

CENTER FOR FURNITURE CRAFTSMANSHIP

NEWSLETTER

Photo by Tom Hellmich



FROM THE DIRECTOR

Another exciting year off and running! The shop is humming with productive students, applications for this summer's workshops are at an all-time high, and next winter's Twelve-week Intensives filled back in January on the first day of registration.

The Center for Furniture Craftsmanship is growing. The Board of Directors is currently exploring ideas such as adding a nine-month course to the curriculum, opening an educational furniture gallery on campus, and vastly enlarging our residency program for emerging professional woodworkers. More on these initiatives in the Fall newsletter.

Meanwhile, we invite you to participate in helping the school serve you better. In this newsletter, you will find requests for volunteers to implement two beneficial ideas: an alumni page on the Center's web site and an exhibit of alumni work at the Providence Fine Furnishings Show. We hope you will participate!

In March, I was in Tempe, Arizona for the annual conference of the Furniture Society, a five-year-old organization whose mission complements our own. The Society's purpose is "to advance the art of furniture making by inspiring creativity, promoting excellence, and fostering understanding of this art and its place in society." The three-day conference presented a wealth of hands-on demonstrations and thoughtful panel discussions on furniture history, education, marketing, and critical discourse.

For me, it was incredibly stimulating. I woke every morning about 3:00 a.m., so full of ideas I had to turn on the light and write them down. Seeing old friends and making new ones, thinking about old issues in new ways, talking, dancing.... I had a blast! Next year's conference will be in Madison, Wisconsin in early June, and I hope you'll join me there. For information on the Furniture Society go to www.furnituresociety.org.

We look forward to seeing you back at the Center for Furniture Craftsmanship before too long! —Peter Korn



Peter Korn, Director

Photo by Don Kent

STUDIO RESIDENCY PROGRAM

Five years ago the Center started a Studio Residency program through which an emerging furniture maker is invited to work in the shop from November through May, while the Twelve-week Intensives are in session. Here, Michael Goldman, the current studio resident, shares his perspective.

When I was invited to spend this winter as the Studio Resident, I had recently completed the Twelve-week Intensive and was finishing up a stint as Teaching Assistant in the Center's Workshop program. The Studio Resident position seemed a natural next step in my transition to professional furniture making.

Before coming to the Center I had pursued woodworking as a serious hobbyist for about five years while working full-time as a Human Resources Consultant in Dallas, Texas. I spent as much time as I could in my home shop, rising at 5:00 a.m. to squeeze in a couple of hours before work, but the travel demands of my consulting work often interfered. Like many amateur woodworkers, I wondered what it would be like to make shavings for a living. With the support and encouragement of my wife, Lenora, I decided to relocate to Maine and try woodworking full-time.

While the Studio Resident is a non-paid position, it is not without compensations. In exchange for bench space and full access to the Center's resources, I spend a few hours a week helping out around the shop. My duties vary with the needs of the school, but typically include supervising students on machinery, answering the phone, and helping with shop maintenance and cleaning.



Studio Resident Michael Goldman (left) with previous residents Deneb Puchalski (center) and Tim Rousseau

My tenure as the Studio Resident has been a wonderful experience. I have had the freedom to explore my craft independently, while benefitting from the support of the Center's excellent instructors. Rather than accepting commissions during my residency, I have chosen to work on speculative pieces that push my skills to new levels and help me develop my own design vocabulary. The Center's atmosphere of freedom and support provides an excellent opportunity for this type of exploration.

Beyond my own work, I find that I learn and develop from my

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FACULTY NEWS

Three pieces of furniture by **CHRIS BECKSVOORT** (New Gloucester, Maine), a music stand, floor lamp, and 15-drawer chest, will be on exhibit this spring at the Colby College Museum of Art. Two other pieces, a different music stand and the Snow Glider, will be exhibited at the American Crafts Museum in New York this Fall. ■ In July, **SUSAN CHURCHILL** (Madison, Wisconsin) will appear on Wisconsin Public Television's "Wisconsin Gardener" to present a mini-workshop on building rustic arbors. She is also teaching two rustic workshops for middle-school children through the University of Wisconsin, Madison, Education Outreach program. ■ **BOB DEFUCCIO**'s

(Spinnerstown, Pennsylvania) Glide Series task chair for Stylex, Inc. has been specified by the Pentagon for a proposed order totaling 3000 chairs. Also, the Public Museum of Grand Rapids has included Bob's classic Triangle Arm Chair for Stow/Davis in their collection of 36 Museum Trading Cards. ■ **JOHN DUNNIGAN** (West Kingston, Rhode Island) will be participating in Pritam & Eames 20th Anniversary show in May, with a desk and chair made of Swiss



Susan Churchill working at home

Pearwood with Madrone Burl. ■ **OWEN EDWARDS** (Caspar, California) and Lenora Shepherd had their second child, Maralena, on August 7, 2000. Owen is in his tenth year at the Highlight Gallery, where he is manager. ■ **JOHN FOX**'s (Acton, Massachusetts) work will be included in the Taunton Press' upcoming *Custom Furniture Source Book: A Guide to 125 Selected Craftsmen*. In February, John received Honorable Mention for the Excellence Award at the Baltimore Craft Show, sponsored by the American Crafts Council. ■ At the recent Furniture

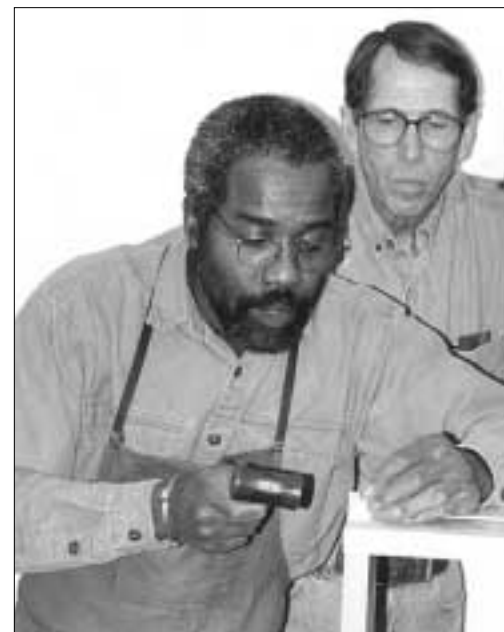


Silas Kopf smiling in spite of being "swindled" out of croquet crown.

Society Conference in Tempe, Arizona, **PETER KORN** (Rockland, Maine) presented the Society's Distinguished Achievement Award to **JAMES KRENOV** (Fort Bragg, California). Peter also co-chaired a session with Canadian woodworker and author Stephen Hogbin on "The Why of Furniture Making." ■ **GARRETT HACK** (Thetford Center, Vermont) gave presentations on making Southwestern details with hand tools and participated in a panel on "Developing A Personal Style" at the Furniture Society Conference. Garrett has upcoming articles in *Fine Woodworking* on "Chisel Basics" and "My Favorite Finish." ■ Partisans of **SILAS KOPF** (Northampton, Massachusetts) have lodged a formal protest with the International Croquet Association concerning the judging at the Center's eponymous, first annual Silas Kopf Croquet Tournament, which took place last summer. The complaint alleges that it was Mr. Kopf, not Center Director Peter Korn, who was the actual winner and that any claims to the contrary are scurrilous lies put forth by a nefarious, underground organization plotting to ban Hawaiian shirts. ■ **EVAN LIGHTNER** (Raleigh, North Carolina) has set up his own shop and is also working part-time for Woodpecker Enterprises building high-end architectural millwork and furniture. ■ **TERI MASASCHI** (Tijeras, New Mexico) has left her position at Woodworkers Supply and is "so busy she has no time to look back," working part time in her shop, part time in a Santa Fe shop, consulting for a new company starting up a line of finishing products, teaching, writing for *Fine Woodworking*, and buying a house. ■ **HARV MASTALIR**'s (Boulder, Colorado) work will be included in the Taunton Press' upcoming *Custom Furniture Source Book: A Guide to 125 Selected Craftsmen*. ■ **HUGH MONTGOMERY**'s (Seattle, Washington) business, Coastal Mountain Furniture, is doing well in its third year,

with a mixture of commissioned residential custom cabinetry and furniture. He recently hired his first employee. ■ **WILL NEPTUNE** (Boston, Massachusetts) is on sabbatical from the North Bennet Street School and trying to keep up with commissions, including a set of Chippendale chairs for a private collector in San Francisco. ■ **MICHAEL PURYEAR** (New York, New York) is teaching "Introduction to Wood" at SUNY Purchase. Two of his pieces, an ash screen and a mahogany and maple chest of drawers, were included in the recent "Made in Brooklyn" show at the Rotunda Gallery. ■ **CHRIS PYE** (Hereford, England) has just completed carving a second trophy for the Prince of Wales and is currently working on a third, to

be presented to the Royal Regiment of Canada when HRH visits in June. ■ **MARIO RODRIGUEZ** (Maple Shade, New Jersey) is working with Lie-Nielsen Toolworks to develop a new line of hand saws, expected to be in production later this year. ■ **PETER TURNER** (South Portland, Maine) will soon have his new home shop up and running. His work will be included in four publications by Taunton Press due out in the next year, including the *Custom Furniture Source Book*, and new books on dining tables and storage furniture. ■ **CRAIG SATTERLEE** (Marietta, Georgia) juried the Woodworkers Guild of Georgia Annual Furniture Competition in March. ■ **CRAIG STEVENS** (Sunbury, Ohio) gave a marquetry demonstration at the Furniture Society Conference and was a panel member for a discussion on "Developing A Style." Craig is exhibiting at the 2001 Smithsonian Craft Show in Washington, DC, April 25-29.



Michael Puryear

BRIAN BOGGS: THE EL CARBON PROJECT

Eight years ago, CFC faculty member and Berea, Kentucky chair maker Brian Boggs traveled to El Carbon, Honduras. Working with Curtis Buchanan of Tennessee, Brian began teaching green-wood chair making "as part of an effort to help campesinos profit from sustainable forest management."

This challenging economic development project, sponsored by Green Wood, is designed to preserve the Honduran rain forest by providing technical training and economic assistance to people who are practicing good forest management. The goal is for isolated, impoverished villagers to raise their standard of living, while encouraging sustainable forestry and reducing the slash and burn economy.

To discourage wholesale clear cutting and the tedious packing of low-priced raw wood to market, the program teaches chair making as a means of adding value to the lumber. This



Brian Boggs (back, left) with Honduran students

raises the standard of living, while at the same time it lessens the cutting of trees.

Since that first visit in 1993, the project has expanded to train about 30 artisans from eight North Coast communities, and many of these trainees have, in turn, taught new artisans. Last year, Green Wood completed construction of a 1000-sq.-ft. workshop and launched an innovative agroforestry program in El Carbon. Green Wood artisans completed their largest sale yet: sixty-four chairs

and stools for a new restaurant in La Ceiba.

While successful, the Green Wood project is severely underfunded and capable of accomplishing much more. Contributions are welcome. For more information, contact: Scott Landis, Green Wood Director, 80 Academy Street, South Berwick, Maine 03908 (207-384-0062; e-mail: scottl@ttlc.net).

CENTER for FURNITURE CRAFTSMANSHIP

is a nonprofit 501 (c) (3) 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.

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

CFC WANTS YOU!

ALUMNI PHOTO CONTEST

Do you have good photos taken at the Center? Particularly pictures of students and instructors at work or play, but also good "atmosphere" shots? If so, do us a favor. Enter the Alumni Photo Contest and win a prize for every photo we publish. We'll announce winners in the Fall newsletter. The prize? (We hope you're seated.) An elegant CFC t-shirt in any color, as long as it's blue.

FINE FURNISHINGS PROVIDENCE SHOW

WANTED: Alumni volunteers to work and exhibit in the Center's booth at the Fine Furnishings Providence Show, November 2-4, 2001, Rhode Island Convention Center.

PURPOSE: To showcase the Center for Furniture Craftmanship and its programs and to provide alumni with an opportunity to exhibit their best work.

For details, please contact John McAlevey at: jmcalevey@ctel.net or at (207) 372-6455.

WEB SITE VOLUNTEER

WANTED: a volunteer coordinator to develop and maintain an alumni/faculty gallery on the Center's web site, www.woodschoo.org. Every alumnus and faculty member would be able to have an individual listing including contact information, a description of their woodworking activities, and thumbnail photos of their work. Anyone interested should contact Peter Korn at peter@woodschoo.org.

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interactions with the students. Acting as a resource for students helps me solidify the knowledge I've already acquired and exposes me to new design challenges that haven't yet emerged in my own work.

Deneb Pulchalski, my predecessor in the Resident position, once observed that working with the students is like learning from the challenges of 50 projects in just a few months. I agree with Deneb's observation and feel I have

learned more from the program than I would have in many years of independent professional work.

When my Residency at the Center ends in May, I plan to take a brief hiatus from precise hardwood joinery while my wife and I pound nails into softwood to build a home of our own. The shop will follow soon after, and I will resume furniture making among the community of generous craftspeople I have met during my association with the Center.

ALUMNI NEWS

We want to keep up with you!

Please let us know what you're up to by sending news and photos of your woodworking exploits.



Mei-Ying Ho

ALLIE BERENYI (Madison, Wisconsin) has opened her own woodworking business, Berenyi Designs. ■ **HEATHER BOLTON ARMSTRONG** (Carbondale, Colorado) is working in a professional woodshop in Aspen. ■ **MICHELLE DEE** (Burlington, Vermont) is working for furniture maker Dale Helms at the Ferrisburgh Artisans Guild. ■ **RICHARD DUNHAM** (Appleton, Maine) sold two

pieces in the Wharton Esherick Museum show, "Bright Ideas" which ended in late December. He also joined Michael

Fortune at the recent Furniture Society conference in Tempe, Arizona to give a presentation on "Photographing Your Own Work." ■ A bubinga and ebony coffee table by **ERIC ESPINOSA**, (Ann Arbor, Michigan), was featured in the "Current Work" section of the February, 2001 issue of *Fine Woodworking*. ■ **MEI-YING HO** (Taichung City, Taiwan) is setting up a workshop of her own and works for East Longitude Trading Co., Ltd., a woodworking machinery company. ■ When he's not herding rattlers, **JEFF JOHNSON**, (Gold Canyon, Arizona), is building custom and commissioned furniture through his business, Opensky Furniture Co. ■ **SAM JONES** (Novato, California) received his first commission, for two bedside tables in cherry and maple,



Sam Jones

upon returning home from this winter's Twelve-week Intensive. ■ **HEIDI MAHONEY** (Vergennes, Vermont) runs her woodworking business, Henry Designs, out of a 200-year-old, five-story mill building which she and her partner, metal-artist Evan Markowski, are currently restoring. ■

RICK STEIN (Lawrence, Kansas) has been selected to participate in "Enhancements," a four-year traveling show staged by Exhibits USA. ■ **EYRICH STAUFFER** (Warren, Vermont) has taken a full-time position at the Yestermorrow School. The position combines administrative work, teaching woodworking, and shop work. ■ **ANDREW STOCK** (Westport, New York) has left the world of teaching to work for Crispin Shakeshaft, rustic furniture maker and architectural woodworker.



Eyrich Stauffer

(Photo by Nancy Simpson)

2000 ANNUAL GIVING REPORT

Last year the Center for Furniture Craftsmanship conducted its first-ever Annual Giving Campaign. The purpose of annual giving is to enhance the quality of the school and enrich the workshop experience through improvements to equipment and facilities, new programs, and increased support staff.

The 2000 campaign was a major success. Twenty percent of the school's alumni, 196 individuals, gave a total of \$54,490. The Center's Board of Directors and staff would like to express their sincere thanks to all who participated.

A full list of contributors is published in the Center's annual course catalog.

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Address Correction Requested

