

**HISTORIC EASTFIELD FOUNDATION PRESENTS  
EARLY AMERICAN TRADES AND HISTORIC PRESERVATION WORKSHOPS FOR  
2020**

**1. HAND TOOL WOODWORKING, MAKE A CANDLE BOX**

June 3 - 5 (3 days)

Fee \$385.00

Limit: 5 students

Participants start with a rough piece of lumber and learn how to use various period hand tools—saws, chisels, and planes—to transform the wood into a handsome, dovetailed sliding-lid candle box. Basic sharpening and tool-use techniques will also be taught. Both beginners and experienced woodworkers who want to hone their craft will benefit from this course. Wood and tools will be provided. Participants may bring their own hand tools as well.

***Peter Forward** is the proprietor of Peter Forward Cabinetmaking ([forwardwoodworking.com](http://forwardwoodworking.com)). He has worked professionally as a cabinetmaker since he was 17, and is known for his traditionally styled fine furniture. A Rensselaer County, N.Y., resident, Peter also serves on the Historic Eastfield Foundation's board.*

**2. LEATHERWORKING, MAKE A PORTMANTEAU**

June 17 - 19 (3 days)

Fee \$400.00

Limit: 6 students

Portmanteaus, or valises, were essential to travelers in the 18th and 19th centuries and were commonly found in probate inventories and depicted in artwork and advertisements. These leather forerunners of the suitcase carried clothes and essential items for wayfarers, but were small enough to be carried by hand. In this 3-day course students learn fundamental leatherworking techniques, such as cutting, skiving, the use of awls, and various sewing methods necessary to build a medium sized, 16-inch-long valise utilizing construction methods based on extant examples as well as those seen in 18<sup>th</sup>-century artwork.

***Shaun A. Pekar** is a footwear historian, historic shoemaker, and proprietor of "S. Pekar, Shoe and Accoutrement Maker." He specializes in 18<sup>th</sup> and 19<sup>th</sup> century reproduction leather items, and has made reproduction leather goods for several historical sites and museums.*

**3. BASIC BLACKSMITHING**

June 26 - 28 (3 days)

Fee: \$385.00

Limit: 6 students

Course will familiarize the student with the basic tools and processes of blacksmithing. Through a series of practical projects, skill development in such techniques as drawing out, upsetting, bending, twisting, and other forming methods are covered as well as more advanced subjects such as welding, brazing, and the heat treating of carbon steel for edged tools. Students will make a set of tongs, a coal shovel, and a coal stirrer to take home with them. The remaining time will be devoted to small projects of the student's choice.

***Olof Jansson**, blacksmith for more than 30 years, has specialized in making items for museums and historic sites in the Mohawk Valley and New York's Capital District.*

#### **4. LETTER CARVING IN STONE**

June 26 - 29 (4 days)

Fee \$400.00

Limit: 4 students

This class for beginners covers the basics of traditional letter carving in stone using only hand tools. All materials & tools are provided, as well as plenty of practice time, demonstration, and guidance. Participants use a brass mallet & steel chisel to chase out lines, curves, serifs, dots, & other special techniques. Each participant will create a composition of 1 to 4 letters that will be carved into a slate plaque to take home with them. Students will put their hands to this most ancient art and create something that could last for hundreds of years. One day of the class will be a field trip to historic cemeteries to get inspired by 18th-century lettering.

***Allison Blake Steel** is one of only about a dozen artisans in the U.S. still practicing the ancient art of carving letters by hand using only a mallet & chisel. She is the proprietor of Hand Carved Slate of Old Chatham, NY [www.handcarvedslate.com](http://www.handcarvedslate.com) She began carving slate in 2005, & gives lectures on her research into gravestone art. She previously worked as a gravestone conservator for [Monument Conservation Collaborative](#), restoring hundreds of early gravestones all over NY & New England.*

#### **5. RUSH SEAT MAKING**

July 18 - 19 (2 days)

Fee \$350.00

Limit: 10 students

Materials are provided, but participants bring their own structurally sound chair frame that was originally made to accept a rush seat. Students learn to weave a natural rush seat with pre-twisted material and gain an understanding of how to square up front edges before weaving, and how to keep the rush straight with proper tension. Twisting rush will be practiced and demonstrated, and

there will be instruction on different types of seat patterns, how chair seat materials and traditions have evolved, and the different types of seating material available today.

***Sandy Sherman** is the owner of Sherman Chair Caning, of Brookline, Vt. ([shermanchaircaning.com](http://shermanchaircaning.com)), and has been making seats for chairs out of natural materials since 1994. Her restored pieces can be seen at the Eisenhower National Historic Site in Gettysburg, Pa., and at Rudyard Kipling's Vermont estate, Naulakha.*

## 6. GRAIN PAINTING

July 18 - 19 (2 days)

Fee \$350.00

Limit: 6 students

Participants learn the techniques and applications for “faux bois” or woodgraining. There will be a discussion of the historic methods and materials used in this trade, and students will see examples of historic woodgraining and learn how it evolved over time. Students will discuss, observe, and learn how to mix paint colors and use the various tools needed to replicate woods such as oak, pine, mahogany, and black walnut, among others. In addition, basic techniques for marbling and trompe l'oeil ("fool the eye") moldings, often found in historic settings, will also be taught. Students will create samples on mat boards and other small wood pieces that they will take with them. All materials provided, and a water based paint system will be used to ensure samples dry properly for transport.

***Mariah Gillis** is based out of Baltimore, Md., and has more than 20 years experience in historic restoration and theatrical and decorative painting ([mariahgillis.com](http://mariahgillis.com)). In 2019 she was the first woman to receive a Master Craftsman Award from the Baltimore Building Congress and Exchange for her years of work in historic restoration. Her work can be seen in the U.S. Supreme Court and Capitol building, and most recently she worked on the restoration of Clifton Mansion in Baltimore, the former summer home of Johns Hopkins.*

## 7. TEXTILE DYEING

July 25 - 26 (2 days)

Fee: \$385.00

Limit: 10 students

Students will be introduced to some of the principal natural dyes used in early America, including indigo, madder, cochineal, weld, fustic, cutch, walnut, and logwood. The course will cover scouring, mordanting, and dyeing both protein and cellulose fiber. Students will make up sample books with the yarn dyed during the weekend that they will take with them. This workshop will focus on yarn dyeing, but techniques for dyeing piece goods (fabric) will also be discussed. Participants should wear clothes that can get stained and bring a notebook.

*Justin Squizzero operates The Burroughs Garret ([theburroughsgarret.com](http://theburroughsgarret.com)), a weaving business he operates out of his 19th-century farm in northern Vermont using 200-year-old hand looms. He marries natural dyes and fibers with a reserved aesthetic rooted in early New England. His fabrics can be found at George Washington's Mount Vernon, and the DAR Museum, as well as other prestigious customers. He is also a visiting instructor at the Marshfield School of Weaving.*

## **8. TIMBER FRAMING**

July 27 - 31 (5 days)

Fee \$485.00

Limit: 10 students

Designed to teach the fundamentals of historic timber work to students of all skill levels, this course offers the opportunity to construct a timber frame structure incorporating traditional mortise and tenon and other joints. Students gain an understanding of the layout and construction of historic timber frames, including barns and dwellings, as they construct a woodshed. Traditional tools are used, including framing chisels, hand crosscut and rip saws, marking gauges and hand boring machines. Topics include: Layout and cutting of sills, posts, floor framing, braces, tie-girts, rafters, purlins and studding, draw boring and pinning, and square rule and scribe rule systems.

*Rich Friberg is a Historic Preservation Carpentry instructor at the North Bennet Street School, Boston, Mass., and proprietor of Pleasant Avenue Restorations, Mass. ([pleasantavenuerestorations.com](http://pleasantavenuerestorations.com)).*

## **9. TAVERN LIFE IN AMERICA, 1700-1840**

July 31 – August 1 (2 days)

Fee \$375.00

No Limit

The iconic American tavern was the place to meet, socialize, and enjoy entertainment in early America. This two-day workshop in the gorgeous, spacious Briggs Tavern will examine the tavern's role in society and permit participants to experience the at-times rollicking atmosphere of a tavern. Topics include drinking and libations, entertainments, and female tavern keepers. A special presentation will explain how the Briggs Tavern was discovered, taken down, and moved to Eastfield for reassembly, and will also detail some of the ongoing restoration work to this architectural treasure. Attendees will experience a tavern evening including period tavern fare, learn historic dances, listen to early American music, and be entertained by early American games and magic.

*Phil Dunning is a former archeological researcher for Parks Canada and has researched 18th and 19th century American taverns, drinking, and distilling for decades. Anne Lanning is Senior*

*Vice President at Historic Deerfield. **Robert Olsen** is proprietor of Historical Conjuring and Entertainments. **William McMillen** is Historic Eastfield Foundation board member and retired supervisor of restoration at Historic Richmond Town, Staten Island, N.Y. **Peter Schaaphok** is Historic Eastfield Foundation President. **Sue Braisted** has three decades of experience in historical dance and specializes in teaching Baroque and 18th century country dance.*

## **10. INTRODUCTION TO MOLDING HANDPLANES**

August 3 - 5 (3 days)

Fee \$385.00

Limit: 8 students

Students will become familiar with complex molding planes and learn how their intricate blade shapes and profiles evolved over the 18th and early 19th centuries. Proper sharpening, cleaning, and tuning techniques will be taught. Attendees will make moldings and learn how to properly install the trimwork on the exterior windows of Eastfield's Meetinghouse.

***Robert Adam** is the founder and former department chair of Preservation Carpentry, North Bennet Street School, Boston, Mass. He is a working craftsman and consultant to preservation projects and museums. **William McMillen** is the retired Supervisor of Restoration at Historic Richmond Town, Staten Island, N.Y., and consults with numerous historic sites and museums.*

## **11. ADVANCED BLACKSMITHING, MAKE A SET OF ANDIRONS**

August 3-5 (3 days)

Fee \$385.00

Limit: 5 students

This intermediate to advanced blacksmithing course is designed to teach students the traditional methods for making a functional set of andirons, iconic and essential pieces of Early American iron hardware. Students will have several choices of andirons to choose from.

***Steve Mankowski** is the owner of Pine Tree Forge and blacksmiths at Historic Jamestown, Va. Prior to that he was a journeyman at the Anderson Blacksmith Shop in Colonial Williamsburg, where he worked for more than 30 years. He has researched and made fine reproduction hardware for home and museum restorations all over the country.*

## **12. TINSMITHING, LEVELS I, II, AND III**

August 10 – 14 (5 days)

Fee: \$485.00

Limit: 8 students

**All levels of tinsmithing will be taught during the same week.**

### **TIN I**

Introduction to the art of tinsmithing designed to provide a basic working knowledge of late 18th and early 19th century tinning tools, construction techniques and pattern layout. The history of American tinning is covered in an illustrated talk. Students construct 9 reproduction items including a one-pint mug, a wall scone, and a coffee pot. All projects are based on traditional designs, using period tools and methods. All tools and tin are supplied for the workshop.

### **TIN II, ADVANCED TINSMITHING**

Designed for those who already have experience and a good basic knowledge of construction methods as well as the use of standard tin tools. Students have access to a large collection of tin scones, lanterns, chandeliers, candle sticks, crooked spout coffee pots, roasting kitchens, etc., which they are invited to examine, measure and copy with the expert help of the instructor.

### **TIN III, 18<sup>th</sup>-CENTURY TINSMITHING**

Designed for those who would like to produce tinware items in the 18<sup>th</sup>-century manner both civilian and military, using **only** hand tools and methods. Students are encouraged to produce patterns from many available documented 18<sup>th</sup>-century items.

***William McMillen** is a Master Tinsmith from Glenmont, N.Y., and is also member of the Historic Eastfield Foundation board; **Steve Delisle** is a Master Tinsmith at the Anderson Armory Tinsmith, Colonial Williamsburg, Va.*

## **13. EARLY AMERICAN PRINTING**

August 11-14 (4 days)

Fee \$385.00

Limit: 4 students

Participants learn simple book formats of the printing process on Eastfield's original iron hand presses. Students set type, and take turns in the inking and printing of the presses. The workshop also examines the functioning, set up, adjustment, and operation of presses. The final day will be spent on binding techniques. Attendees gain the skills needed to achieve high levels of printing quality using basic tools.

***Stephen Sword** of Ontario, Canada, is a printing historian and the owner of Stiff 'n' sore press, which specializes in historic letterpress techniques. **Greg Joly** is a Historic Eastfield Foundation board member and the owner of Bull Thistle Press, Jamaica, Vt.*

## **14. CLEANING HOUSE IN EARLY AMERICA**

August 21 - 22 (2 days)

Fee: \$350.00

Limit: No limit

Housekeeping in the 18th and early 19th centuries was a skill that required specialized knowledge. Participants learn techniques meant to keep living spaces clean and pest-free, how to make an 18th-century rag mop, and discover the magical properties of whitewash. Historical techniques are not always recommended for modern preservation purposes, so attendees will also be instructed on how best to handle antique furniture and finishes when caring for them today. This hands-on workshop will help participants understand historic housekeeping and introduce them to preventative conservation techniques as they apply them to some of Eastfield's historic structures.

**Kirsten Hammerstrom** is a collections management and public history consultant based outside Washington, D.C., formerly Director of Collections at the Rhode Island Historical Society, and was the inaugural curator of the Missouri Historical Society's Architecture Collection. **Matt Mickletz** is Manager of Preventative Conservation at Winterthur Museum, Garden & Library where he oversees the daily care of 90,000 objects in Henry Francis Dupont's 175-room mansion.

## 15. A FIRST COURSE IN HEARTHCOOKING

August 26 - 28 (3 days)

Fee \$385.00

Limit: 6 students

Participants learn the art and science of hearthcooking by roasting, broiling, boiling and baking food using recipes and techniques from the first half of the 19th century. The class includes instruction on firewood choice and fire management, cooking tools and techniques, bake oven skills, and period recipes. Students gain knowledge they can apply to their own hearths, with or without the array of period cooking implements available in the Briggs Tavern. All ingredients are supplied and participants get to dine on the food they cook.

**Gwen Miner** has been hearthcooking for more than 35 years. As staff interpreter at the Farmers' Museum in Cooperstown, N.Y., she led numerous workshops on hearth skills and period cooking.





## CLASS REGISTRATION FORM

Name\_\_\_\_\_

Address\_\_\_\_\_

Phone Number\_\_\_\_\_

Email Address\_\_\_\_\_

Occupation\_\_\_\_\_

Will you be staying as our guest(s)?      Yes\_\_\_\_ No\_\_\_\_

Are you on our mailing list?      Yes\_\_\_\_ No\_\_\_\_

How did you hear about us?

\_\_\_\_\_

CLASS	FEE	SELECT
1.     HAND TOOL WOODWORKING, CANDLEBOX	\$385.00	_____
2.     LEATHERWORKING, PORTMANTEAU	\$400.00	_____
3.     BLACKSMITHING	\$385.00	_____
4.     LETTER STONECARVING	\$400.00	_____
5.     RUSH SEAT MAKING	\$350.00	_____
6.     GRAIN PAINTING	\$350.00	_____
7.     TEXTILE DYEING	\$385.00	_____
8.     TIMBER FRAMING	\$485.00	_____
9.     TAVERN LIFE IN AMERICA	\$385.00	_____
10.    INTRODUCTION TO MOLDING PLANES	\$385.00	_____
11.    ADVANCED BLACKSMITHING, ANDIRONS	\$385.00	_____

12.	TINSMITHING, I, II, AND III	\$485.00	_____
13.	EARLY AMERICAN PRINTING	\$385.00	_____
14.	CLEANING HOUSE IN EARLY AMERICA	\$350.00	_____
15.	FIRST COURSE IN HEARTHCOOKING	\$385.00	_____

**Total** \$ \_\_\_\_\_

**Amount Enclosed** \$ \_\_\_\_\_

**If paying by check, make it out to HISTORIC EASTFIELD FOUNDATION and send to**

**Eastfield Workshops  
PO Box 454  
Burkittsville MD 21718**

**Email** [eastfieldvillage@gmail.com](mailto:eastfieldvillage@gmail.com)

**Preferred registration is through [eventbrite.com](https://www.eventbrite.com). Search Historic Eastfield Foundation.**

## ABOUT THE WORKSHOPS AT EASTFIELD VILLAGE

For four decades, the **Annual Series of Early American Trades and Historic Preservation Workshops** has offered workshops and symposia in the traditional trades and domestic arts. The goal is to maintain the highest educational standards, with instructors who are leaders in their fields. The in-depth, hands-on workshops appeal to a wide range of students, including tradesmen, craftsmen, and museum personnel seeking to advance their knowledge and skills, as well as homeowners looking to deal with issues concerning historic home maintenance and restoration.

**Preservation Laboratory** - Eastfield Village is not a museum open to the public. Its creator, Donald Carpentier, assembled the more than twenty buildings and the thousands of architectural elements, tools and artifacts specifically to serve as a study collection. The Village itself is an educational tool. Combine this unique laboratory with gifted instructors who are eager to share their expertise and the result is a level of detail and depth to the courses that only Eastfield can offer.

**Unique Experience** - The lure of Eastfield is more than its exceptional curriculum. Students who take classes at the Village are encouraged to live there during their courses. Meals may be cooked in the late 18th century kitchens. Accommodations are rope beds with straw and feather ticks. Most evenings there are gatherings in the Briggs Tavern with lively conversations. This immersion experience offers an unforgettable opportunity to be with others - students and teachers - of similar interests, and to gain an appreciation for the work and daily life of pre-industrial America.

**Lodging at Eastfield** - Eastfield's taverns are available FREE OF CHARGE for those wishing to stay as our guests in early 19th century accommodations. The only requirement is that each person supply his/her own bedding plus 10 ten-inch white candles.

**Eastfield Origins** - Donald Carpentier moved his first building, a blacksmith's shop, into his father's "east field" in 1971. Over the years, he amassed a collection of buildings and artifacts and established the internationally known Workshops. The stated time period is 1787 – 1840 and all the buildings date from those years. They include a towering Greek Revival church, a thirteen room 18th century tavern and many smaller buildings devoted to the individual trades, including carpentry, tinsmithing, printing and shoemaking.

**Historic Eastfield Foundation** - Carpentier passed away from ALS in August of 2014, but his life work - Eastfield Village and the Workshops - continues under the aegis of the Historic Eastfield Foundation. Established by Don in 1990, the not-for-profit Foundation has as its mission "*to continue the work of training men and women in a range of early American trades and historic preservation skills, and encouraging crafts persons and preservationists in their efforts to save the technology of the past.*"

The Village is also open by appointment for tour groups of 10 or more, and is available to rent for special events like weddings, meetings and parties. It may also be rented as a location for commercials and period films. Antiques and reproductions are available for sale in the E.A. Brown General Store by appointment.

**Registration** - Registration is on a “first come - first serve” basis, and therefore it is recommended that you register through [eventbrite.com](https://www.eventbrite.com) by searching Historic Eastfield Village. If you prefer to pay by check, a non-refundable deposit check of at least 50% of the tuition must accompany the registration. The remainder must be received by Eastfield no later than three (3) weeks prior to the commencement of the workshops, or the registrant will lose his/her space in class and deposit. No refunds will be given after six (6) weeks prior to that particular workshop. Eastfield reserves the right to cancel any workshop if minimum subscription levels are not met. In this case, a full refund is given. (Registrants from outside of the United States are asked not to send personal checks. Please send a cashier's check or money order in U.S. funds.)

Eastfield Village is located outside East Nassau, New York, on 401 Mud Pond Road. More information about staying at the village for workshops and class-related instructions is provided upon registration.

**Special Event –**

**Eastfield's Annual Founders' Day will be held Saturday, September 19, 2020.**

Don't miss this special day when the village's historic buildings are open and staffed with talented craftspeople and interpreters. The event is the Historic Eastfield Foundation's chief fund raising event of the year. Come celebrate the vision of Don Carpentier at this festive affair!