for the distilling enthusiasts, metal artists, home prepper, essential oil manufacturer, perfume maker, anyone who wants to make their own distilled water and, of course, the hobbyist. In this class, the future copper smiths will be instructed on how to take a sheet of copper and construct a safe vessel for distilling. The students will be reintroduced to basic geometry by using “pi” (3.14) with basic functions of multiplication, division, adding and subtracting. Hands-on learning is taken step-by-step through the entire process. Students may customize or personalize their and will be encouraged to develop their own techniques. Proper use of a torch is the most important manual approach when making a still. By the end of the week, students will have the skills and knowledge to build any size vessel desired. Chris “Copper” Kelley is an energetic and experienced copper smith with a world-renowned business.

**Key Points:**

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

### MAKING TRADITIONAL SIDE ESCAPEMENT MOLDING PLANES WITH DANIEL SCHWANK

DATE: September 22–26  
 COST: \$995 tuition, \$140 material fee paid to Daniel  
 CLASS SIZE: 12 people



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

**DANIEL SCHWANK** was introduced to woodworking in 1994 by his Father-in-law at the time of his marriage. From the outset, he had a strong interest in using hand tools and was drawn to period furniture styles of the 18th century. While taking classes with Eugene Landon and Bess Naylor, both makers of period reproductions using period techniques, his interest in the methods and tools of pre-industrial woodworking intensified. Classes with plane maker Tod Herrli followed soon after. Being a tool-and-die maker, he found he had a skill set that easily transferred into making molding planes and other bench tools. In 2014, he established Red Rose Reproductions with the objective of bringing resurrected hand tools to the market. In 2017, he went to making tools full-time, and has added other tools to his offerings in the ensuing years, including dividers, floats, and various wood vises.

**Key Points:**

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

### EXPLORING THE NATURAL EDGE DESIGN WITH DAN TILDEN

DATE: September 22–26  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 16 people



This workshop is open to all skill sets and will encourage students to expand their woodworking skills will teach them to look at turning projects in a different way. Dan’s strong point is teaching people how to turn hollow forms and incorporate natural features from the raw tree, adding natural design to their work. Students will start by turning a smaller simple bowl or open form making practice cuts on the inside with different hollowing tools to get a good understanding of how the tools are cutting. This will allow students to easily see what it takes to make clean accurate cuts. Dan will cover effective tool grip techniques, body stances, and sharpening the cutter tips to reduce vibrations for clean cuts. There are many ways to add a natural edge to one’s work as well as many styles of making natural edge bowls. Throughout the week demonstrations will be given on how to work with a natural edge opening, exposing a knot or void in the shape, or letting green wood move in the drying process which can make piece unique. By the end of the week students will have improved hollow turning skills and have a different outlook on how to add more natural character to the design of their pieces. Taking home your beautiful new works is the bonus!

**Key Points:**

- » Lathe and woodshop safety
- » Improve your hollow turning
- » Tool control, body stance, and cutting techniques
- » Hollowing steps
- » Mounting methods
- » Sharpening our bowl gouges and hollowing tips
- » Open your mind to design
- » Design your piece around the bark
- » Being challenged on the lathe



### FLOWER POWER: USING FLAME WORK TO CREATE BEAUTIFUL BOUQUETS WITH LEAH NIETZ

DATE: September 22–26  
 COST: \$995 tuition, \$55 material fee  
 CLASS SIZE: 10 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. These glass elements will then be applied in a variety of ways to glass beads 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 colors of glass. On the second day students will learn a number of encasing techniques to create optical illusions in the glass and will continue to develop their bead making skills. Day three, the class will learn the process of creating mandala beads using large hole mandrels. The class will focus on heat control and gravity as they work from a different perspective. On day four students will have the option to keep practicing the skills they’ve learned or dive into the world of glass blowing, exploring the creation of mini perfume bottles using small steel tubes for blowpipes. The last day will be used to practice and fine tune skills and receive further assistance on anything they might be struggling with. Students will have the opportunity to request demonstrations beyond those planned for the class throughout the week. Participants will leave with a variety of glass artworks they’ve created as well as an understanding of what is needed to build a home studio if they don’t already have one.

**Key Points:**

- » 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
- » Bowing small bottles and vessels at the torch
- » Experimenting with “mistakes”. There are no mistakes in art. Only opportunities to change the perspective



## MAKE A CURVED WALL CABINET WITH PHILIP MORLEY

DATE: September 22–28 (7 day)  
 COST: \$1395 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



In this workshop, students will build a Morley Wall Cabinet. This wall cabinet is inspired by the works of James Krenov with a Scandinavian influence. Philip designed this piece originally for a client who wanted to display some small pieces of artwork in a tasteful way with the cabinet itself being a statement of art. Just as important, it is grounded in traditional joinery making it a piece built with integrity. Students in the class will learn mortise and tenon joinery, frame and panel door, how to cut their own shop-sawn veneer, smooth drawer construction without the use of hardware, how to cut dovetails, a bending technique using a saw kerf and vacuum bag, use of forms in conjunction with a vacuum bag, and edge profiling by hand.

### Key Points:

- » Mortise and tenon joinery
- » Frame and panel door
- » Make your own shop-sawn veneer
- » Smooth drawer construction without use of hardware
- » How to cut dovetails
- » Saw kerfing bending technique using vacuum bag
- » Use of forms in conjunction with a vacuum bag
- » Edge profiling by hand

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

DATE: September 27–28  
 COST: \$500 tuition, \$240 material fee payable to Mark  
 CLASS 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 veneers after dyeing. If you enjoy making guitars, this press can be used to power a low-impact bridge clamp. Of course, a vacuum press does wonders as a press for marquetry work. A vacuum frame/vacuum table combination makes gluing up blanks or flatwork a breeze. Simply lift the top frame, place your project on top of the flat torsion box, set the frame back down and apply vacuum. However, a frame alone can be used on any nonporous surface, such as a table saw outfeed or a workbench. Students will build a portable vacuum frame and torsion box that can be used flat, or if necessary, stored upright and out of the way once a vacuum has been drawn. This weekend would be the perfect prelude to a veneer class at MASW. It will be a fast-paced two-days of building a high-quality vacuum press using the parts and design for the EVS-2 press from veneersupplies.com (purchased separately). There might be some additional expenses above the \$240 cost which could include additional tools or changes from the original design. Less expensive options are available if desired. This press can go head-to-head with the best vacuum presses offered commercially. Students will make a vacuum frame using heavy-duty polyurethane for the membrane. The frame will be paired with a flat torsion box.

### Key Points:

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



## THE CLASSIC HOLLOW FORM WITH DAN TILDEN

DATE: September 27–28  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 16 people

This class will be focused on turning hollow forms and explore critiquing shapes, design, and technicality in your pieces. What is it that makes this form so attractive? Dan will discuss what is so pleasing in hollow forms from size and shape to the weight of the wood. Size means a lot in a nice shape, and one last cut could tie everything together! Dan will discuss these features and help students see them in their work while practicing on their own hollow forms. By the end of the weekend students will have improved creating shapes that are pleasing to look at. PLUS, students will learn how to improve their hollow turning skills.

### Key Points:

- » Lathe and woodshop safety
- » Improve hollow turning
- » Tool control, body stance, and cutting techniques
- » Hollowing steps
- » Sharpening your bowl gouges and hollowing tips
- » Open your mind to design
- » Dialing in your shapes on and off the lathe
- » Improving form in your work
- » Mounting methods



## BASIC TRAINING: FINISHING BOOTCAMP WITH TIM PURO

DATE: September 27–28  
 COST: \$500 tuition, \$50 material fee  
 CLASS SIZE: 16 people

A finishing bootcamp is a no nonsense “this is what you need to know” class to develop and improve a student’s wood finishing skills. Tim will demonstrate ways to apply finishes including brushing, ragging and spray. Understanding color and how to mix and apply dyes and stains are important to any successful finishing as well as surface preparation. During the workshop, students will make sample boards that can be used in the future as story boards to obtain perfect finishes. This class will increase participants skills and confidence in finishing their next project, and it will be fun too.

### Key Points:

- » How to brush finishes that looks like they are off a spray gun
- » Learning machine and hand sanding techniques
- » Creating the proper scratch mark
- » Applying dyes and stains, and why you should apply stains over dyes
- » Using wiping techniques to apply water based finishes, shellac, and oil varnishes
- » Mastering the self-powered, cordless aerosol finishing can
- » Creating great finish samples while building your projects



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

DATE: September 27–28  
 COST: \$500 tuition, \$150 material fee  
 CLASS 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

## CHARACTER DESIGN FOR ART DOLLS & PUPPETS WITH GEAHK BURCHILL

DATE: September 27–28  
 COST: \$500 tuition  
 CLASS SIZE: 15 people

Dolls, marionette puppets, and automata, all have one point in common; they represent a character, conveyed through personality. This class will teach students the elements that visually convey character traits. Their expression, their body posture, and their hands. Geahk will cover anatomy, shape language, and audience assumptions. Students will then learn how to deconstruct a character to craft the individual parts by making a pattern. Through patterning participants will learn joint rotation and limits. By the end of this class, students should have a solid foundation to create unlimited characters and patterns for any wooden doll or puppet.

### Key Points:

- » Design puppet characters
- » Finding character personality
- » Harmonizing front and side view
- » Puppet anatomy and parts
- » Creating a pattern
- » Joint rotation and limits
- » Translating a pattern onto wood



## MAKE YOUR OWN WOODEN PADDLE BOARD WITH ERIC ROBERTS

DATE: September 29–October 3  
 COST: \$995 tuition, material cost will be based on the size of the paddle board which must be purchased from Jarvis Boards in advance  
 CLASS SIZE: 8 people (you can bring your own assistant)



Build your own wooden stand-up paddle board or surfboard in a fun group setting with the help of experts—and even your own assistant, if you like. Boards will be constructed using a hollow-core design with Jarvis Boards' unique and beginner-friendly frame kit, which provides internal strength and shape. Students can choose from the board model designs at [jarvisboards.com](http://jarvisboards.com) or collaborate directly with the Jarvis team to create a custom, one-of-a-kind board tailored to every paddler or surfer. Each student will start with laser-cut wood components to build their chosen board. This ensures accuracy and enables students to complete the major form of the board in 5 days. Materials such as fiberglass, cloth, epoxy, and basic hardware (like fin boxes and leash plugs) will also be provided. At the end of the class, students will need to transport their boards home, where some additional work will be required. Depending on the size of the board (from 6' surfboards to 14' race SUPs) and the experience level of the builders, students may be able to complete the fiberglass and epoxy steps within the 5 days. Students can work at their own pace, including evenings (with no power equipment used after a certain time), to ensure their board turns out as they envision and stays on schedule. The boards will be stripped with beautiful red and/or yellow cedar and optional accent strips. They are then sanded and fiberglassed with clear epoxy to enhance the wood grain and, more importantly, to make the board strong and waterproof. Wooden surfboards and paddle boards are guaranteed to draw attention and spark fun conversations with friends, family, and passersby. The pride of riding a board you made by hand is indescribable.

**For paddle boards**, the options include popular all-around SUPs with a planing hull, perfect for recreational use on flatwater lakes and rivers; touring SUPs with a displacement hull for longer-distance fitness paddling; race SUPs designed for performance and speed; and surf SUPs for small ocean-wave days or for kids and petite paddlers on flat water.

**For surfboards**, students will work with Jarvis Boards' head shaper before the class begins to design their ideal board, which could range from small wakesurf boards to beautiful longboards or gliders.

### Key Points:

- » Learn essential marine/boat building skills in five-days
- » Complete the main structure of your high-performance surf craft
- » Learn how to complete the final construction and finishing details
- » Discuss and implement custom accessories and enhancements
- » Learn how to build a SUP paddle and fins (free plans included)



## GUITAR BINDING, PURFLING & ORNAMENTATION WITH MICHAEL BASHKIN

DATE: September 29–October 3  
 COST: \$995 tuition, \$65 material fee  
 CLASS SIZE: 14 people



Learn how to make your guitars visually unique with ornamentation methods that combine techniques from inlay and marquetry. In this class Michael will demonstrate making headstock overlays, rosette and endgraft motifs beyond traditional designs. Students will design and create their own overlays and inlays in class. Michael will also cover making custom bindings and purflings and how to install these on acoustic guitars, including on a Florentine cutaway with full miters. The class will learn how to inlay on curved surfaces and on difficult to work with woods. Emphasis will be on hand methods combined with common power tools and how to use specialized jigs and fixtures common in the guitar world. The use of and application of CNC methods will also be discussed. Although these methods are shown for guitars they can be used in any type of woodworking.

### Key Points:

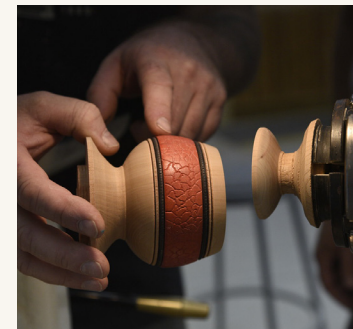
- » Creating unique designs for your instruments
- » Selection of materials
- » Application of hand, power tool and digital methods
- » Jigs and fixtures for guitars
- » Binding and purfling for guitars
- » Inlays and marquetry methods

## HANDSKILLS EVERY WOODWORKER SHOULD KNOW WITH STEPHEN PROCTOR

DATE: April 22–26 (Tues to Sat)  
**September 29–October 3**  
 COST: \$995 tuition, \$60 material fee  
 CLASS SIZE: 18 people



(see description on page 62)



## TURN, CARVE & EMBELLISH: BOWLS, BOXES & PLATES WITH NICK AGAR

DATE: September 29–October 3  
 COST: \$995 tuition, \$120 material fee  
 CLASS SIZE: 16 people



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

### Key Points:

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

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

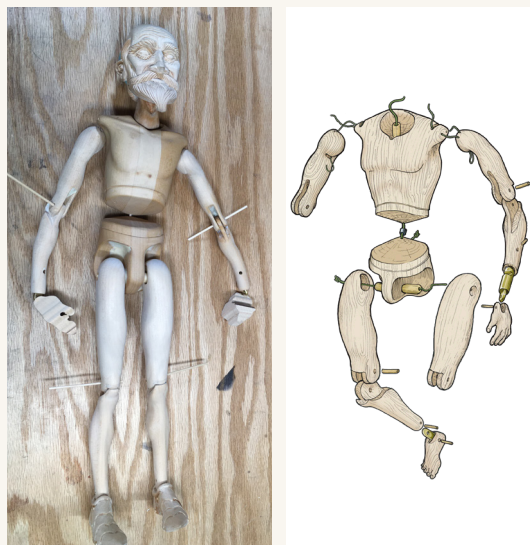
DATE: September 29–October 3  
 COST: \$995 tuition, \$90 material fee payable to David  
 CLASS SIZE: 14 people



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

### Key Points:

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



### COMPLETE WOODCARVING & JOINT MAKING FOR MARIONETTES & DOLLS WITH GEAHK BURCHILL

DATE: September 29–October 3  
 COST: \$995 tuition, \$300 material fee payable to Geahk  
 CLASS SIZE: 8 people

Marionettes are wooden puppets with strings! That may sound obvious but there are vanishingly few marionette puppeteers—and even fewer classes on how to build them available in North America. So few that many Americans have never seen one up close and, if thinking about building one, have no earthly idea where to start. This class will teach students everything! These skills also translate to doll-making and automata. Geahk will teach participants a complete overview of building puppets in this five-day intensive. The material fee provides a knife handle and replaceable blade by Geahk's favorite knife maker, along with a complete kit of materials for a puppet and controller, plus patterns to help direct the making and completing a marionette in only a week! Despite how ambitious this class is, most people, even those with little experience, can achieve more than they ever imagined. This is primarily a hand-carving class but a rotary tool, like a Dremel, and wood carving bits will also be used. Spares will be on hand as well as most other tools.

- Key Points:**
- » Learn to make puppet joints
  - » Safe knife carving
  - » How to round body forms
  - » Translating anatomy to wood
  - » Carving detailed hands & feet
  - » How to carve faces and hair
  - » Making a puppet with balance
  - » Stringing to the controller



### CREATING INTARSIA ART WITH KATHY WISE

DATE: October 4–5  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 14 people

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

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



### GUITAR FRETTING & SET-UP WITH MICHAEL BASHKIN

DATE: October 4–5  
 COST: \$500 tuition  
 CLASS SIZE: 14 people

Learn how to make your guitar play and sound its best through professional fretwork and setup. This course demonstrates a fret job on a new guitar including fingerboard leveling and preparation, fret selection and preparation for bound and unbound fingerboards. There will be presentations of several methods for installing frets, different methods for fret end dressing including hemispherical fret ends, fret leveling, crowning and polishing, making a fully intonated bone saddle and nut, adjusting truss rods and setting the action for several styles of playing. All information will be discussed from a guitar making and guitar repair perspectives.

- Key Points:**
- » Creating unique designs for your instruments
  - » Selection of materials
  - » Jigs and fixtures for guitars
  - » Application of hand, power tool and digital methods
  - » Binding and purfling for guitars
  - » Inlays and marquetry methods

### SECRETS OF MAKING DOORS & DRAWERS WITH JEFF HEADLEY & STEVE HAMILTON

DATE: October 4–5  
 COST: \$500 tuition, \$60 material fee payable to Jeff  
 CLASS SIZE: 16 people

During this two-day class Jeff and Steve will share their construction methods for building doors and drawers which Jeff's family has done for the last five generations. Saturday will be the drawer day and Sunday will be the door day. Students will practice cutting and fitting dovetailed drawer sides into a drawer front. Jeff and Steve will cover veneering a drawer front on both flat and curved surfaces as well as how to install locks. Styles will include discussion on periods from Chippendale to Federal with emphasis on regional style variations. On Sunday, students will cut and fit mortise and tenons on door rails and stiles. Both panel and glass doors will be discussed. Students will cope the interior section of a beaded door. Raised and flat veneered panels will also be covered along with how to hinge and hang a door.

- Key Points:**
- » Drawers: hand-cut dovetails made easy
  - » Cock beading a Federal drawer
  - » Installing locks
  - » Doors: glass, raised and flat panel construction details
  - » Veneering a Federal door
  - » Hinging a door



### MAKING SENTIMENTAL CHRISTMAS ORNAMENTS WITH NICK AGAR

DATE: October 4–5  
 COST: \$500 tuition, \$90 material fee  
 CLASS SIZE: 16 people

Christmas is coming soon so join Nick in this rewarding class and make some beautiful ornaments for the tree and home or as special family gifts. Work holding methods, spindle turning practice, and correct approach to tool shapes and use will be demonstrated by Nick as well as using the spindle roughing gouge, the spindle gouge, the skew, the parting tool, and some hollowing tools. Students will make ornament designs from past and present memories with new discoveries and possibilities.

- Key Points:**
- » Spindle work
  - » Hollowing
  - » Sharpening advice
  - » Coloring wood
  - » Simple textures
  - » Finishing
  - » Hiding glue joints
  - » Studying proportion and form
  - » Using the lathe as a drill press



### LEARN THE ANCIENT SKILLS & CRAFT OF FLINTKNAPPING WITH JAMES GIBSON

DATE: October 4–5  
 COST: \$500 tuition, \$75 material fee payable to James  
 CLASS SIZE: 14 people

Stone knapping is the process of shaping stones, usually flint or chert or any other conchoidal fracturing stone, through the process of lithic reduction to make stone tools. In this class, James will teach students how to strike a stone at angles which will remove flakes from the core. By fashioning the stone in a specific way, it can create an arrowhead. Students will learn how to follow a ridge to remove as much of the stone as possible. James will also discuss the history of stone tools and how stones can be used in a survival situation.

- Key Points:**
- » The history of stone tools
  - » It's primitive so is it outdated
  - » Knapping as an art form
  - » Can stone cut like metal?
  - » Will glass work for knapping?
  - » Discover how amazing stonework can be
  - » How stones can be used for survival situations





## PAPER MAKING: TURN RECYCLE BIN PAPER INTO BEAUTIFUL HANDMADE PAPER WITH JULIE DHOND

DATE: October 4-5  
 COST: \$500 tuition, \$25 material fee payable to Julie  
 CLASS 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

## MAKE A PAIR OF MINIATURE CHESTS WITH JEFF HEADLEY AND STEVE HAMILTON

DATE: October 6-10  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



Just in time for the holidays with little time to spare. Jeff and Steve are offering an unparalleled class on building this one-of-a-kind miniature blanket chest/jewelry box. Miniature isn't quite the correct term for this masterpiece nor is child size. All you need to know is the happiness it will bring to its upcoming owner. Historically miniature representation of classic American furniture brings exorbitant prices if they even exist. Students will learn the time true methods of fine furniture making from the first family of woodworking. The Headley family has made historically accurate pieces for such places as the White House, Colonial Williamsburg, Mount Vernon, plus many other museums across the country. Jeff and Steve, have so many traditional construction techniques to share including how to hand cut and fit case dovetails that will house two dovetailed removable trays, building ogee bracket feet plus there are two exposed dovetailed drawers which add another feature to the beauty of this chest. Even though this piece is small, it will have a large impact on improving your construction abilities.

### Key Points:

- » Learn small hand cut dovetails
- » Layout and build ogee feet
- » Learn drawer construction
- » Build an inset tray
- » Hinge a lid

## MAKE A BOW FRONT ENTRY WAY TABLE WITH ADRIAN FERRAZZUTTI

DATE: October 6-12 (7 day)  
 COST: \$1395 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 14 people



This class will be jam packed with demonstrations covering a wide array of techniques while still giving students time to complete a gorgeous hallway table that is sure to impress. Students will learn to build bending forms and laminate a curved and veneered apron with bridled joints and tenons to accept legs as well as an applied cock bead in contrasting wood. Adrian will show how to cut mortise and tenons in curved parts and taper legs as well as inlaying a cuff on the foot of each leg for a little punch of contrast. The star of the table will be the radial veneered top with a beveled edge that is also veneered and finished off with a string inlay and solid wood applied edging. If that's not enough, Adrian will show how to add a drawer to the design so each student can construct a drawer pocket on a bow front table with a curved fronted drawer made from the actual apron for a seamless grain match that make the drawer virtually invisible the unsuspecting viewer. This class will be an action packed and a fast paced seven-day dive into so many techniques it normally would take four or more classes to cover them all. Each student will create a distinctive table with unique wood combinations and details to make it their own.

### Key Points:

- » Working with curves, making forms
- » Learn to lamination bend
- » Joinery on curved components
- » Radial veneer patterns, inlay
- » Bevel cut boarder and veneer
- » Cock beading and leg cuffs (sabots)
- » Web frame drawer pocket design
- » Curved front drawer construction and fitting

## PRAIRIE SCHOOL LEADED GLASS: BUILDING WINDOWS WITH CAME WITH TED ELLISON

DATE: October 6-12 (7 day)  
 COST: \$1395 tuition, \$150 material fee  
 CLASS 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:

- » Advanced glass cutting techniques
- » How to design your own windows
- » The history of Prairie School leaded glass
- » Glass design and layout
- » Decorative soldering
- » Cementing and patina



## MAKE A NEW LEBANON SHAKER ROCKING CHAIR WITH DOUG DALE & WILL LERUMS

DATE: October 6-10  
 COST: \$995 tuition, \$145 material fee  
 CLASS SIZE: 16 people

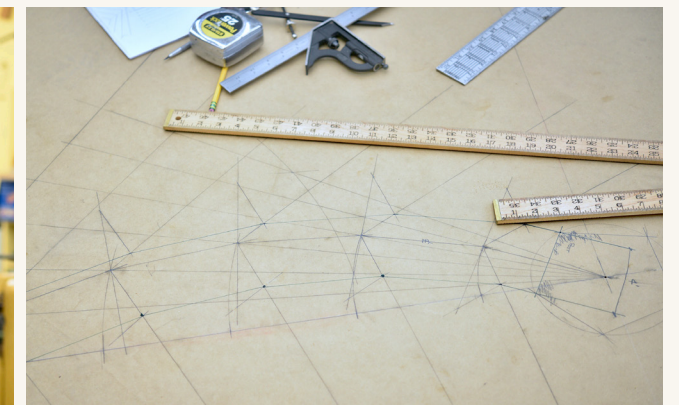


Come back to Mount Lebanon in the 1870's and imagine the bustling Shaker workshops turning out thousands of chairs and rocking chairs every year. Now imagine making your own at MASW in 2025! In this workshop students will discover the identifying characteristics of the Mount Lebanon rocking chair and how to repeatedly produce them with templates. Working hand-in-hand with instructors, students will shape, and steam bend the chair's back slats. At the lathe, students will turn the front legs and spindles. With hand

tools, students will mark and pound out perfectly sized mortises and fit the rockers. After final assembly and turning some mushroom finials for the arms, students will weave their own cane seat. Participants will leave with an iconic furniture piece and the skills and resources to produce more.

### Key Points:

- » How to make templates and story sticks for reproduction
- » Shaping and steam bending of components
- » Turning and replicating spindles
- » Joinery and assembly of turned spindles, back slats, and rockers
- » How to cane a woven seat



## APPRENTICESHIP: IT'S ALL IN THE TECHNIQUES WITH MARC ADAMS

DATE: October 6-17 (two weeks)  
 COST: \$1990 tuition, \$150 fee for practice materials only  
 CLASS 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 the experience. Although this workshop is not project specific, students will have lots of time for hand work and exploration and even start designing a project through the modeling phase. Students should already be working toward their Masters.

### Key Points:

- » Learn joinery problem solving
- » How to apply veneer on complex surfaces
- » Carving made easy
- » Creating hard lines that add continuity
- » Designing with full scale drawings
- » The process of building a complicated project
- » Ways to embellish your work
- » How to work with other materials
- » Multiple ways to bend wood
- » Unique router fixtures
- » Joinery methods that will blow people away



## A CHARITY EVENT: CUTTING FOR A CAUSE WITH MATTHEW PARKINSON & ERIC KEY

DATE: October 11-12  
 COST: \$500 tax deductible donation payable to the Autoimmune Disease Association, donations should be mailed to MASW payable to at the time of the workshop  
 CLASS SIZE: 20 people

(see description on page 51)

## DIY: HOW TO INSTALL TILE, DECORATIVE & FUNCTIONAL WITH BARRETT SITES

DATE: October 11-12  
 COST: \$500 tuition, \$15 material fee  
 CLASS SIZE: 25 people

Tile is much like a piece of glass, strong but brittle at the same time. Handling, cutting, and installing all have their own challenges. If it is on the floor, a back splash or in a bathroom, they might all look the same when completed but all three have different installation techniques and precautions to be aware for a lasting and quality finished project. From the subfloor to the wall, and from the grout to the never-ending amount of products and YouTube videos, Barrett will help students understand the entire process without all the marketing hype. This class will help minimize problems and boost your confidence in doing a quality job installing any tile application for your next project.

### Key Points:

- » Substrates and prepping your area to tile
- » Selecting the proper thin set/adhesive for your job
- » Cutting and drilling holes for a quality fit
- » Selecting the proper spacing and trim for your project
- » Grouting and finishing your project
- » Leveling and water proofing



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

DATE: October 11-12  
 COST: \$500 tuition, \$130 material fee payable to Sam  
 CLASS SIZE: 14 people

This class will start with a quick overview of the various methods for constructing landing nets as well as design considerations. On the first day, students will be shown quick and easy methods for developing a custom design. Participants will build their gluing form and handle inset. Sam will do a quick demo on preparing the wood strips and warm water bending. Each student will have a chance to bend sample lamination strips. After a discussion of clamping systems and a demonstration of the gluing method, all students will glue their own net frame. During the class Sam will discuss decorating and finishing techniques. On the second day, students will remove the net frame from the form and begin the sanding and machining process to produce the base frame. Each student will shape their handle to a personally pleasing contour before starting the final sanding and detailing. After a discussion of net bag attachment techniques, the students will be guided in the steps to complete their net. Along the way there should be time to discuss fishing, flies and life.

### Key Points:

- » Overview of landing net construction
- » Easy methods of design
- » Quick and easy wood bending



- » Preserving symmetry with centerlines and registration marks
- » Successful clamping and gluing of complex parts
- » Don't worry about mistakes, your instructor has already made them all

## MAKING AN "A" STYLE MANDOLIN WITH JOHN RESSLER

DATE: October 11-18 (8 day)  
 COST: \$1600 tuition, \$700 materials payable to John  
 CLASS SIZE: 12 people

Are you looking to advance your musical instrument building skills? Building your own mandolin from scratch will not only challenge and hone your skills but will elevate you to the next level of lutherie. Students will learn new skills and techniques in instrument building. From carving and tuning the spruce top and curly maple back, to making the curly maple neck with its tapered neck joinery, participants will experience the joy of creating a beautiful instrument that sings! Students will make an "A" style (teardrop) carved top/back mandolin with traditional "f" holes. The materials will be high quality mandolin materials, including a solid Adirondack spruce top with highly figured curly maple back, sides and neck. By the end of the week, students will have completed their own hand-crafted mandolin that is strung and fully playable. The application of a protective finish will need to be completed after the class ends. Since this is an advanced class, participants should be experienced in correctly using and sharpening hand tools, such as chisels and planes. Please note that this is a very physically demanding class that requires standing most of the time. There is very little that can be completed by sitting.

### Key Points:

- » Hand carving the top and back from solid stock
- » Hand carving neck
- » Making the complex tapered neck joint
- » Learn to fret a musical instrument
- » Proper set up of the mandolin



## MAKE A COMFORTABLE DESK CHAIR WITH BRIAN FIREMAN

DATE: October 13-17  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 14 people

In this workshop each student will build their own desk chair. Although each participant will be provided with a shop drawing of the chair, Brian will review the process of creating one's own isometric projection drawing. Construction will be accomplished through a combination of both hand and power tools. Participants will learn the process of shaping wood to soft edges and hard lines as a way of giving continuity throughout multiple parts of the chair. 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:

- » Methods for blending furniture parts
- » Ways to achieve overall form and a cohesive design theme
- » Tools and techniques for carving and shaping in solid wood
- » Design and layout for precise joinery in curved workpieces
- » Glue-up tips and tricks in nonlinear forms
- » A workflow and method which can be repeated for any project
- » Tips and tricks with the Festool domino joiner





### WOODTURNING WITH JIMMY CLEWES

DATE: April 22-26 (Tues to Sat)  
**October 13-17**  
 COST: \$995 tuition,  
 \$65 material fee  
 CLASS SIZE: 16 people



(see description on page 63)

### LEATHER ESSENTIALS FOR THE WOODWORKER: APRON, TOOL ROLL, SMALL TOOL BAG & STROP WITH GRADY DOUGLASS

DATE: October 13-17  
 COST: \$995 tuition, \$165-\$350 material fee depending on how much leather the students want, payable to Grady  
 CLASS SIZE: 14 people



This weeklong class will focus specifically on the essential leather items a craftsman would need to hold their arsenal of tools. Grady will start with a brief introduction and history on leather and its uses then discuss leather selection for the many projects in this class. Students will design the patterns of the various items they will make throughout the week with freedom to tailor their pieces to accommodate their specific needs. As the week progresses, Grady will guide students through numerous skills and techniques needed to build a firm foundation in leatherwork. Participants will learn pattern making, how to adjust patterns and the theory behind it, how to select leather for a particular item, then skills like gluing and sewing leather, skiving, binding edges, setting rivets, and adding reinforcement for heavy-wear items. By the end of the week, Students will have completed a custom leather shop apron, a tool roll or two for things such as chisels and knives, and a small tool bag that will fit his or her "must haves" in the wood shop or craft room.

**Key Points:**

- » Basis introduction to leather and its uses
- » Foundational leather tool usage
- » Cutting, gluing, skiving, and sewing leather
- » Basic pattern making and understanding of pattern allowances
- » All students will leave with completed apron, tool rolls, and small tool bag

### HOT GLASS WOW! GLASS BLOWING & BEYOND WITH PAULL RODRIGUE

DATE: October 13-17  
 COST: \$995 tuition, \$120 material fee  
 CLASS SIZE: 6 people



This five-day class will be exciting, fast-paced, and full of fun. Paull will start with a focus on basic techniques then work towards more exciting creations in glass. Using a variety of coloring practices. Paull will be working with each student encouraging them to push themselves and the glass-making process. Each day will start with "chalk talks" and discussions of what inspires students to create visually and conceptually. There will be some pre-class homework designed to help student explore creativity and design. According to Paull, students should never stop making glass in their mind. Beginners are welcome; however, this class encourages level 2 or multi-class students looking to move forward with the experiences to help them become a more independent artist in their glassmaking. Demonstrations will include working with various coloring techniques and unique ways to give your beautiful glass pieces the WOW! you dream of. The class will work around teamwork and assisting each other to help produce the best work possible. Hot Glass Wow-will be an exciting week of glass making at MASW. If you get mesmerized by glass blowing, have great energy and can handle the heat, this class is for you. Students are encouraged to bring their own tools if they have them.

**Key Points:**

- » New techniques
- » Design and use of colors
- » Glass confidence
- » Creativity
- » Achieve your goals
- » Fast paced
- » Exciting
- » Drawing concepts
- » Expand your skills
- » Design



### PUMPKIN CARVING: LEVEL UP YOUR JACK-O-LANTERN WITH CHRISTINA PEPIN

DATE: October 18 (Sat)  
 COST: \$250 tuition, \$25 material fee for supplies, but students will be encouraged to bring their own pumpkins  
 CLASS SIZE: 16 people (bring a child from 6-15 for no extra cost)

Are you tired of the traditional jack-o-lantern look or store-bought stencils? Want to level up your pumpkin carving game but not sure where to start? This class will cover pumpkin types, cleaning basics, tool options, lighting, photographing, and design tips to go beyond the basics to the Wow! Some basic sculpture and finer detail work will be introduced and more advanced skills such as building, and reliefs will be discussed. No previous carving or sculpting skills are required. Several design options will be provided to the class or students are welcome to go their own way to create fantastic and expressive jack-o-lantern faces. By the end of the day each parent-child team will have one to two pumpkins to show off to the neighborhood.

**Key Points:**

- » Elevate designs beyond the traditional jack-o-lantern or stencil
- » Pumpkin carving basics
- » Tool options
- » Photography and lighting
- » No carving or sculpting skills required

### MAKE A GREENE & GREENE WALL SCONCE WITH REID ANDERSON

DATE: October 18-19  
 COST: \$500 tuition, \$50 material fee payable to Reid  
 CLASS SIZE: 16 people



In this weekend workshop students will make a Greene & Greene wall sconce with glass panels. The sconce project is designed to teach students how to work small wood elements safely while allowing those elements to combine into a project that can hang on a wall. In this class, mahogany, ebony, and glass will be provided along with the opportunity to order premade traditional copper foiled glass panels. Reid will demonstrate how to shape ebony material into accents and safely create joinery in small wooden members. By the end of the weekend, students will have expanded their experience with several classic Greene & Greene design elements and embellishments. If students wish to purchase the premade copper foil panels, they will be available from Reid for an additional \$150.

**Key Points:**

- » Greene & Greene stain glass elements
- » Greene & Greene design elements
- » How to work safely with small materials
- » Ebony plugs/dots
- » Staining and finishing Greene & Greene pieces



### MAKE A TABLE WITH A FLOATING TOP WITH KEVIN BOYLE

DATE: October 18-19  
 COST: \$500 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

This beautiful table was one of Kevin's original designs that was featured in the May 2020 issue of WOOD magazine. An elegant base that looks tricky to build but with some simple jigs and a few hand tools can be easily accomplished. During the weekend, students will work on mortise and tenon joinery using a combination of machines and hand tools. Participants will also learn the basics of forming bridge joints. The narrow stance of this beautiful table makes it a perfect entryway or behind your sofa table.

**Key Points:**

- » Mortise and tenon joinery
- » Making and using simple router jigs for joinery details
- » Forming bridge joints
- » Faux through tenons





### COMBINING WOODTURNING WITH PEWTER FOR EXQUISITE RESULTS WITH JIMMY CLEWES

DATE: October 18-19  
 COST: \$500 tuition, \$130 material fee  
 CLASS SIZE: 16 people



This class will excite any individual who likes to combine/incorporate other materials into their woodturning. In this class, we will use pewter. Students will learn how to cast, turn, and decorate pewter to enhance their woodturning in an exquisite fashion, beyond what individuals may have seen or tried already. Jimmy will cover the safe ways to heat and cast pewter as well as techniques for turning this very soft, yet beautiful metal.

**Key Points:**

- » Learn different techniques of combining pewter and woodturning
- » Hand turning and which tools to use when turning the pewter
- » Finishing the pewter
- » Safe handling and casting of the pewter
- » Combining the pewter with other decorative mediums and techniques

### MAKE A CUSTOM LEATHER NOTEBOOK COVER WITH GRADY DOUGLASS

DATE: October 18-19  
 COST: \$500 tuition, \$150 material fee payable to Grady  
 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



### REPRODUCING A CHARLES LIMBERT ARTS & CRAFT CABINET WITH KEVIN BOYLE

DATE: October 20-24  
 COST: \$995 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



Based on a design by Charles Limbert, this case captures the beauty and utility of American Arts & Crafts furniture. The design was featured in the October 2020 issue of *WOOD* magazine. A divided light, glazed door, and gallery top highlight the piece, one of many distinctive furnishings made between 1902 and 1923 at Limbert's factory in Grand Rapids, Michigan.

- During the week, students will work
- Key Points:**
- » Mortise and tenon joinery, including through tenons
  - » Resawing wide stock
  - » Arts and Crafts elements
  - » Case construction with dados and rabbets
  - » Building and installing a glass door

on mortise and tenon joinery using a combination of machines and hand tools. Participants will learn the basics of resawing wider stock and making book matched panels. Join Kevin for a week building one of these classics. It will no doubt become one of your favorite pieces to display your collectible keepsakes in.



### HANDS-ON FINISHING WITH MITCH KOHANEK & DAVID SMITH

DATE: October 20-24  
 COST: \$995 tuition, \$85 material fee  
 CLASS SIZE: 20 people



(see description on page 54)

### LET'S CREATE AN ARTFUL TEAPOT! WITH MICHAEL KEHS

DATE: October 20-24  
 COST: \$995 tuition, \$85 material fee  
 CLASS SIZE: 16 people



In this fun filled week, Michael will show students how to create a beautiful teapot with the use of the wood lathe, some carving tools, pyro carving, and texturing techniques. Students will learn to turn and hollow a teapot the easy way--through the bottom. Michael will demonstrate how to create and attach a handle to the pot as well as how the lid will become an interactive part of the teapot. Once the parts are made, the real fun begins! Students will discover there are so many creative options. By using templates, participants will be able to draw designs on the surface of their teapot, then carve those shapes for added dimension. Templates will vary - from leaves and forest critters to purely decorative. Students will learn the proper techniques of 'bas-relief' (carving to catch the light and the eye of the viewer). Michael will demonstrate how to use a micromotor carving tool to set the patterns free and give life to any design. If you've ever wanted to make an artistic teapot, or even if this is the first time you've thought of it, this will be a fun and inspired weekend. Come and join Michael for a spot of tea.

**Key Points:**

- » Turning, hollowing, and fitting a lid
- » Sculpting, creating a handle and spout
- » Design and layout, using templates to make your design
- » Carving and using micromotor carving techniques
- » Pyro carving with a wood-burning pen
- » Surface treatment and texturing with pyrography pen

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

DATE: October 20-24  
 COST: \$995 tuition, \$80 material fee payable to Chris  
 CLASS SIZE: 12 people



Find the "Fun in Lasers" during another full week discovering the magic of lasers. Lasers have become commonplace in the makers' shop giving craftsmen even more opportunities to be creative. How do they do it you ask; come spend a week in the relaxing corn fields 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 laser, students will be using both CorelDRAW and LightBurn as the preferred design and driver programs. Participants will learn the basics of both CorelDRAW and LightBurn for laser applications, the general layout of a laser, and what it will do. Chris will run through some basic laser projects to show the operation of a laser then students 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 and maybe a little marquetry. This is not a sales pitch week; Chris does not represent any laser manufacturers; he just likes making fun items with them. Thinking about getting a laser or already have one, this is your opportunity to see what one can do.

**Key Points:**

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

## GET BLOWN AWAY! EXPLORING THE ANCIENT ART OF GLASS BLOWING WITH DAVE & BRYAN LEE

DATE: October 20-24  
 COST: \$995 tuition, \$150 material fee  
 CLASS SIZE: 7 people



The ancient art of glass blowing 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 five-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 wonders 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 outlined 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 three to five 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 STYLE "PEART" SOFA TABLE WITH DARRELL PEART & REID ANDERSON

DATE: October 20-25 (6 day)  
 COST: \$1195 tuition, \$35 material fee for ebony details payable to Darrell, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people



Over a six-day period, students will build a Greene & Greene style sofa table. While it's called a "sofa" table, this piece serves equally well in an entryway or simply against any wall. The phrase "It's all in the details" – especially applies to Greene and Greene furniture. The details are not simply a "cut and paste" matter. They morph according to context and to some degree intuition (which is learned over time). This project will take a deep dive into several of the more classic Green & Green details. Several jigs and fixtures will be used throughout the week. Drawings and

construction notes will be provided for all the jigs used. At the end of the class, students should have a finished (or nearly so) piece of furniture. This is a large piece and will be constructed in sub-assemblies. For ease of shipping, students may forgo the final assembly so the piece will ship in a flat box. This will be an enjoyable week to build a piece of furniture in a relaxed atmosphere and talk about Greene & Greene, woodworking, and design.

### Key Points:

- » Greene & Greene style ebony splines
- » Greene and Greene ebony plugs
- » Machining and polishing the plugs
- » Punching the holes
- » Breadboard ends
- » Greene & Greene blacker leg indent detail
- » Solid wood movement
- » Mortise and tenon construction
- » Strategies for dealing with complex glue-ups

## AN INTRODUCTION TO METAL ENGRAVING WITH MICHAEL DUBBER

DATE: October 25-26  
 COST: \$500 tuition, \$40 material fee  
 CLASS SIZE: 8 people

### 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 and Bridge City Tri Square

This is a preparatory class for the Heirloom tool class that will feature a Lie-Nielsen plane and a Bridge City Tool Try Square or is 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 and Bridge City tools. 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 to choose from.

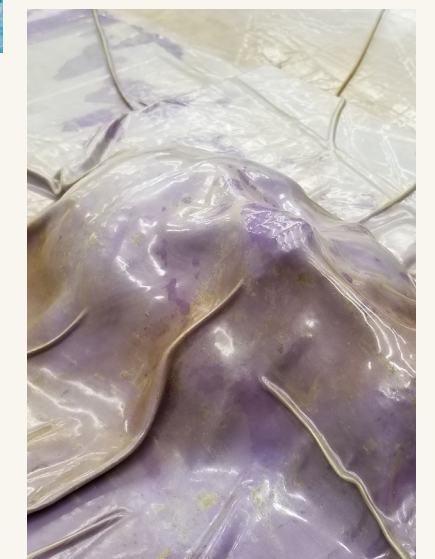
## COLD BRONZE CASTING & MOLD MAKING WITH SCOTT GROVE

DATE: October 25-26  
 COST: \$500 tuition, \$75 material fee payable to Scott  
 CLASS SIZE: 18 people

Why spend hours laboring over a one-of-a-kind woodworking project only to add a \$2 piece of hardware that your neighbor has on his kitchen cabinets? This special session will be dedicated to mold making, reproduction and cold metal bronze casting to create or reproduce just about any form and texture, whether a found object such as a pinecone, a finely carved picture frame, hand sculpted door pull, or your big toe. This process can help embellish your work with unique details and avoid chain-store-bought cabinet pulls or ornamentation. Adding these features to your work in bronze can be the perfect icing on the cake. No special equipment is required, and casting is easier than baking that cake. Each student will create several molds and cast bronze, copper, and aluminum elements.

### Key Points:

- » Mold making principles
- » Pattern making for success
- » Casting in bronze compounds
- » Mold and casting alternatives
- » Body casting, pick your body part



## INSIDE OUT TURNING WITH MICHAEL KEHS

DATE: October 25-26  
 COST: \$500 tuition, \$45 material fee  
 CLASS SIZE: 16 people



Michael will stretch your imagination in this class. Students will turn a simple drawing (perhaps a heart, a leaf, or a cross) into a creative inside-out ornament. Participants will take four square pieces of wood, held together with shop-made chucks, and turn one of your drawings into a portion of that set. Then the magic happens, as those four pieces are taken out of the lathe are reassembled to reveal your design. From here, students will turn that glued-up piece into a beautiful, original ornament.

### Key Points:

- » Turning, creating an image with the lathe
- » Jig making, creating a chuck with a square hole
- » Pattern transfer, measuring and transferring details
- » Gluing four pieces accurately
- » Returning to a second glue-up



## MARBLEIZING WOOD WITH ALAN LACER

DATE: October 25-26  
 COST: \$500 tuition, \$45 material fee payable to Alan  
 CLASS SIZE: 20 people

Following a successful 2024 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, Alan begins 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. Everyone will need to bring items to marble, as time will not allow for turning while in the class, which will be included in the tool list.

### 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





### ALL FALL GLASS CLASS WITH DAVE & BRYAN LEE

DATE: October 25-26  
 COST: \$500 tuition, \$135 material fee  
 CLASS 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 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

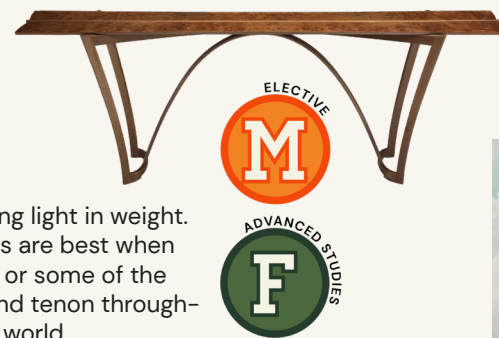
### MAKING AN ARCH HALL TABLE WITH MICHAEL FORTUNE

DATE: October 25-31 (7 day)  
 COST: \$1395 tuition, a cut list will be emailed so you can BYOW  
 CLASS SIZE: 16 people

This table design combines curved linear elements that makes it very strong while remaining light in weight. Michael will discuss how to make bending forms, how to handle irregular shapes, what glues are best when laminating a curve and jointing complex shapes. There can be combinations of wood used or some of the elements could be ebonized in contrast to a clear finish top. The joinery will be mortise and tenon throughout. Several variations of this design have been made for Canadian embassies around the world.

**Key Points:**

- » How to make forms for laminating curves
- » How to resaw thin laminates, both parallel and tapered
- » How to choose the correct number of laminates and the best adhesive
- » Clamping and setting procedures for precisely laminating wood
- » How to hand shape irregular shapes
- » How to make jigs for holding irregular shapes to complete the joinery



### FINDING & DESIGNING YOUR PASSION WITH SCOTT GROVE

DATE: October 27-31  
 COST: \$995 tuition, \$75 material fee  
 CLASS SIZE: 18 people

This class is not your same old woodworking design course: the objective is for students to identify a passion, whether it's boating, beer, booty, or Buddha, and design form(s) based on that. A variety of woodworking projects will be developed from this inspiration, and each idea will be realized through a variety of model making approaches, including linear, planar, additive, subtractive techniques and more. The goal is to make students see in a new way, work outside the comfort zone, and expand their aesthetic abilities. Each day, participants will create model projects in a variety of materials derived from personal inspiration. This process adds an incredible range of

exciting possibilities that will push students' aesthetic and functional limits. It will be an intensive study of how to approach a design project through creative thinking, inspiration, sketching, model building, and refinement. Lectures, demonstrations, and quick creative exercises will take place daily and focus on students' individual interests and design directions. Observation, personal expression, studies in proportion, line and form will be included with plenty of one-on-one guidance. Experimentation will be emphasized, with a heavy dose of creative thinking, design concepts, and "crossing the line." Scott brings a wide range of alternative design skills to the table (or chair or box or bed) and will get everyone's creative juices flowing. Scott is an enthusiastic and high-energy craftsman and a great teacher, so be prepared to push your limits and get ready to light your creativity skills on fire.

**Key Points:**

- » Creative brainstorming and refinement
- » Concept development techniques
- » Gathering inspiration and integrating personal expression
- » Model building techniques
- » Same form, different methods
- » Always many surprises at the bottom of Scott's toolbox!



### WOODTURNING WITH ALAN LACER

DATE: March 31-April 4  
**October 27-31**  
 COST: \$995 tuition, \$60 material fee  
 CLASS SIZE: 16 people

(see description on page 55)



### JOINERY WITH MARC ADAMS

DATE: March 31-April 4  
 June 2-6  
**October 27-31**  
 COST: \$995 tuition, \$75 material fee  
 CLASS SIZE: 20 people

(see description on page 54)



### UP, UP & AWAY: PAINTING BIG SKIES & OBJECTS TAKING FLIGHT WITH GABRIEL LEHMAN

DATE: October 27-31  
 COST: \$995 tuition, \$50 material fee payable to Gabriel  
 CLASS SIZE: 14 people

Elevate your painting skills by joining instructor Gabriel Lehman on this trip into the clouds! In this specialized class, students will learn the secrets of capturing the softness, depth, and movement of clouds by transforming simple skies into breathtaking scenes. Gabriel will guide students through techniques to achieve the perfect balance of light and shadow, subtle color blending, and atmospheric perspective, making the clouds look like they could float right off the canvas. Whether students are beginners or experienced artist, this class will help anyone add a touch of realism to sky-scapes and then it's up, up and away! Paper airplanes, turtles, teacups, even goats have all been airborne in Gabriel's skies. What will be taking flight in your painting? Let's find out!

**Key Points:**

- » Canvas preparation
- » Balancing small objects in a big sky
- » Color theory
- » Photographing paintings for reproduction



### ENGRAVING YOUR OWN HEIRLOOM TOOLS WITH MICHAEL DUBBER

DATE: October 27-31  
 COST: \$995 tuition, \$175 material fee includes tools  
 CLASS SIZE: 8 people

This class is designed for hand engravers who have had previous engraving instruction at the Marc Adams School or have attended the weekend Introduction to Metal Engraving class the weekend before. Students will engrave a Lie-Nielsen violin Makers Plane and a Bridge City Tools TS-2v2 Try Square and possibly one other special layout tool, these tools are included in the material fee. Michael will have a variety of pre-inked and transferable engraving patterns from which class members can choose for their projects. Patterns will be developed on a steel plate before application to the plane and square. These tools are destined to be the most beautiful tools in your woodshop inventory and will be collected and cherished by family. Students with some experience will also benefit from the weekend workshop, using it to refresh their skills, practice with the in-house equipment, and prepare for the week ahead. Special engraving material and projects will be available for practice at no additional cost.

**Key Points:**

- » Hand engrave two premium woodworking tools with air powered GRS engraving equipment
- » Create the most beautiful tools in your 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



# 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 students closer to the action. A specially designed sound system is available for those who have a difficult time hearing during class lectures. Each student has his or her own custom-made Lie-Nielsen workbench and a padded stool on which to sit. There are cushioned mats that eliminate the stress of standing on concrete all day.

The shop has plenty of power tools and even more hand tools to aid in the learning process. Each tool room offers plenty of workspace, along with a variety of well-maintained equipment. Please note that the facility will not be open on Sunday afternoons if there is not a scheduled workshop. Students attending full week workshops should plan on arriving the first day of class by 7:45 a.m. For weekend workshops, students should arrive by 8:45 a.m.



## DIRECTIONS

The shop is located just 12 miles south of Indianapolis and is only 27 miles from the Indianapolis International Airport. From Indianapolis take I-65 south to the Whiteland exit (exit mile marker 95). Turn left (east) on Whiteland Road and drive 2.2 miles. The shop is on the left hand (north) side of the road. Heading north from Louisville, take I-65 to the Whiteland exit (exit mile marker 95). Turn right (east) on Whiteland Road and drive two miles. The shop is on the left-hand (north) side of the road. The building is brown, and the sign says: "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 (hotel MASW). Although these rooms are only available in blocks of seven (7) nights, the cost can still be cheaper than a five-night stay at a local hotel. The tax rate to stay at any hotel in Indianapolis is up to 17%, but the tax rate to stay at one of the MASW homes is just 12%. All MASW housing has free 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 NW of the school

Johnson County Park  
2949 East North Road  
Edinburg, IN 46124  
812-526-6809  
Jocoparks.com  
26 miles SW of the school



## HOTEL MASW (LHND) (317-535-4013)

This cozy house has three private rooms with two shared baths, a full-size kitchen, 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 p.m. with a 9:00 a.m. check-out on the following Friday. Each room is just \$575 for the week 7 nights plus 7% Indiana sales tax and a 5% innkeepers' tax.



## THE 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 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 \$575 for the week (7 nights) plus 12% tax. Guests are not required to stay all 7 nights.



## 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. This house has a family room with 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. Rooms are only available in a block of 7 nights. FRIDAY TO FRIDAY. Guests are not required to stay all 7 nights.

**RATES:** Check in will be Friday after 4:00 p.m. with a 9:00 a.m. check out on the following Friday. Rooms are priced at \$575 each for the week. All rooms are for 7-nights and will include a 12% tax on top of the room rate.



# TUITION

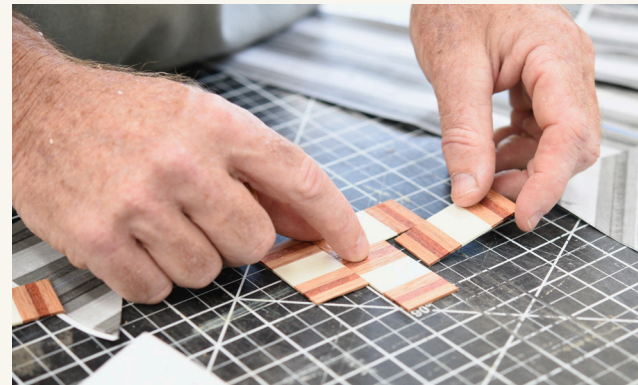
## TUITION

Most weekend classes are priced between \$250 and \$500, depending on the length of the class and the number of participants. Some weekend classes also require an additional materials fee. **All Saturday and Sunday classes start at 9 a.m.** and include a simple lunch. There is a \$75 deposit for each one-day class and a \$200 deposit on a full weekend class upon registration.

Full-week classes (Monday through Friday) are at the very reasonable price of just \$995 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 \$1990. 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.

**PLEASE NOTE:** Due to outside contracts, or agreements with publishers, most instructors are NOT allowed to be filmed or have any of their processes videotaped. Because MASW does not hold the rights to film instructors, students also do not have this right. Videotaping any class session is NOT permitted. This also holds true even for personal use. However, you can take all the still photographs you wish.

Each student is responsible for reading, fully understand, and accepting the registration process, including the annual non-refundable registration fee and the cancellation policy, before signing up.



**Please note!** With the current demands on supplies and the unpredictability and unreliability of the material markets, MASW reserves the right to substitute materials and supplies for any workshop without notice. The material fees listed with each class are also subject to change. It is impossible to know what the supply market will be like in 2025. Price changes of the material fees will adjust to these increases if necessary. Students will be emailed any changes within 30 days of their workshop.



## PAYMENTS

1. Payment of the appropriate deposit and registration fee must accompany your registration and application when enrolling.
2. Full payment for the tuition and material fee, if applicable, must be received prior to the beginning of your workshop. You will be emailed an invoice to remind you. Due to potentially long waiting lists, we ask that you notify us in writing as soon as possible if you have a change of plans.
3. There will be no discounts allowed for extra class sign-ups.
4. We accept personal checks, money orders, company checks, and Visa, MasterCard, Discover and American Express.
5. There will be a \$50 fee to transfer from one class to another. Class payments will not be transferred to future classes outside the current year's class schedule.
6. The Marc Adams School of Woodworking reserves the right to withdraw any student from a class if he or she has not paid in full before the first day of class.
7. Tag-a-longs will be allowed for certain classes and are limited explicitly to children between the ages of 13-17. Only one child per one adult will be allowed. For a listing of pricing and other requirements, please contact Jamie at [Jamie@marcadams.com](mailto:Jamie@marcadams.com).
8. Please note that with the everchanging supply lines, some class material fees could change before the first day of class. You will be notified by email if there are any changes.

## EASY PAY PLAN

Students who need a little extra time to pay for classes can be put on a payment schedule that meets their needs. Call 317-535-4013 and ask for Jamie; 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.

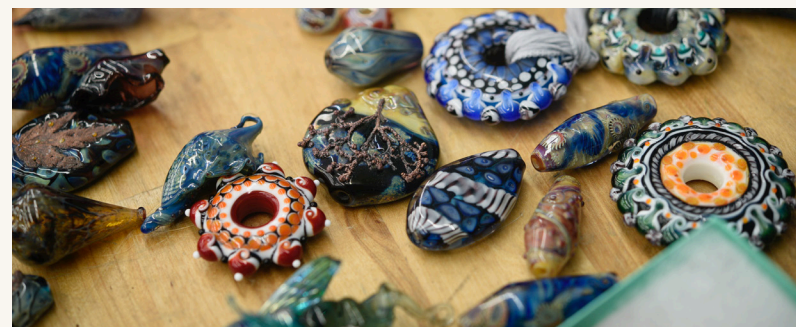
## TAG-A-LONG

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](http://www.marcadams.com) or call at 317-535-4013. The initial deposit and registration fee will be due upon registration and can be done by mailing a check or calling in your credit card number. If you sign up online, your credit card will automatically be charged the deposit and registration fee. MASW accepts Visa, MasterCard, Discover and American Express.

Marc Adams School of Woodworking  
5504 East 500 North  
Franklin, IN 46131-7993

2. You may register by phone beginning Monday December 2, 2024, with a Visa/MasterCard/Discover/American Express card, Monday through Friday, 9 a.m. to 4 p.m. Eastern Time at 317-535-4013. You may register online anytime at [www.marcadams.com](http://www.marcadams.com).

3. Any class with fewer than eight students may be 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](http://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.



## REFUND AND CANCELLATION/WITHDRAW POLICY

1. To be eligible for any returned money, you must send a dated USPS letter requesting refunds. ALL REFUNDS WILL BE BASED ON THE ENVELOPE'S POSTMARK DATE.

2. There will be an automatic \$50 cancellation fee per class for any canceled registration, regardless of the withdrawal date. If you cancel one class and transfer to another, this \$50 fee still applies.

3. If you withdraw from a workshop more than 60 days in advance, the school will refund the deposit on the class, less the \$50 cancellation fee.

4. If you withdraw 30 to 59 days before the class, the school will refund only 50% of the deposit on the class, less the \$50 cancellation fee.

5. If you withdraw within 29 days of the class, there will be NO REFUND OR TRANSFERRING OF THE MONEY TO ANOTHER CLASS ON ALL PAID MONEY FOR ANY REASON.

6. If you cancel any class and are eligible for a refund, the available refundable money can be applied to another class in the same year (less the \$50 cancellation fee).

7. Refundable money will be sent back before the end of the school year.

8. If for any reason MASW must cancel a workshop, all money will be refunded, including the annual registration fee.

9. By registering, you agree that you have read and understood the payment and cancellation policies.

## NONREFUNDABLE REGISTRATION FEE

There is an annual, nonrefundable registration fee of \$45. THIS REGISTRATION FEE IS NOT A PART OF THE CLASS FEE AND IS NOT DEDUCTED FROM THE FINAL BALANCE DUE. This is the financial binding that locks you into the class and starts the registration process.

## PLEASE NOTE THE FOLLOWING

There is no smoking permitted in any of the school buildings at any time, nor will alcohol be allowed at any time. If you are on medications that could impair your judgment, you will not be allowed to operate power equipment. Please notify MASW if you are taking any drugs that could impair your judgment. There is no camping allowed on any of the MASW properties. Young children will not be allowed in the school during 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 that they have read, understand and agree to the contents of the liability waiver. Students will not be allowed to work with spalted woods, exotic woods or any materials that could be hazardous to other students. Each student will be responsible for reading and fully understand and accepting the registration process, including the annual nonrefundable registration fee and the cancellation policy before signing up. For more information on our tag-a-long program and associated pricing, please contact Jamie at [jamie@marcadams.com](mailto:jamie@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.

SCHOOL OF WOODWORKING  
marc  
**ADAMS**  
TIME-HONORED CRAFTS

5504 EAST, 500 NORTH  
FRANKLIN, IN 46131-7993

