

CENTER FOR FURNITURE CRAFTSMANSHIP

NEWSLETTER

Photo by Tom Hellmich



FROM THE DIRECTOR

As the leaves begin to turn, we are completing our eighth season of workshops. Over those eight years, the Center For Furniture Craftsmanship has grown from what was essentially a handful of tutorials in a back-yard shop to a year-round, nonprofit institution with an international reputation. We now have over 25 visiting instructors annually, a beautiful building and campus, and a solid record of service. In effect, we now have what eight years ago we could never have foreseen: a proud history and a bright future.



For all our growth, though, the Center's core experience remains the same: the hands-on exchange of furniture-making skills between teacher and student.

Those adventurous souls who attended the fledgling school back in 1994 and 1995 will recall our funky, cramped quarters in West Rockport. Only twenty feet from Route 90, the workbenches shook every time a truck roared by. Yet, the day-to-day mix of excitement and challenge, of frustration and satisfaction, was every bit as gratifying as it is today.

Over the years, the one lesson I've truly learned is that a school is more than bricks and mortar. A school is people. More specifically, it's people sharing interests and values in a community created for the transmission of knowledge. After eight years, we're now a community of more than a thousand alumni, scores of faculty, and many others from the worlds of woodworking, education, commerce, and our home neighborhood of mid-coast Maine.

This Newsletter is intended to strengthen that sense of community. Regular features will include news about our faculty, alumni, and the school itself, as well as previews of upcoming courses and events. We welcome your suggestions for additional features and invite you to participate. Send us your letters and essays on woodworking-related issues you find of particular interest. At the very least, send us news about yourselves. I want to know what you're up to, and so do your classmates.

—Peter Korn

NONPROFIT TRANSITION SUCCESSFUL

In early 1998, Peter Korn asked an ad hoc group of CFC alumni and faculty, as well as members of the local community, to help transform the Center For Furniture Craftsmanship from a privately-owned enterprise into a not-for-profit educational organization.

THE CAMPAIGN

The ad hoc group formed a nonprofit corporation, applied for tax-exempt status, and undertook a \$250,000 fundraising campaign. The objectives were twofold: first, to acquire the school business and assets, then secondly, to purchase the rented building and campus.

Thanks in huge part to alumni generosity, the ad hoc group hit its \$250,000 target and fulfilled its two major goals in less than two years. On January 18, 1999, the school legally became a nonprofit organization. On April 7, 2000, the organization acquired the Rockport campus.

Campaign gifts totaled \$252,300.89. More than 20% of the Center's alumni contributed \$217,968.64. Another \$25,000 came from two Maine foundations, the Morton-Kelly Charitable Trust and the Davis Family Foundation. Friends, faculty, and corporate donors provided the balance of \$9332.25. Fundraising expenses were less than \$4,000.

NONPROFIT ADVANTAGES

Asked why he chose to go nonprofit with a school he had taken seven years of his life to build, Peter Korn said, "The practical advantages of being nonprofit are significant. Through donations, the Center can invest in programs and facilities that couldn't be supported in a for-profit environment."

Case in point: this summer the school introduced a "Computer-aided Design" workshop. This first-time offering was made possible because two alumni, Paul and Heidi Parisi, generously underwrote the cost of renting the computer equipment. In addition, Paul donated a week of his valuable time to serve as tech consultant.

The school's nonprofit status encourages imaginative, mission-oriented planning. For example, the Board of Directors is thinking about adding a nine-month course to the curriculum—an initiative that would require a new building on campus. Faced with a similar opportunity, a for-profit business would need to increase class size and inflate tuition to get a fair return on investment. With nonprofit status, the Center is now capable of funding construction through alumni and foundation support. This will keep tuition affordable and maintain a student/faculty ratio that, in past years, both students and faculty have enjoyed.

FALL 2000

FACULTY NEWS

This past June, **CHRIS BECKSVOORT** (New Gloucester, Maine) built a workbench, granite-topped side table, and pantry cupboard for the Shaker community at Sabbathday Lake. Lee Valley Tools is now manufacturing one of Chris' innovations, a racetrack-shaped, flat washer designed to allow wood movement where a table top is screwed to a base. ■ **BRIAN BOGGS** (Berea, Kentucky) wrote an article on drill bits for the December issue of *Fine Woodworking* and has an upcoming article on building a stool. ■ Next June, **LYNETTE BRETON** (Harpwell, Maine) will be teaching a course at Arrowmont in Tennessee called "Shaping and Working with Curves." ■ **TOM CASPAR** (Minneapolis, Minnesota) has been promoted to Senior Editor at *American Woodworker* magazine. ■ Traveling in Michigan, **BOB DEFUCCIO**



Chris Becksvoort demonstrates the straw-like nature of red oak pores.

(Spinnerstown, Pennsylvania) discovered that his Triangle Chair, manufactured by Gunlocke, is part of the permanent collection of the Grand Rapids Museum. ■ A handsome photo of **CHARLIE DURFEE** (Woolwich, Maine) graced the cover of the April, 2000 issue of *Fine Woodworking*, in which his article, "Trestle Table with Breadboard Ends," appears. ■ **BOB FLEXNER** (Norman, Oklahoma) has been working as Editor of *Professional Refinishing* magazine since November, 1999. ■ The National Association of Workshop Writers has given **GARRETT HACK** (Thetford Center, Vermont) their Golden Hammer Award for his book *Classic Handtools* (Taunton Press, 1999). ■ Cambium Press has just published a new book by **JIM KRENOV** (Fort Bragg, California) titled, *With Wakened Hands: Furniture by James Krenov and Students*. ■ **HARV MASTALIR** (Boulder, Colorado) offers an eight-week, evening class called "Basic Woodworking" from his workshop, which he is now sharing with Center alumnus Tim Lindholm. ■ **JOHN**



Jim Krenov teaching at the Center in 1996.

McALEVEY (Tenants Harbor, Maine) has joined the New Hampshire Furniture Masters Association. His "Chest of Doors with a Drawer" was included in their annual auction, held this September at the Mount Washington Hotel. ■ Congratulations to **HUGH MONTGOMERY** (Seattle, Washington) and his wife, Marcia, whose first child, Page Robinson Montgomery, was born on August 21. ■ **WILL NEPTUNE** wrote an article titled "Compound Angle Joinery" for the August, 2000 issue of *Fine Woodworking*. ■ **JEFF POUZAR** (Dallas, Texas) is currently enrolled in the Fine Woodworking Program at the College of the Redwoods. ■ True love has led **DENEK PUCHALSKI** (Monhegan, Maine) to work this winter as sternman on a lobster boat. ■ **TIM ROUSSEAU** (New York, New York) and Anne Hedly have purchased a house in Appleton, Maine, next door to alumnus Richard Dunham, and plan to move here from New York



Bob DeFuccio tests a student's mock-up for comfort.

City sometime next year. ■ **CRAIG STEVENS'** (Sunbury, Ohio) work is included in The Furniture Society's recent book, *Furniture Studio: The Heart of the Functional Arts*. ■ **PETER TURNER's** (Portland, Maine) work will be part of a show called "Celebrating Boxes" to be held at the Tullie House Museum in Carlisle, UK. The show is scheduled for Sept. 2001 and will travel through the UK then continue on to Europe, Australia and the US. ■ **LIZA WHEELER** (Belfast, Maine) is pounding nails, building a barn on her new property.

IN MEMORIAM



Early this summer, Board member Andy Rheault died suddenly at his home in Camden, Maine. I first met Andy in 1994, when the fledgling CFC moved to larger quarters in West Rockport, next to Andy's personal trainer. Given Andy's longstanding interest in wooden boats, it was no wonder he couldn't resist poking his head in our door from time-to-time to sniff the sawdust.

Eventually, maybe inevitably, Andy joined us for a Basic Woodworking course. It was an especially memorable workshop, and Andy's convivial spirit helped make it so. Those who were there will particularly recall his pleasure in delivering an impromptu (and always colorful) limerick.

Several years later, when we were working to transform the Center into a nonprofit organization, Andy was one of the people I turned to for advice. Subsequently, he joined the Board of Directors.

The Center For Furniture Craftsmanship was but a small part of Andy's civic involvement, yet he was generous with his experience and support. On behalf of those who had the pleasure of being with Andy at the work bench or in the board room, I say, "Farewell, Andy. We'll miss you."
—Peter Korn

DUST NO MORE

A year ago this September, we threw the switch on a brand new external dust collection system for the Center's machine room. The system took four months' worth of weekends to install, but only minutes to make a dramatic difference—environmentally and psychologically. Far less dust throughout the entire building. Quicker daily clean-ups. A more pleasant and safe place to work and teach.

The system, manufactured by Oneida, has a 7-1/2 hp fan that draws 2700 cfm (cubic feet of air per minute). Dust collects under an insulated exterior cyclone in two fifty-gallon Rubbermaid Brute containers, for which we constructed air-tight lids out of plywood and 3-M closed-cell foam tape.

To avoid pumping all our heat outside in the New England winters, we also built an exterior shed to serve as a bag house with a return-air grate back to the machine room. Fourteen, six-foot tube filters are suspended from a plenum in

the bag house. We used spiral pipe throughout the system.

The Oneida company, of Syracuse, New York, was a big help in engineering the system. We sent them a floor plan showing the location and horsepower of each machine. They sent back a diagram showing the pipe and connector sizes and a list of the parts we'd need. The system components cost about six thousand dollars. The shed and wiring cost another six thousand or so.

Staff and volunteers graciously donated the labor—and a labor of love it was. For woodworkers, metal pipe and fittings are not sympathetic materials. We particularly want to thank Deneb Puchalski for his intrepid forays into the attic, a Sahara of pink insulation, to suspend pipe hangers through the ceiling below. A tip o'the hat also to John McAlevey, Richard Dunham, Jason Delnicki, Jeff Pouzar, and Taylor Melzer.

Now that the system is up and running, it's hard to imagine how we ever did without it.



The cyclone and bag house

CENTER for FURNITURE CRAFTSMANSHIP

is a nonprofit educational organization. Our mission is to provide the best possible education for people who want to design and build functional, beautiful, expressive furniture out of wood to the highest standard of craftsmanship.

BOARD OF DIRECTORS

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EXECUTIVE DIRECTOR

Peter Korn

EDITORIAL CONSULTANT

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DESIGN & PRODUCTION

Silverline Studio, Camden, ME

CENTER FOR FURNITURE CRAFTSMANSHIP

25 Mill Street, Rockport, ME 04856

(207) 594-5611

cfc@woodschoo.org

www.woodschoo.org

The Center for Furniture Craftmanship does not discriminate on the basis of race, color, religion, gender, national origin or sexual orientation.

LET US HEAR FROM YOU

Alumni, please share your woodworking accomplishments and personal news with our Newsletter readers.

Send information to "Alumni News,"

CFC, 25 Mill St., Rockport, ME 04856 or e-mail us at cfc@woodschoo.org.

PREVIEW OF UPCOMING COURSES

Our 2001 schedule appears below.

Not all dates and instructors listed are confirmed as of date of publication.

Alumni should receive the actual course catalog by the end of the year.

Registration begins on January 2, 2001.

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| BASIC WOODWORKING | Peter Korn & Faculty | June 4-15, July 2-13, July 3-Aug. 10, Aug. 27- Sept. 7, Oct. 8-19 |
| INTERMEDIATE FURNITURE MAKING | Chris Becksvoort | June 18-29 |
| ELEGANT BOXES | Garrett Hack | July 16-27 |
| ADVANCED FURNITURE MAKING | John Fox & Craig Stevens | August 13-24 |
| CHAIR MAKING | Robert DeFuccio | September 10-21 |
| DESIGN AND CRAFTSMANSHIP | John McAlevey | Sept. 24-Oct. 5 |
| ORNAMENTAL CARVING | Chris Pye | June 25-29 |
| RELIEF CARVING | Chris Pye | July 2-6 |
| CARVING TUTORIAL | Chris Pye | July 9-13 |
| PUTTING HAND-TOOLS TO USE | Mario Rodriguez | July 16-20 |
| RUSTIC FURNITURE | Susan Churchill | July 23-27 |
| UPHOLSTERED CHAIRS | Jim Barefoot | July 30-August 3 |
| JAPANESE HAND TOOLS | John Fox | August 6-10 |
| WOODWORKING FOR WOMEN | Lynette Breton | August 13-17 |
| OUTDOOR FURNITURE | Lynette Breton | August 20-24 |
| RUSTIC FURNITURE | Wayne Hall | August 27-31 |
| CARVING CLASSIC ORNAMENTATION | To be announced | September 3-7 |
| FINISHING | Teri Masaschi | September 10-14 |
| REPAIR AND REFINISHING | Teri Masaschi | September 17-21 |
| TRADITIONAL HAND SKILLS | Rod Wales | September 24-28 |

ALUMNI NEWS

■ **BOB BURTON** (New York, New York) has completed his first year at Boston's North Bennet Street School. ■ **CORWIN BUTTERWORTH** (Providence, Rhode Island) opened his own studio after completing the Fall, 1999 Twelve-week Intensive. ■ **CHRIS CAIN** (Cincinnati, Ohio) has opened his own studio doing commission work and was the subject of a feature article in the Cincinnati *Enquirer* last May. ■ Two massive oak doors (6'x9') built by **JIM CANDLER** (Southaven, Mississippi) for the Bonne Terre Memorial Chapel were featured in an article in the Desoto County *Times*

last March. The chapel is a memorial to June Bonnin, a friend of the Candler's who died tragically in the Amtrak crash near Chicago in March of 1999. ■ Two lamps by **RICHARD DUNHAM** (Appleton, Maine) have been juried into "Bright Ideas," the Seventh Annual Woodworking Competition/

Exhibition at the Wharton Esherick Museum in Pennsylvania. The pieces are a cherry table lamp with a translucent shade of variegated Red Maple veneer and a cherry floor lamp with a European Beech veneer shade. ■ **JAMES FLORES** (San Francisco, California) is developing an on-line resource for handplanes at www.handplanes.com. ■ **JOHN GOYER** (Cincinnati, Ohio) has retired as President and CEO of Balluff Corp. and writes, "I still think of the two week



John Goyer

fundamentals course that I took about three years ago as one of the most impacting experiences of my life. I spend nearly all day, every day, working wood, either repairing old veneers or building new pieces. It is all very satisfying."

■ **AARON HEYERDAHL** (Bar Harbor, Maine) has opened a workshop/ gallery on 2nd South Street in Bar Harbor and is also teaching crafts at the Waldorf school which his children attend. ■ The Anchorage Museum of History and Art has acquired a hall table by **DAN SCHWARTZ** (Anchorage, Alaska) for its permanent collection. ■ **MARK KIMBLE** (York, Maine) hopes some kind soul will tell him how to keep his chisels from rusting in his basement workshop. Last year, Mark co-founded the SeaCoast Woodworkers, a club for local woodworking enthusiasts that now boasts 50 members. ■ **THOMAS KLEIN** (Toronto, Ontario) has graduated from Parnham College and married fellow student Robin Speke. Together, they have opened a studio in Toronto. Their work can be seen at www.spekeklein.com. ■ **DIRK LEACH** (Bar Mills, Maine) is a co-founder of the Woodlanders Pownal Gathering, which



T.J. Shao

held its first event this past July. ■ **JIM MACDONALD** (Burnham, Maine) is making one-of-a-kind guitars featuring his elegant marquetry for Gibson Guitar's custom shop. ■ **T.J. SHAO** (Taipei, Taiwan) is teaching woodworking on television. The program, sponsored by the Taipei Municipal Vocational Training Center and broadcast twice a week by the China Television Service, focuses primarily on interior design and is conducted by Professor Pu, a

well-known interior designer/coordinator. T.J. appears in three episodes, demonstrating the use of power and hand tools. ■ Photos of an Italian Renaissance-style mantelpiece and several other carvings by **VALDEMAR SKOV** (Waldoboro, Maine) appeared in the September, 2000 issue of *This Old House*



Thomas Klein

magazine. ■ A sewing chest which **LAURA SMITH** (Boulder, Colorado) made during last winter's Twelve-week Intensive will be featured in an article Chris Becksvort is writing for the December issue of *Fine Woodworking*, called "Plank Doors, Five Options." ■ **BOB VAN DYKE** (Manchester, Connecticut) is opening a Woodcraft store and school. ■ **BETSY WEBSTER** (Deer Isle, Maine) has just taken a position in the woodworking shop of the Atlantic Boatyard in Brooklin, Maine.

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25 Mill Street Rockport, Maine 04856 207-594-5611
www.woodschooll.org e-mail: peter@woodschooll.org

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