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.

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 interactions with students and other residents. I look forward to seeing you back at the Center for Furniture Craftsmanship before too long!

—Peter Korn
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 Pearwood with Madrone Burl. ■ **OWEN EDWARDS** (Casper, 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 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.
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 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: scott@ttlc.net).

Continued from page 1 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.
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, upon returning home from this winter’s Twelve-week Intensive. • HEIDI MAHONEY (Vergennes, Vermont) runs her woodwork 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.

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.