

FINE WOODWORKING PROGRAM

COLLEGE OF THE REDWOODS

CLASS OFFERINGS FOR 2012



Now in its thirty-first year, this program has developed a reputation for providing a learning situation that gives students the time and attention necessary to develop sound construction techniques and, beyond that, a sensitivity to their materials.

The supportive atmosphere of the shop encourages community among class members. The environment is one of awareness and intimacy, virtues which are revealed in the work and which distinguish the efforts of Fine Woodworking students and graduates.

FINE WOODWORKING: THEORY & PRACTICE

Throughout the nine-month Fine Woodworking Program, we consider wood and the worker's relationship to it. We study the wood's richness, variety, and working properties, along with ways in which these qualities can relate to the cabinetmaker's task.

We examine refinements in the making and use of hand tools, with the aim of developing sensitivity to and enjoyment of surfaces, joinery, and the personal touches which make each piece a unique and personal expression of the individual.

Our aim is to dispel some of the misconceptions with regard to fine wood and tools. We try to "go into" our material, discovering its richness when worked with finely tuned tools and sensitive, intimate methods. Though machine tools are not neglected, we emphasize the use of the hands, eyes, and the workbench.

The first semester of the course involves the performance of a variety of exercises in the classic techniques of cabinetry and joinery: dovetailing, mortise-and-tenon, doweling, frame

and panel construction, cooping, and drawer construction and fitting. We also explore the aesthetic and practical design of cabinet and furniture construction.

During this period, students study the making and sensitive use of a cabinetmaker's hand-tools, such as fine planes and chisels, and the ways in which a caring crafts worker can "tune" these essential instruments.

To conclude the first semester, participants complete a first project—a small chest or cabinet incorporating a number of the techniques that have been learned. Throughout the entire course students receive regular, informal critiques and a great deal of individual instruction and attention.

The second semester involves the study of more advanced methods: the making and use of sawn veneers, joinery at angles other than ninety degrees, and techniques of joining glass and wood. The student is then free to undertake a more involved project of her or his own design, developed in consultation with the staff.

As this sequence suggests, we view the process of learning the fine art of cabinet making as an upward spiral. It is one in which the cabinetmaker is constantly refining techniques previously learned—an effort with no end, with a goal of excellence in all aspects of the craft.

The process of learning and evaluating occurs continuously throughout the course. From the first exercise to the last project, all work is intended to encourage patience and flexibility of methods, to enrich and refine hand skills and clarity of vision, and to foster the integrity implicit in the term “fine woodworking.”

Intended for students with a strong vocational interest in the field of cabinetry and furniture making, the program requires a minimum of 48 hours a week. Program hours are from 8:30 A.M. to 5:30 P.M., Monday through Saturday. All students are expected to attend during this time. Evening hours are available at the discretion of the staff, though not required.

Facilities



Our woodworking building was built especially to house this program. Though not large, it is carefully laid out, meeting the needs of students very well. There are separate workbench,

machine, and wood rooms. A European-style cabinetmaker's bench and a wall-hung cabinet, in which to store hand tools and other small items, are provided for each student in the bench room. With its wooden walls, acoustical ceiling, and numerous skylights, the bench room is a warm, comfortable place to work.

Students have access to a variety of well-maintained stationary and portable machines in the machine room. Some of the machines are refined in their simplicity—a fact which helps our students develop appreciation and respect towards them. Proper, safe use of all machines is taught and required—a responsibility shared by staff and students alike. The goal in our work is the refinement and accuracy of result, combined with the greatest possible safety in method.

We maintain a reasonable quantity of the most common cabinet-grade hardwoods in the wood room. These are available for purchase by students only for projects done within the context of the program. Students are also encouraged to obtain woods from other sources in quantities directly related to their projects; the amount of wood that may be stored in

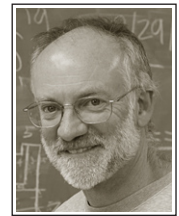
the shop is determined by the staff. Students may also bring their own wood for plane bodies, knife handles, or saw horses, but all wood must be stored in the bench area.

Staff



Before her two years as a Fine Woodworking student in 2001 and 2003, Mays had earned a degree in architecture and studied furniture design and manufacture. Upon her return to Ireland, she earned an MA in Design at the National College of Art and Design in Dublin. Along with her studio work, Laura was a Lecturer in Furniture Design and Manufacture at Galway Mayo Institute of Technology. She was hired as the program's lead instructor in July, 2011.

Jim Budlong, a graduate in the classes of 1984 and 1985, has been assisting with instruction since the Fall of 1989. His work has been featured in *Fine Woodworking* and other woodworking publications. He operates a furniture business out of his shop near Comptche.



Ejler Hjorth-Westh's professional involvement with wood began on the Coast with boat building and unconventional home building projects. He was a Fine Woodworking student from 1990 through 1992. In the succeeding years he established his furniture making business near coastal Elk. He specializes in the construction of dog-hole dories.



Greg Smith was a member of the classes of 1992 and 1993. His career of professional woodworking includes experience in custom furniture shops, and an artist-in-residency at the Appalachian Center for Crafts. He builds furniture in his Fort Bragg shop, exhibiting locally and at Pritam and Eames on Long Island.

David Welter, a graduate of the program (1983, 1984), maintains the machine room, purchases wood and supplies, coordinates administrative duties, and assists students in a variety of ways, five days a week.



Area and Housing

Fort Bragg is located in redwood country on the beautiful Mendocino Coast, about three-and-a-half hours by car north of San Francisco. A small town of 7,000, Fort Bragg has its roots in the lumber and fishing industries. The area supports a substantial and growing number of woodworkers, artists, musicians, writers, and theater folk. The cost of living (food, gasoline, etc.) is relatively high, and there is a shortage of affordable housing in the Fort Bragg area. The college has no dormitories, and it cannot arrange housing for students. Despite the difficulties, all of our students (including those with families) have been able to find satisfactory housing. The average cost for a modest single occupancy apartment has been about \$750 monthly, utilities not included; situations may be found for less. Small homes can run to \$1200 a month. If you are accepted into the program, you should plan to investigate housing possibilities in or near Fort Bragg during the summer months, so that problems can be resolved in time for the start of the program in early August.

Our experience has shown that students commonly under-estimate the costs of buying tools and lumber, and providing for food and shelter in the Fort Bragg area. Try to be realistic in your calculations.

Enrollment Information

Our program is open to serious woodworkers of intermediate and advanced ability, and is intended to help prepare students for careers as independent designer/crafts workers. Whether or not potential students have a professional background in woodworking is less important than their objective in applying for the program. Those responding to the idea that craft is more than production are most likely to find themselves at home in the course. The program reflects values without being unduly tied to any particular style of work. We expect a fair knowledge of hand tools and the woods most common to fine cabinet making—as well as patience, an openness toward refinement of methods, and a singleness of purpose aimed at doing one's best all along the way.

In order to qualify for admission to the program, applicants must present evidence of one of the following:

- ❖ Completion of CT 57 (a year-long cabinet making and mill work course offered at CR's Eureka campus) with a grade of C or better; or
- ❖ The equivalent of CT 57, such as woodworking instruction at other institutions, practical experience in the field, or a combination of these.

A broad variety of educational and vocational experiences are valid preparation for this program and will be taken into account.

Applicants are asked to submit images of their recent work, as well as a letter detailing their woodworking experience and discussing, however briefly, their decision to apply to this particular program. A clarity of purpose is essential to get the most out of this program. As applications to the program exceed available spaces, acceptance is based upon the degree to which an applicant meets the above expectations. Benches are provided for twenty-three students, up to six of whom are students selected for a second year of study.

How to Apply

Applicants must submit all of the following to be considered for the program:

- ❖ The application form included in this brochure;
- ❖ A letter that details your woodworking experience and explains your decision to apply to this particular program;
- ❖ Photographic images of your work illustrating your interest and competence in cabinetry, joinery, and furniture construction. Glossy photography and polished execution are not critical; but photos of turned objects or obvious “kit”-type projects, while possibly helpful in a supporting role, are not useful in demonstrating competence in the above fields. Photos should be labeled with your name and presented in suitable display pages.
- ❖ A copy of transcripts or a description of woodworking classes you have taken;
- ❖ A self-addressed, stamped envelope for return of your photos and other application materials.
- ❖ Applications may be made digitally, but materials must be submitted as a single PDF file. Applications sent by email must be no larger than 4 MB.

You may also include:

- ❖ Letters of reference or other supporting documents that might help establish your readiness for this program.

We encourage prospective students to visit our program in order to gain a first-hand impression. If you intend to come, please call in advance to arrange for an appropriate time. Such visits are for your information only and do not improve your chances of acceptance. You need not feel disadvantaged if you are unable to visit.

Applications for the 2012-2013 session will be accepted only from March 1 to March 31, 2012. Applications received before or after those dates will be returned at the applicant's expense. Applications may be delivered in person or mailed to the address on the application. Qualified applicants who are not among the 23 students accepted will be placed on an alternate list and will be notified if space becomes available in the program. Successful applicants and alternates will be notified by May 2, 2012.

Student Credit and Evaluation

Students will receive a letter grade of credit. In determining credit, the staff considers attendance, motivation, number and level of projects completed, and the general progress of the student. The staff maintains close contact with each student through critiques and informal discussions of work in progress.

Costs

For California residents (with residency documentation dated one year prior to the opening day of classes), the enrollment fees for one semester are \$662.00 (\$36 per unit for 18 units plus a \$4 health services fee and a \$10 Student Body fee). Currently, non-residents bear the above costs plus tuition at a rate of \$229 per unit, a total of \$4784.00 for one semester. If you attended a CA high school for 3 or more years and graduated from a CA high school, you may qualify to have your out-of-state tuition waived. International students pay an additional \$100 as an application fee. Costs are subject to change in response to state funding. The course is comprised of two semesters.

Financial Aid

Questions about student loans and grants should be addressed to the following:

Marcia Williams, Financial Aid Officer
College of the Redwoods
1211 Del Mar Drive
Fort Bragg, CA 95437
707.962.2606

General financial aid information is available online:
<http://www.redwoods.edu/Financial-Aid/general.htm>

Equal Opportunity

Committed to equal opportunity in employment, admissions, and the conduct of its programs and activities, the College of the Redwoods guarantees that no person shall be subject to discrimination on the basis of ethnic group, religion, age, gender, color, or physical or mental disability under any of its programs and activities. This commitment is reflected in the varied backgrounds of the program's students—men and women who have come from all areas of the United States, as well as from South America, Europe, Asia, and the Middle East.

SUMMER WORKSHOPS

Workshops are intended to give beginning and intermediate woodworkers an opportunity to participate in an intensive, high-quality educational experience of relatively short duration.

Workshops run from 8:30 A.M. to 5:30 P.M., with the privilege of evening hours at the discretion of the instructors. Classes take place in the Fine Woodworking shop at 440 Alger Street, Fort Bragg. The College provides each student with a workbench, access to machine and power tools, and wood for exercises. Materials used in projects are purchased by the student.

Admission to Workshops

Workshops are open to any woodworker who wishes to learn more about the techniques described and who wish to share in the spirit and attitudes that distinguish the work of staff and past students.

All students must provide a complete set of hand tools adequate for the work to be undertaken; no hand tools are available at the shop. Students should also be familiar with the operation and use of the following machine tools: table saw, jointer, planer, drill press, and router. Due to the intensive nature of the workshops, there is little time available to instruct students in the basic use of machine tools. If you apply for a place in the workshop, please be prepared to abide by these requirements, which are necessary for your safety.

Successful applicants will receive an acceptance letter in addition to a list of recommended tools and registration materials.

Application for Workshops

Unless otherwise noted, each workshop has 23 places available. These are filled as applications are received. Applications will be accepted from March 1 through March 31, 2012. Successful applicants will be notified by May 2, 2012. The notification will include registration materials, that must be returned (with fees) in two weeks. If we do not have a minimum number of students in attendance on the first day of class, the course will be canceled (as required by the college administration). While there is no way to foresee complications that might require you to withdraw from the class, please do not apply for the course unless you definitely plan to attend. If you must cancel, please inform us as soon as possible. The demand for some classes has historically exceeded capacity. If, at the end of the first week in March, a class is oversubscribed, we will fill the class by lottery, giving all an equal opportunity to attend.

Summer Offerings for 2012

This summer's classes will reflect the nine-month course in miniature. Classes this summer are being conducted by current staff and a graduate of our program.



Dan Stalzer will be presenting his Greenwood Chair making class, a departure from our characteristic painstakingly lengthy path to project completion. Class members will go home with a solid chair in six days.

We have conducted our staple class, Tools and Techniques (T&T), each summer since our founding, at times twice in a summer to accommodate demand. This year we are offering the class as two segments, Plane Making and Techniques, making it easier to fit the time into vacation schedules. Students who are able to participate in both segments may do so at a combination rate.

T&T class members are primed to use their skills on furniture. The four-week Projects class is an opportunity to have individual guidance in the construction a project of modest scale and complexity.

Making a Greenwood Chair

with Dan Stalzer

May 21–26 Fees: \$610

Class size: 16 students

Due to the ease with which freshly fallen wood can be worked with hand tools, green woodworking is an ages old process. Members of this class will be principally using 16th and 17th century British Isles techniques transported by early immigrants to New England and Appalachia.



Participants will be involved in the process of making an Appalachian style ladder back chair frame using traditional hand tool techniques and a limited amount of machine work. Students will receive hands-on instruction in splitting native green tanoak (*Lithocarpus densiflorus*) logs, shaping parts on a shaving horse with a draw knife and spokeshave, fitting joinery, and steam bending. The exchange of selected green wood parts for previously dried elements will allow each student to leave the workshop with a complete chair frame. Hemp webbing will be supplied for seat weaving at home, a process which will be demonstrated on the sixth day.



Dan learned ladder back chair making from Drew Langsner and John Alexander. He studied for two years at the College of the Redwoods Fine Woodworking Program.

Plane Making with Jim Budlong

June 11-15

Fees: \$425 Irons and materials included



The direct relationship between the craftsman, the tool and the material distinguishes the work of care from the work of production. For James Krenov, the tool that best represented that relationship was the shop-made wooden plane.

Since the founding of our program students in the nine-month session have begun their studies by learning to make their own planes. Students in the Plane Making class will have the chance to share in the discoveries of making, tuning, and using this iconic instrument.

The Plane Making class begins with a day of gaining an appreciation of the meaning of “sharp”. Two Hock plane irons, 1 1/2" and 1 3/4" are provided along with maple stock to make two planes. Students will have an opportunity to use their new tools to accurately join two boards and cleanly plane the resulting surface.

Techniques

with Jim Budlong and Greg Smith

June 18-29 Fees: \$580

The construction of any well-made piece of furniture depends upon an understanding of the the very basics of woodworking. The Techniques class is a condensed version of the exercises practiced in our nine-month program, and leaves no time to work on an actual project. First-time applicants have priority for this session.

The idea that quality work is the result of the sensitive use of tools and materials is a fundamental premise in all of our classes and is a concept underlying the topics covered in this introductory class.

The course consists of lectures, demonstrations, and at-the-bench guidance in the student's performance of a variety of exercises.

During the two weeks, students will study and practice a variety of traditional woodworking



joinery techniques, including edge joining, doweling, hand-cut dovetails, mortise-and-tenoning, and frame and panel work. We emphasize a satisfying balance between machine and hand tools.

Tools and Techniques

with Jim Budlong and Greg Smith

June 11-29 Fees: \$935

Our perennially favored class is combination of this summer's Plane Making and Techniques classes.

Projects

with Jim Budlong and Todd Sorenson

July 9-August 3 Fees: \$995

Applications for this course will be accepted from those who have participated in previous Tools and Techniques classes, including this year. The focus of the class is the application of techniques as practiced in this program to the design and construction of a small object, such as a wall cabinet, simple table, jewelry box, or stool.

There will be ongoing lectures and demonstrations on getting out stock, re-sawing, sawn veneers, basic and advanced joinery, glue-ups, fitting hardware, and hanging doors. Determination of the scope of the project, its size and complexity, will be arrived at jointly by the instructor and student before the class commences. We ask that a sketch and description of the desired project be submitted along with your application. We will make every effort to keep projects to a manageable scale with the hopes of sending students home with projects that are complete.

Due to the popularity of the Projects class, priority will be given to first-time applicants.



Fine Woodworking Programs

2012 Application Form

APPLICATIONS will be accepted from March 1 through March 31, 2012 for both for the nine-month program and summer workshops. Applications received before March 1 or after March 31 will not be considered.

Name: _____ Telephone: _____

Address: _____ e-mail: _____

City: _____ State/Prov: _____ Postal Code: _____

Country: _____

Fine Woodworking

Nine-month program, August 13, 2012 to May 12, 2013.

Applications for the nine-month program must include (1) the application form, (2) a letter describing your training, experience, and goals in woodworking, (3) as many images of your work as you wish, and (4) a copy of transcripts or a description of woodworking classes you have taken. No application will be considered unless these four types of materials are in hand. You may also include letters of reference or other supporting material that you feel would be relevant. **Application photos and other material will not be returned unless a self-addressed envelope with sufficient postage is included. Please use only the United States Postal Service for the return of materials.**

Summer 2012 Workshops

Making a Greenwood Chair with Dan Stalzer, May 21–26, \$610

Plane Making with Jim Budlong and Greg Smith, June 11–15, \$425

Techniques with Jim Budlong and Greg Smith, June 18–29, \$580

Tools and Techniques with Jim Budlong and Greg Smith, June 11–29, \$935

Projects with Jim Budlong and Todd Sorenson, July 9–August 3, \$995

- ❖ Applications for classes require only the application form. **Send no fees until requested.**
- ❖ If applying to both the nine-month program and summer workshops, please do so with separate applications.
- ❖ Return applications for the nine-month program or for the summer workshops to the following address, either by express, mail, email or in person. **Applications sent by fax will not be accepted.**

Attn: Application for (specify the class desired)
Fine Woodworking Program
440 Alger Street
Fort Bragg, CA 95437

Telephone 707.964.7056

e-mail: woodshop@mcn.org