FROM THE DIRECTOR

"The early bird gets the worm, but the second mouse gets the cheese"—one of my favorite aphorisms—conveys the school’s approach to the advent of digital technologies such as CAD (computer-aided design), CNC (computer-numerical-controlled machining), and 3D printing. They may be enticing at first blush, but it can take years of commercial development before they become practical, cost-effective complements to established ways of working.

The decision to introduce digital technologies into the school curriculum—whether, when, and to what extent—carries more emotional freight than is normal for the purchase of new tools. The idea of craft has been infused with a strong sentiment of counter-industrialization since its invention by the British Arts & Crafts movement in the late-19th century. That bias lingers to this day, not only within the ranks of hand-tool purists, but also among many woodworkers who, like me, use machinery and hand tools in synch, allowing each to serve at what it does best. We may have accommodated ourselves to the efficiencies of table saws, jointers, planers, and routers, but we remain suspicious of newer inventions that could further automate the fabrication process. What we value about craft, in the first place, is the way in which we more fully inhabit our own humanity when head, heart, and hand work in unison.

Thus, we have been watching digital proliferation with interest. Year by year, increasing numbers of students arrive with CAD programs on their laptops and the skills to use them. CNC equipment becomes less complicated, more affordable, and more often present in professional workshops. There is no question that CAD and CNC are powerful tools for the creative woodworker, nor, in my mind, that their time has come. (3D printing, on the other hand, does not yet seem to have found a footing in the woodworking profession.)

This fall the Center for Furniture Craftsmanship finally bites the cheese. We are going to introduce CNC fabrication into our curriculum, starting with the Nine-month Comprehensive. Not, in light of the above concerns, as a replacement for the finely honed skills and judgement of the craftsman, but, rather, as one more arrow in his or her quiver. Following the three-week introduction to hand skills and machine skills with which the Comprehensive always begins, we will offer a week on CNC technology. For subsequent projects, students will be able to choose whatever balance among hand, machine, and CNC processes best suits their design interests and individual work preferences, so as best to prepare themselves for the careers ahead.

The compelling rationale for bringing digital technology into our curriculum is the implicit agreement we make with professional-track students, who account for 75% of our programming. On their side of the bargain, they commit their valuable time, their focused attention, and the expense of tuition. On our side, we promise the best possible education for achieving their goals. This requires more than teaching them how to design and build exceptional furniture in wood. We must also teach them to do so in ways that are compatible with making a living in the world as it is.

Tools and techniques evolve, even in the short course of a lifetime. But the human spirit is constant. Here at the Center, we teach craftsmanship and design at the highest level of excellence because we believe their practice can be transformative for the individual and, by extension, for society. Digital technologies will not supplant the hand and mind of the maker, but to the extent that they increase our scope for action, bring them on!

— Peter Korn
Center for Furniture Craftsmanship is a non-profit 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 work out of wood to the highest standard of craftsmanship.

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

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FACULTY NEWS

John Beaver (Pacific Palisades, CA) won a 2015 Niche Award in the Painted and Colored Wood category.

Presenters at the 29th Annual International Symposium of the American Association of Woodturners, which will be held in Pittsburgh, PA this June, include Christian Burchard (Ashland, OR), Nick Cook (Marietta, GA), Barbara Dill (Rockville, VA), Steve Kennard (Canning, Nova Scotia), Binh Pho (Maple Park, IL), Betty Scarpino (Indianapolis, IN), and Jacques Vesery (Damariscotta, ME).

Mac Ray (Damariscotta, ME) won 1st place in the 2015 Northeastern Woodworkers Association Annual Showcase in Saratoga Springs, NY.

Kevin Rodel (Brunswick, ME) exhibited at CraftBoston this spring, as did Eben Blaney (Edgecomb, ME). Kevin also completed an instructional video on table saw techniques for craftsy.com.

Two articles by Tim Rousseau (Appleton, ME) graced the pages of the February issue of Fine Woodworking, as did one on machinists’ calipers in the June issue.

As Head of Fabrication at RockPaperRobot, Pete Schlebecker (Brooklyn, NY) will be launching a new product line at the International Contemporary Furniture Fair in New York in May.

Carter Sio (Newtown, PA) won best of show at New Hope Arts’ annual woodworking show.

Jacques Vesery (Damariscotta, ME) spent March in Turkey, leading 23 artists from 17 countries in a collaborative sculpture project.

Kim Winkle (Smithville, TN) and Beth Ireland (Roslindale, MA) have a two-person show entitled “Doodads and Stringamajigs” at the Appalachian Center for Craft in Smithville, TN from May 17-July 7.

Stewart Wurtz (Seattle, WA) wrote “Out of Nakashima’s Shadow” for the June issue of Fine Woodworking. Stewart’s work may be seen in two Seattle-area shows this July, at Bainbridge Arts & Crafts and at Northwest Woodworkers.

WELCOME ABOARD

Longtime alumnus Steve Vela joined the Center’s board of directors this past November and will serve as treasurer.
Steve lives in Woodland Park, CO, where he is a partner in the financial advisory firm of Ramsay, Stattman, Vela & Price.
### 2015 Workshop Availability

There's still time to sign up for a week or more in beautiful Maine this summer! The following courses have space available as of publication. Fully enrolled workshops are not listed. *Please call 207-594-5611 for inquiries or visit www.woodschool.org for course descriptions.*

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<td>Mason McBrien</td>
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<td>Learn to Turn</td>
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<tr>
<td>Hand-applied Finishes</td>
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<td>Basic Woodworking</td>
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### Alumni News

Shannon Bowser (Brooklyn, NY) exhibited at the Architectural Digest Home Design Show in New York in March, as did Mat Driscoll (Brooklyn, NY), Ray Finan (Arlington, VT), and Libby Schrum (Camden, ME).

A cabinet by Raul Darriba (Tampa, FL) won best of show in the Basic Division at the Florida State Fair Woodworking Event.

The Readers Gallery of February's *Fine Woodworking* included a cabinet by Brian DiGeorge (Lyme, NH) and a sideboard by Mike Korsak (Pittsburgh, PA).

Reed Hansuld (Brooklyn, NY), Jen Harvie-Watt (San Francisco, CA), Claudio Martino (Caracas, Venezuela), Brian McAlpine (Scituate, MA), Dave Richard (Brooklyn, NY), and Leslie Webb (Georgetown, TX) will be featured alumni in our booth at Wanted Design in New York, May 15-18.

Mark Horowitz (Weston, MA) received Honorable Mention in bowl turning at the Northeastern Woodworkers Association Annual Showcase in Saratoga Springs, NY.

In March, Clark Kellogg (Houston, TX) was a panelist for “Dining and Discourse” at the Houston Center for Contemporary Craft.

Bobby Sukrachand (Brooklyn, NY) was noted in the Zoom section of the April/May issue of *American Craft*.

Jim Zink (Meredith, NH) was an exhibitor at this spring’s CraftBoston, along with Kyle Huntoon (Jackson, MI).
CALL FOR ENTRIES

Maine Wood 2016 Biennial Exhibition
January 22 - April 6, 2016

We are pleased to announce the Call for Entries for our fifth Maine Wood Biennial. The exhibition is designed to showcase the breadth, creativity, and excellence of wood craftsmanship in the state, and to help promote the artistic and economic development of Maine’s growing community of fine woodworkers. The jurors for “Maine Wood 2016” are Peter Fleming, Professor, Sheridan College, Matthew Kenney, Senior Editor, Fine Woodworking, and Emily Zilber, Curator, Boston Museum of Fine Arts.

Application Deadline: August 28, 2015

Awards: Eight prizes totaling $2,400

Additional information and submission guidelines are available at www.woodschool.org/wood-school-gallery/mainewood-call-for-entries.

Lead Sponsor: Bangor Savings Bank
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MESSLER GALLERY SCHEDULE

Current Student Work
April 17 - May 27, 2015

New Work by Faculty
June 12 - September 16, 2015

Contemporary Wood Design
September 25, 2015 - January 6, 2016