

BRIAN BOGGS (Berea, Kentucky) wrote an article titled "Soup up Your Spokeshave" for the October issue of *Fine Woodworking*. Brian has been working with Tom Lie-Nielsen to produce a superb new spokeshave which will be available from Lie-Nielsen Toolworks around the first of the year. ■ This coming summer, **LYNETTE BRETON** (Harpwell, Maine) will teach a workshop on drawer making at Arrowmont School of Arts and Crafts in Knoxville, Tennessee and a workshop on veneering at Anderson Ranch Arts Center in Snowmass Village, Colorado. ■ **TOM CASPAR** (Minneapolis, Minnesota), who is Senior Editor at *American Woodworker* magazine, is teaching a course called "The Unplugged Workshop" at the Woodcraft store in Minneapolis. ■ A new collection of library furniture designed by **BOB DEFUCCIO** (Spinners-town, Pennsylvania) is entering production by the Brodart Company. The line consists of both seating and casegoods. ■ **JOHN DUNNIGAN** (North Kingston, Rhode Island) was a juror for the Furniture Society's current traveling exhibition, "The Right Stuff," which will be at the Fuller Museum in Brockton, Massachusetts from January 18 - March 30, 2003 and at the Houston Center for Contemporary Craft from May 16 - June 29. ■ **MICHAEL EMMONS** (Big Sur, California) will be showing his line of furniture, sculpture, and architectural accessories at the San Francisco International Gift Fair, which takes place from February 15-19. ■ The magazine of which **BOB FLEXNER** (Norman, Oklahoma) is editor has changed its name from "Professional Refinishing" to "Finishing & Restoration" and expanded its audience to include both professional and "serious amateur" finishers and woodworkers. Information can be found at www.finishingandrestoration.com. ■ **GARRETT HACK**'s (Thetford Center, Vermont) workshop appears on the back cover of *Fine Woodworking*'s current "Tools & Shops" issue. ■ **DAVID HAIG**'s (Nelson, New Zealand) "Y" chair won the Overall prize in the 'Weyerhaeuser Studio Furniture Awards 2002' competi-

tion, which is held in Nelson annually. ■ **SILAS KOPF** (Northampton, Massachusetts) will give a presentation on complex marquetry at the "Working Wood in the Eighteenth Century: Surface Ornamentation" symposium, which takes place in Colonial Williamsburg from January 22-26. ■ **JIM KRENOV** (Fort Bragg, California) has "returned to where he started" after retiring from 20 years of teaching, and is enjoying working full time in his own shop again. Jim has built two cabinets in the past three months. ■ An article by

wood turnings, making birds-eye maple stand out, and an improved method for rubbing out finishes. ■ **TERRY MOORE** (Newport, New Hampshire) and his bride Diane are building a new house on four acres in Wilmot, New Hampshire. The house will include a 1900-sq.-ft. workshop. ■ **WILL NEPTUNE** (Acton, Massachusetts) has been commissioned to carve reproduction benches as part of the Boston Public Library's ongoing McKim Building restoration project. ■ **MARIO RODRIGUEZ**' (Maple Shade, New Jersey) article, "Two Ways to Make

Curved Drawer Fronts" appeared in the October issue of *Fine Woodworking*. Mario also has an article on "Hammers and Mallets" in the December, 2002 "Tools & Shops" issue of *Fine Woodworking*. ■ **CHRIS PYE** (Hereford, England) has earned his black belt in karate, thus confirming his reputation as a kick-ass carver. ■ **DAN SCHWARTZ** (Anchorage, Alaska) is enjoying his fifth year as a self-employed furniture maker and recently exhibited at the Bunnel Street Gallery in Homer, Alaska. ■ A Music Storage Cabinet by **CARTER SIO** (Newtown, Pennsylvania) was featured in the Readers' Gallery section of *Fine Woodworking* (August, 2002). Carter is currently exploring the use of bamboo in fine furniture with the help of a Lang Award, which is given to faculty at George School (where he teaches) for the exploration of new areas of

interest which they can subsequently incorporate into their curriculum. ■ A collection of "street furniture" designed by **ROD AND ALISON WALES** (East Sussex, England) is being produced by an American firm, Forms and Surfaces. One of their pieces, the Leda Bench, is featured in the October 31 issue of *Interior Design*. For more on their work, go to www.walesandwales.com or www.forms-surfaces.com

Two sculptures by **JUDY DUBRAWSKI** (Los Angeles, California), made from found objects, bronze, and wood, are on exhibit at the Greenwood Chebithes Gallery in Laguna Beach, California. ■ **MARILYN ECCLES** (Sidney, Maine) has completed a new, detached 24'x36' workshop at her home. The building is a two-story gambrel and will have an Oneida dust collection system installed. ■ **NAT EMERY** (Clifton, Virginia) has retired from education and is making lots of furniture in his new workshop, all of which can be seen on line at www.weekendwoodsmith.com. ■ **DICK ERICKSON** (Richmond, Virginia) has completed a commission to build a trestle table for the Kinloch Golf Club, from



Ann Nicklin

Canadian Design Now," an exhibition showcasing ten Canadian design firms at the Winnipeg Art Gallery, in Winnipeg, Manitoba. The show runs from August 17, 2002 - January 5, 2003. ■ A cabinet-on-table by **MIKE MOSS** (Cape Elizabeth, Maine) was published in the Current Work section of *Fine Woodworking*'s October issue. ■ **ANNE NICKLIN** (Chicago, Illinois) has registered to study for a masters degree in architecture at Pratt Institute in Brooklyn, New York. ■ The work of **LESLIE RAVEY** (Willis, Texas) and partner Jo Alcalde may be seen at www.arimagesinc.com. One of their pieces, a cabinet and mirror titled "Symmetry," was selected for a current traveling exhibition called CraftHouston 2002. They also were juried into this year's Cherry Creek Art Festival in Denver. ■ The work of **MATT REYNOLDS** (Budd Lake, New Jersey) is now represented through the Pro Artisan wholesale accessories catalog. ■ **BOB RICHARD** (Duxbury, Massachusetts), who attended



Mike Moss

a walnut tree which stood on the club house site. The table top is 3-1/4" thick and 9' long and the table weighs approximately 750 lbs. ■ **THOMAS KLEIN**'s firm, Speke Klein (Toronto, Ontario) has been selected to participate in "Habitat:

NEWSLETTER



Photo by Tom Hellmich

the Center in 1994 and then went on to study at Boston's North Bennet St. School, now runs a one-man shop making reproduction furniture and architectural millwork on commission. His work may be seen at: www.rarwood-working.com. ■ **BOB SHEARER** (Spring Lake, Michigan), another alumnus of both the Center and the North Bennet St. School, just delivered his first commission, a cradle. He is now working on his second commission, a reproduction of an oval-back side chair. ■ **TED SMALL** (Naples, Maine) recently passed the Maine bar exam and started a career in litigation, but continues to build furniture in his spare time. ■ **BRIAN WEIR** (Bernard, Maine) has opened his own studio, builds furniture on commission, and has launched a web site: www.brian-weir.net. ■ **LEE WINSTON** (Houston, Texas) and his wife, Leslie, were blessed with the birth of a daughter, Margaret Ann, on September 7, 2002.

FROM THE DIRECTOR

With this issue of the newsletter, we are formally announcing the Center's master plan to expand its programs and facilities.

A tremendous amount of work by the Center's Board of Directors, staff, and volunteers has gone into developing this dynamic vision.

Currently we are in the "quiet phase" of a fundraising campaign to make these improvements possible. The pace of fundraising will determine the precise schedule for implementation.



REASONS FOR EXPANSION AND NEW PROGRAMS

The growth of the school is being driven, first and foremost, by overwhelming enrollment demand. Each year the school has to turn away hundreds of disappointed applicants, especially for the two Twelve-week Intensives. This crush will be eased by the addition of a third Twelve-week Intensive and a Nine-month Program, both of which are to be housed in a new "Main Building."

A second reason for expansion is to improve the educational resources available to our students. This will be accomplished with the opening of a Gallery and a Library in the second new building (the "Gallery Building") which will also include office space.

A third reason is to open up the school as a cultural resource to the local and regional communities. The Gallery will meet this need through exhibitions and by serving as a venue for public presentations by faculty and visiting artists.

A fourth reason is to contribute to the future development of the field of Studio Furniture. We are uniquely situated to create the country's first, major "artists' community" for furniture makers. This new Studio Fellowship program will give emerging furniture makers a once-in-a-lifetime opportunity to jumpstart their careers by developing new work in a supportive community, with all the resources of the school at hand. The program will also give established furniture makers an opportunity to recharge their creative batteries. The Studio Fellowship program will be housed in a third new facility, the "Studio Building."

VEHICLE WANTED

Getting new wheels soon? If so, please consider donating your old ride to the Center. We are looking for a used car or truck in good condition. Your donation is tax-deductible.

Please contact Joyce Steel at (207) 594-5611 or cfc@woodschoool.org.

Address Service Requested

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CENTER FOR FURNITURE CRAFTSMANSHIP



Photo by John Rousseau

Resident Instructor Tim Rousseau and Ann Hedly were married on October 23, 2002 in a lovely outdoor ceremony on the shore of Sennebec Lake in Appleton, Maine.

PHILIP LOWE (Beverly, Massachusetts) on full-scale drawing will appear in the upcoming issue of *Fine Woodworking*. Phil will soon be training docents in the fine points of traditional furniture construction at the Peabody Essex Museum, in Salem, Massachusetts. ■ **DAN MACK** (Warwick, New York) is extensively involved in architectural work on a "great camp" in Pawling, New York. Dan is designing and building everything from interior stairways to exterior structural components which require entire, 30' tall trees. ■ An article by **TERI MASASCHI** (Tijeras, New Mexico), called "Gel Stain User's Guide," appeared in the October issue of *Fine Woodworking*. Teri has three articles planned for upcoming issues on the finishing of

Finally, there are compelling institutional reasons for growth. The new programs will ensure the school's long-term health and continuity by creating our first, year-round faculty positions and expanding our support staff.

The Center's current program of Workshops and Twelve-week Intensives will stay just as it is. The Board of Directors is committed to maintaining the intimate, supportive atmosphere of the school, and the new programs have been designed with the same emphasis on personal instruction and individual creativity.

When the master plan is completed and the new programs and facilities are in place, the Center will have created a model which I believe to be unique in the field of arts education—an interactive, multi-tiered program where woodworkers at all levels of experience, from aspiring novices to skilled professionals, can come to learn for anywhere from a week to a year. Each program will contribute to the quality of the others, and the Gallery will open the school as an educational resource to a much broader public.

WHAT WE HAVE ACCOMPLISHED

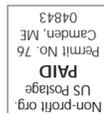
To date, we have raised a substantial amount in pledges and contributions. In addition we have completed the design and site plan for the new buildings, received Planning Board approval, and jumped all regulatory hurdles. Construction of the Main Building and Gallery Building is scheduled to begin next Spring.

Credit for all that has been achieved so far goes to the Center's Board of Directors and other volunteers. This includes the members of the Long-range Planning Committee, the Development Committee, the Finance Committee, the Architecture Committee and, most of all, the diligent Campaign Committee lead by Rick Kellogg.

Back in 1998-99, when we converted the school to non-profit status, I described the advantages of doing so thus, "... it makes the school a permanent, public institution; it makes growth possible in new directions; and it opens up a way to draw upon the voluntary, collective energies of many individuals, whether to serve on the Board of Directors or help with specific projects." Well, Chester, dang if that ain't exactly what happened!

If you are interested in participating in the growth of this special school, as a volunteer or otherwise, we welcome your involvement.

—Peter Korn



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

AN OVERVIEW OF THE CENTER'S MASTER PLAN FOR NEW FACILITIES AND PROGRAMS

NEW BUILDINGS

The Center for Furniture Craftsmanship's master plan will create three new buildings on its Rockport campus. These are a Gallery Building, a Main Building and a Studio Building. The site plan and building designs have been developed by architect John Silverio, of Lincolnville, Maine, in concert with the school's Architecture Committee. John, who was the architect for the school's current facility, has similarly designed the new buildings to fit in with the vernacular architecture of the region and the scale of the landscape.

The 2,300-square-foot Gallery Building will include a Gallery, a Library and an Office, plus gallery storage. In addition to enhancing the educational experience of students, it will serve as the welcome center for visitors.

The 5,632-square-foot Main Building will provide workshop space for the Center's new Nine-month Program and for an additional Twelve-week Intensive. At capacity, it will be occupied by 15 students and three faculty members. The building contains a bench room, a drafting room, a machine room, a faculty room and a lumber storage room.

The 4,544-square-foot Studio Building will provide workshop space for the Center's innovative Studio Fellowship program. At capacity, it will be occupied by six Studio Fellows. The building is divided into a bench room, a drafting room, and a machine room.

For those familiar with the school's current facility, the new buildings will be similar in appearance. The layouts of the two new workshop facilities, the Main Building and the Studio Building, will also be quite similar to that which has served us so well. However, the new workshop spaces will be improved over the original with enclosed dust collectors, ample individual tool cabinets, and large, accessible basements for storage.

INNOVATIVE NEW PROGRAMS

In addition to creating an educational Gallery and a dedicated Library on campus, the expansion of the school calls for the implementation of innovative Nine-month and Studio Fellowship Programs. The new facilities will also enable the school to add a third Twelve-week Intensive to the existing schedule, set up adequate Office space for the Center's staff, and create a centralized Lumber Storage area.

The Center's new programs, like its current ones, derive from an institutional understanding of the role of craftsmanship in the modern world. The school's



Drawing by Dennis Prior

Site plan showing proposed campus expansion. From left to right are the Studio Building, the Main Building, the Gallery Building, and the current Workshop Building. There will also be a new entrance onto Route 90.

philosophy is that training future generations of furniture makers goes well beyond the need to pass on technical information. It involves keeping a traditional craft such as woodworking relevant to social issues, individual concerns, and economic realities of contemporary society. This teaching philosophy reflects the change in commercial furniture making from a traditional trade to a production industry over the course of the industrial revolution and into the present. During this time, the motivations and roles of individual craftsmen have evolved from those of skilled tradesmen to, essentially, those of visual artists.

What makes the Center's programs exceptional, above and beyond the quality of the instructors and facilities, is that they are informed by this idea: that, for both professional and avocational woodworkers, furniture making is fundamentally a means of self-expression and an

opportunity to add meaning to their lives. Through the process of creating furniture, studio furniture makers engage in the same personal and cultural exploration as do all visual artists.

NINE-MONTH PROGRAM

The curriculum of the Nine-month Program will be modeled on the highly successful, hands-on, project-oriented format of the Center's Twelve-week Intensives. With 40 hours per week of faculty contact time and one instructor for every six students, participants will receive an immense amount of personal attention, enabling them to learn at their own speed and to individualize their courses of study.

The curriculum for the Nine-month Program is still in development, but our first draft is that students will move through a series of six or seven sequen-

tial projects, with hours set aside each week for segments on topics such as drawing, drafting and rendering; furniture history; business practice, and specialized skills such as carving and marquetry. The first three projects would recapitulate the Twelve-week Intensive: our Basic Woodworking course, followed by a solid-wood case piece with a door and a drawer, followed by a piece which requires veneering and/or bending. Subsequent assignments may include a chair, multiples which must be marketed through retail outlets, and independent study projects.

The audience for the Nine-month Program is expected to be the same as that for our Twelve-week Intensives. Participants usually fall into one of the following categories: (1) individuals of all ages who want to learn furniture making as a life-enhancing skill; (2) college-age people who want to make

furniture making their profession, and (3) men and women who are exploring woodworking as a potentially more fulfilling, second career.

STUDIO FELLOWSHIP PROGRAM

The purpose of the Studio Fellowship Program is to provide emerging and established furniture makers with a stimulating environment which encourages the exploration of new work. Located in a dedicated, state-of-the-art workshop facility on the Center's campus, Studio Fellows will be able to expand their creative capabilities with relative freedom from financial constraints. They will also have an incredible resource: open attendance at lectures and demonstrations by the 30-plus outstanding professionals who will serve as the school's year-round and visiting faculties. In addition, Studio

Fellows will benefit from the Center's other resources, including the new Gallery and Library, and from interaction with the hundreds of amateur and professional furniture makers who participate in the Center's instructional programs.

Initially, the Studio Fellowship Program will provide year-round, free shop space for six Studio Fellow positions. Individual fellowships will be awarded on a competitive basis for periods ranging from one month to one year. As the program matures and its financial resources grow, Studio Fellowships will also provide participants with housing, materials, food and travel expenses, as needed.

GALLERY

The purpose of the 1,000-square-foot Gallery is educational:

- It creates the opportunity for students and the public to view work by faculty and other professional furniture makers first-hand;
- It provides a venue for public lectures by faculty and visiting artists;
- It offers students exhibition experience through display of their own work; and as the only dedicated venue for the exhibition of studio furniture in the state, it provides much-needed exposure for Maine and regional furniture makers.

LIBRARY

The new, 320-square-foot Library will give students and the interested public a valuable resource for the study of furniture making and design. In addition to a comprehensive collection of books and periodicals, the Library will offer computer access to a digitized collection of work by contemporary and historical furniture makers.



Rick Kellogg, Campaign Committee Chair

COMMITTEES AND VOLUNTEERS

The following committees and individuals have generously given of their time, resources and talents in planning and implementing the Center's master plan.

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PREVIEW OF 2003 WORKSHOPS

Course descriptions will be posted to www.woodschoo.org in mid-December and alumni should receive the course catalog by the end of the year. Registration begins on January 2, 2003.

	BASIC WOODWORKING	Peter Korn & Faculty	
	June 2-13, June 30-July 11, July 28-August 8, August 25-September 5, October 6-17		
INTERMEDIATE FURNITURE MAKING	Lynette Breton & Kevin Rodel	June 16-27	
TRADITIONAL HAND TOOLS	Mario Rodriguez	June 16-20	
ORNAMENTAL CARVING	Chris Pye	June 23-27	
RELIEF CARVING	Chris Pye	June 30-July 4	
CARVING TUTORIAL	Chris Pye	July 7-11	
CABINETS AND CASEPIECES	Jerry Curry & Rod Wales	July 14-25	
REALLY BASIC WOODWORKING	Julie Moringello	July 14-18	
DRAWING/DRAFTING/RENDERING	Alison Wales	July 21-25	
SCULPTURAL CLOCKS	Carter Sio	July 28-August 1	
JAPANESE HAND TOOLS	John Fox	August 4-8	
ADVANCED FURNITURE MAKING	John Fox & Craig Stevens	August 11-22	
EXQUISITE SURFACES AND DETAILS	Garrett Hack	August 11-15	
HAND TOOL SKILLS	Philip Lowe	August 18-22	
SURFACE DESIGN	Jenna Goldberg and Jo Stone	August 25-29	
FINISHING	Teri Masaschi	September 1-5	
REPAIR AND REFINISHING	Teri Masaschi	September 8-12	
CHAIR MAKING	Robert DeFuccio	September 8-19	
WORKING WITH NATURAL FORMS	Dan Mack	September 15-19	
DESIGN AND CRAFTSMANSHIP	Ted Blachly & Ross Straker	September 22-October 3	
VENEERING	Darryl Keil	September 22-26	