

Photo by Tom Hellmich



FROM THE DIRECTOR

It is my distinct pleasure to announce the successful conclusion of our \$2.4 million Capital Campaign. This newsletter includes a full listing of campaign donors and volunteers, whom I cannot thank enough for their generosity, enthusiasm and trust.

The Capital Campaign was an incredible, two-and-a-half year effort that reshaped the school in many ways. Some of these were stated campaign goals, such as new facilities and programs. Others were less visible. Outstanding among the latter has been the involvement of a corps of committed individuals who served as campaign volunteers and who will remain (we hope) a significant resource for the school in years to come. Equally important, the campaign required us to clearly communicate our mission and philosophy—a healthy accomplishment that engenders unity of purpose among Board, staff, students and supporters.



With new buildings coming on line and new programs starting up, I have the pleasure of witnessing what is meant by “the whole being more than the sum of its parts.” The gallery, for example, is energizing the classroom in many ways. Professional woodworkers delivering their work are taking time to give slide shows and participate in discussions. Students are closely examining examples of work they aspire to. And many more makers and members of the public are visiting the school, forging stronger links between the Center and the communities it serves.

The history of the school over the past twelve years has been one of hard-earned growth leading to unanticipated opportunities. Repeatedly, we have climbed a steep path, only to find a broader landscape revealed than we had previously imagined. By the end of this year we will have completed the third and final new building funded through the capital campaign—the Thomas Miller Jackson Building—and will have launched the first Nine-month Comprehensive course and the full Studio Fellowship Program. Beyond that, I look forward to seeing what this school, and the remarkable community of people it represents, will accomplish.

The future is an open book.

— Peter Korn

CAPITAL CAMPAIGN SUCCESSFUL

The Center’s \$2.4 million Capital Campaign, which officially began in July 2001, successfully concluded on February 1, 2004. The fundraising effort received \$2,466,208 in gifts and pledges from 399 private donors, over 50% of whom were first-time contributors to the school.

By reaching the campaign goal on schedule, the Center fulfilled the terms of two separate \$250,000 challenge grants, one of which was from the Kresge Foundation of Troy, Michigan.

In all, the school received 11 gifts totaling \$467,317 from its Board of Directors; 17 gifts totaling \$1,155,575 from foundations, 28 gifts totaling \$123,682 from corporations; and 343 gifts totaling \$719,634 from individuals, including alumni.

Construction of new buildings and implementation of new programs have proceeded as planned:

- The Fine Woodworking Library opened in November and its collection has grown significantly through the generosity of publishing companies and individuals.
- The Messler Gallery opened on December 4 with an invitational show called “New Work in a New Gallery.” More than 200 people attended the reception. “Woodworkers of Midcoast Maine” opened on March 19 with more than 300 people attending. Both exhibits received excellent press coverage.
- The 5,600-square-foot Main Building opened in February with a Twelve-week Intensive and contains a long-awaited lumber storage area.
- The third and final building funded through the Capital Campaign, the Thomas Miller Jackson Building, is under construction and will be open before the end of the year.
- The \$600,000 Fellowship Endowment and the \$300,000 Long-term Capital Maintenance Endowment will be fully funded as capital campaign pledges come due over the next several years.
- The Center retired its mortgage and is now debt-free.
- Enrollments are being taken for the Nine-month Comprehensive course that will be launched in September.
- Applications are being taken for the expanded Studio Fellowship Program that starts in December.

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is a nonprofit 501(c)(3)
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The new Thomas Miller Jackson Building, currently under construction, will provide space for the Studio Fellowship Program.

STUDIO BUILDING NAMED

In recognition of the generosity of alumnus Bob Jackson, the 4,600-square-foot building currently under construction to house the Studio Fellowship Program will be named the Thomas Miller Jackson Building, in honor of Bob's father.

Bob Jackson is a pilot and amateur woodworker who has participated in the Center's workshops since 1997, when he took a two-week course with Alan Peters. His father was a patternmaker for the automotive industry and eventually became an engineer working in plastics for Ford, as technologies changed.

"My father loved woodworking and was forever doing projects at home. Helping him is where I got my start. He would have been particularly enthusiastic about the fellowship program because it helps young craftsmen find their footing," says Bob.

Patternmakers build the wood patterns from which metal components are sand-cast. They are among the most highly skilled of woodworkers, building and carving intricate shapes in wood to tolerances measured in thousandths of an inch.

Bob plans to build a display case for the new building to exhibit his father's tools along with explanations of their uses and a photo of his parents.

Patternmakers' tools can appear somewhat arcane to the lay woodworker, and Bob tells a good story about building a project with one of his fathers rulers, not realizing until too late that it was a shrink scale, elongated by 1/4" to the foot to compensate for the way metal shrinks as it cools.

GALLERY CHRISTENED

The Center's new 1,000-square-foot gallery has been named the Messler Gallery, in recognition of Dyke Messler. Dyke is a Camden, Maine resident, an ardent and generous supporter of the school, and a partner in Phi Home Designs, makers of custom handmade furniture. His strong interest in woodworking and design dates from childhood visits to his grandparents' house in Pasadena California—the Gamble House—designed by Charles and Henry Green in 1908 and now a National Historic Landmark.

Recently, Dyke curated the "Woodworkers of Midcoast Maine" exhibition, which features furniture, carving, and turning by 23 professional makers. "The gallery is a fantastic plus for our community," says Dyke, "I am delighted to participate in its success."



*Dyke Messler at the
"Woodworkers of
Midcoast Maine"
exhibition in the
Messler Gallery*

FACULTY NEWS SPRING 2004

TED BLACHLY (Warner, New Hampshire) has designed a production bench for distribution to 55 New Hampshire artists, who will each customize one for an auction to benefit The Friends Program. ■ **BRIAN BOGGS** (Berea, Kentucky) is building a custom sawmill with a 24" by 8' capacity to cut chair parts along the grain for steaming. ■ **LYNETTE BRETON** (Harpwell, Maine) is working in her new 960-square-foot workshop, located just 40 feet from her house. ■ **JERRY CURRY** (Union, Maine), **RICHARD DUNHAM** (Appleton, Maine), **STEPHEN GLEASNER** (Appleton, Maine), **JOHN MCALEVEY** (Tenants Harbor, Maine), **JIM MACDONALD** (Burnham, Maine), **TIM ROUSSEAU** (Appleton, Maine), and **LIZA WHEELER** (Belfast, Maine) are exhibiting in "Woodworkers of Midcoast Maine" at the Center's

Messler Gallery. ■ Furniture by **JOHN DUNNIGAN** (West Kingston, Rhode Island), **TOM HUCKER** (Jersey City, New Jersey), and **JIM KRENOV** (Fort Bragg, California) was included in The Maker's Hand, a seminal exhibition at the Boston Museum of Fine Arts this past winter. ■ **CHARLIE DURFEE** (Woolwich, Maine) has written an article on making a Shaker blanket chest with a drawer, to be published in an upcoming issue of *Fine Woodworking*. ■ **MICHAEL FORTUNE** (Lakefield, Ontario) has won a competition to build a reception area for Sir Sanford Fleming College in Haliburton, Ontario. Sir Sanford was the inventor of the time zone. Michael also spent two weeks in Guyana this winter, encouraging local manufacturers to develop products for export as part of a project with the Canadian International

Development Agency. ■ A serpentine table by **GARRETT HACK** (Thetford Center, Vermont) has been juried into the upcoming Curv-iture show, sponsored by the Furniture Society. The show takes place at the Society's eighth annual conference, June 24-26, at the Savannah College of Art and Design, in Georgia. ■ **STEPHEN GLEASNER** (Appleton, Maine) is being featured in an episode of Maine Public Television's Made in Maine series that will air on May 20 and 22. ■ This past February, the Wexler Gallery in Philadelphia had a show of work by **TOM HUCKER** (Jersey City, New Jersey) and Kalle Fauset, called "The Academy Timbers Project." ■ **SILAS KOPF** (Northampton, Massachusetts) is just completing an instructional videotape, "Marquetry Master Techniques" which can be ordered through his web site: www.silaskopf.com. Silas spent much of the past winter watching Peter Korn's video, "Twelve Steps to Championship Croquet," hoping to perk up his sagging game. ■ **JIM MACDONALD** (Burnham, Maine) will be displaying several examples of marquetry on guitars at the World Guitar Congress in Baltimore this June. ■ A piece by **BECCA MASSANARI** (Worcester, Massachusetts) is in the show "Cubbies, Drawers, and Doors" at Boston's Gallery Katz, opening May 7. ■ **JULIE MORRINGELLO's** (Stonington, Maine) Seachair will be exhibited by the Furniture Society at the International Contemporary Furniture Fair, at the Jacob Javits Center in New York, May 15-18. ■ **MICHAEL PURYEAR** (New York, New York) appeared on the cover of the Winter issue of *BKLYN Magazine* for an article titled, "Furniture Makers Carve out a Niche." In April he participated as an exhibitor at the Philadelphia Furniture & Furnishings Show. ■ **CHRIS PYE** (Hereford, England) has received the great honor of becoming an associate member of England's Master Carvers Association. ■ An article by **KEVIN RODEL** (Pownal, Maine), titled "The Evolution of the Morris Chair" appears in the May, 2004 issue of *Old House Interiors* magazine. ■ **PETER SHEPARD** (Harvard, Massachusetts) and **PETER TURNER** (South Portland, Maine) are both exhibiting at CraftBoston, May 21-23. ■ **CRAIG STEVENS** (Sunbury, Ohio) participated in two shows this Spring: "Ohio plus Five" at the Dairy Barn in Athens, Ohio and "The Art of Bliss" at The Works Gallery in Newark, Ohio. ■ **ROD WALES** (East Sussex, England) wrote an article about the Center for Furniture Craftmanship, titled "The Maine Chance", for the March 2004 issue of *Furniture & Cabinetmaking* magazine, published in England.

UPFILL-BROWN JOINS FACULTY

Noted Australian furniture maker and educator David Uphill-Brown will join the staff of the Center for Furniture Craftmanship in September as the primary instructor for the new Nine-month Comprehensive course. For the last four years he has been Academic Director and Principal of the Australian School of Fine Furniture in Tasmania, Australia.

"We did a world-wide search and David was the ideal candidate to lead the Nine-month Comprehensive," says Peter Korn, Executive Director of the Center for Furniture Craftmanship.

A South African by birth, David was introduced to stone carving by the Shona sculptors of Zimbabwe in the early 1970's and became a successful sculptor himself, working both stone and wood and exhibiting in South Africa.

In the early 1980s David turned from sculpture to furniture making. After graduating from Parnham, John Makepeace's School for Craftsmen in Wood in Dorset, England, David and his wife Hermione moved to Canberra, Australia. There, he quickly established a reputation for production and one-of-a-kind work, as well as for major public commissions for clients such as the parliaments of Australia, Papua New Guinea, the Marshall Islands and the Solomon Islands.

In addition to furniture making, David engaged for many years in an extensive study of different timbers and their properties through his involvement with a timber agency specializing in Australian and exotic species. He also taught extensively, both in his own purpose-built workshop and at the Canberra Institute of the Arts, prior to his engagement at the Australian School of Fine Furniture.

Of his move to the States, David says, "I'm delighted to be joining the team at the Center for Furniture Craftmanship, very excited to be teaching full time, and hope to be making some pieces for exhibition while in Maine."



David Uphill-Brown



Pair of Chairs by David Uphill-Brown

CAPITAL CAMPAIGN DONATIONS

We are deeply grateful to the following individuals, foundations, and companies for making our \$2.4 million Capital Campaign a success through their generous contributions. We have made every attempt to insure the accuracy of this list and would appreciate being notified of any mistakes or omissions.

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Future alumni at a recent winter pot luck in the Messler Gallery

MARIANNE ALBANESE (Collegeville, Pennsylvania) has built a two-level workshop in a barn behind her house. ■ **CHRIS CAIN** (Cincinnati, Ohio) has been named Executive Director of the Cincinnati Preservation Association. ■ **MEI-YING HO** (Taichung, Taiwan) is traveling to Germany for an apprenticeship in restoration of historical windows and doors. ■ **KURT KARWACKY** (Richmond, Maine) has taken a position making furniture at Thomas Moser Cabinetmakers. ■ Recent commissions by **DAVID ROSENBLOOM** (Los Angeles, California) can be seen on his web site, www.uarts.com. David reports that the web site has become a successful marketing tool and greatly expanded his geographic client base. ■ Two small boxes built by **TAMI SHEFFER-BRACHA** (Austin, Texas) have been juried into an upcoming book called "400 Wood

Boxes" published by Lark Press. In addition, Tami is teaching wood-working at Austin Community College and her work received Honorable Mention in the Christmas Furniture Show at the Kerr Arts & Cultural Center in Kerrville, Texas. ■ **JOCK SNAITH's** (Townsend, Massachusetts) company, Bridge & Snaith Cabinetmakers, exhibited at the New England

Home Show in Boston this February. ■ **REID SUGGS** (Asheboro, North Carolina) was awarded a grant in November from the Central Piedmont Regional Artist Hub in Greensboro, North Carolina. The funds are being used to purchase a veneer press from VacuPress Systems of Maine. "The grant was given based on skills that I learned and a project I built in the veneering workshop taught by Darryl Keil at CFC." ■ **JOHN TUTON** (Philadelphia, Pennsylvania) exhibited his rustic furniture at the Germantown Friends School Craft Show in March. ■ **JOE WATKINS** (Tempe, Arizona) is building furniture professionally from his workshop in Phoenix. ■ **BRIAN WEIR** (South Dartmouth, Massachusetts) will be an exhibitor at the Philadelphia Furniture and Fine Furnishings Show in April. His new web site is www.brian-weir.net.

MAINE FELLOWSHIP ENDOWED

Through the generosity of the Betterment Fund of New York, the Center has established a "Maine Fellowship" to encourage the participation of Maine woodworkers in the Studio Fellowship Program.

The purpose of the Fellowship Program is to provide emerging and established furniture makers with a stimulating environment that encourages the exploration of new work. It provides year-round, free shop space for six Studio Fellows in the Thomas Miller Jackson Building, and will eventually grow to provide housing, materials, and financial support. Individual fellowships are awarded on a competitive basis for periods ranging from one month to one year.

The Maine Fellowship will give preference for one of the six fellowship positions to Maine-based woodworkers who fit the program's guidelines and intent, with particular emphasis on encouraging the professional development of emerging furniture makers.

The recently completed Capital Campaign established a \$600,000 endowment fund to support the Fellowship Program of which \$100,000 has been designated to support the Maine Fellowship.

Application information is available on the school's web site: www.woodschoool.org.

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