

CENTER *for* FURNITURE CRAFTSMANSHIP



FROM THE DIRECTOR

This year got off to an unusual start for me. I took a two month sabbatical—my first extended leave in the 17 years since I founded the school. With no schedule and no responsibilities, I felt at times like a draft horse who has slipped his harness after a lifetime spent circling a mill post. There was a long-forgotten scent of greener pastures in the air. So many other lives and places I could still choose to live!

It seemed that everyone who knew that I was taking a sabbatical expected me to travel the globe. But apparently I've grown accustomed to shouldering a load, because my idea of a fabulous vacation was to work on two personal projects at home. One is a book that I've been writing for years about the "why" of craftsmanship. Usually I write in the early hours before work, but in January I learned what it's like to sit in my study and write all day, every day, until I can't think or edit anymore. It was delicious! Also productive, and by the end of the month I had wrapped up a major revision.



In February, I restored the workshop in the barn behind our house, which was the school's home back in 1993. From sanding the floor to tuning a jointer within a thousandth of an inch of its life, I had a blast! This will be my first personal workshop since 1985 and it feels wonderful to once again have a place where I can create furniture uninterrupted and make mistakes in private.

Two months of total immersion in personal and creative work was a powerful reconnection to my years as a full-time furniture

maker and to the passion that students cultivate at the school. But the most important aspect of my sabbatical was something else entirely. For the past decade, the Board of Directors has worked steadily to build the Center for Furniture Craftsmanship into a strong, sustainable nonprofit. What better test than to see if it was ready to carry on without the founding director hovering about?

Did the school pass? Faculty and staff ran the place like a well-oiled machine, no one called me for advice, and registrations tracked at an all-time high! Who needs a director? The school has reached a milestone of which our alumni, faculty, and friends can be proud. Its soundness is a tribute to the time, expertise, and financial contributions that they have invested in the excellence of its programs and operations.

As for me, despite the smell of greener pastures, I never doubted that I would take up the familiar reins once again when my sabbatical was over. Participating in the growth of the school has been, and continues to be, the work and privilege of a lifetime.



Photo by Meg Nichols

CENTER for FURNITURE CRAFTSMANSHIP

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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2009 Summer Twelve-week Intensive class. From left to right: Bill Bellamy, Jim Hogan, Vicars Hodge, Instructor Austin Matheson, Jonah Hankin-Rappaport, Instructor Adrian Ferrazzutti, Johnny Williams, Corey Farr, Instructor Tim Rousseau, Trudy Calder, Instructor Brian Reid, Shayn Smith, John Rice, Matt Gaines, Ricardo Ramirez

ALUMNI NEWS

Jacque Allen (NC) had work in "Women in Wood," which started at the Arrowmont Gallery and continued to the Grovewood Gallery in Asheville, North Carolina. She has had work in three shows in North Carolina this year: "American Art Today" at the Bascom Center, "Focus on Furniture" at HandMade in America, and "Are Chairs Just for Sitting?" at The Center for Craft, Creativity and Design.

John Beaver's (CA) "Protruding Wave Bowl" was Turning of the Week (Feb 22-28) on the American Association of Woodturners' website. He will be in his first show this spring (May 14-Jul 9) at the Easton Gallery in Montecito, California.

Patrick Downes (ME) wrote an article on **Yuri Kobayashi** (NY) for *Woodwork* (Winter 2010).

Ben Fleis (NY) had work at Arthur Dion's Gallery NAGA in Boston in an exhibition to benefit the North Bennet Street School.

Reuben Foat (CA) is in graduate school for furniture/woodworking at San Diego State University and is Wendy Maruyama's teaching assistant for her basic woodworking course.

Steve Hammer (CT) has a new web site: www.urbanforestfurniture.com.

Aaron Koss (VT) has a new website: www.aaronkoss.com.

Evan Lightner (NC) was a featured artist in the "Via Penland" exhibition at Rebus Works in Raleigh, North Carolina last winter.

Andrew Pitts (VA) has a feature profile in *Woodshop News* (Apr 2010).



Chris Pye's 2009 Relief Carving Course

Dwayne Sperber (WI) is working for a Wisconsin Resource Conservation and Development program to develop outreach programs focused on Emerald Ash Borer (EAB) ash utilization. He is also creating a series of magazine articles featuring Midwest furniture makers using EAB ash or urban wood.

"In Remembrance of Elephants," a table by **Ric Washburn** (ME), is featured in *Woodwork* (Winter 2010)

ALUMNI: WHERE ARE THEY NOW?

What happens to people after they attend the Center for Furniture Craftsmanship? Do they go on to start their own woodworking businesses? Become weekend furniture enthusiasts? Or do they fly home to their families and careers, secretly worrying whether they can rip boards in the garage without denting the car? With over 300 students attending the school each year, there are as many variations on this theme as there are potluck dishes on Thursday nights.

Cameraman John Beaver stumbled onto woodturning by accident when business was slow. He was mostly self-taught until he came to the Center last summer for workshops with Beth Ireland and Mark Gardner.

"I discovered how much I could learn in two short weeks – and how much I didn't know," says John. Since returning home, he has won third place in an American Association of Woodturners' competition, and this spring he will have his first show at the Easton Gallery in Santa Barbara.

As often is the case with our courses, last summer's Twelve-week Intensive included students with wide-ranging backgrounds, and woodworking has become a part of their lives in different ways. Vicars Hodge took a sabbatical from his work as a priest to learn about woodworking. Upon his return to Canada, he and his fellow alumnus, Bishop Claude Miller, decided to start up a woodworking fellowship for youth at their diocese in New Brunswick.

The same Intensive session represented an opportunity to change directions for both Shayn Smith, who was bartending and installing hardwood flooring in Michigan, and Johnny Williams, a marketing professional from New York. After three focused months in the Satterlee building, Shayn traveled home and has set up his own shop,



Leslie Webb's Linda Lou rocking chair

while Johnny has landed a gig writing "Woodwise," a weekly column on the design mega-blog, Apartment Therapy.

Given a few years time, some students begin to carve out an enviable space in the world of professional furniture making. Six years ago, Leslie Webb left college and started down her woodworking path in the Nine-month Comprehensive. "I knew so little," she says thinking back to her arrival at the school. "The best thing I ever did was to follow that inner voice we all have



John Beaver with woodturning shavings during last summer's turning workshop with Beth Ireland

but often ignore." After building a solid foundation in the program, she continued on to Sheridan College in Ontario and then as an apprentice with Michael Fortune. Today, Leslie has her own business in Dallas, Texas and has been making furniture, showing her work, and winning awards. She is currently filling an order of 231 rocking chairs for a new hotel in Sanya, China.

Though not everyone continues so seriously in woodworking, it's nice to hear how often our graduates are able to incorporate it into their lives.

FACULTY NEWS

Jennifer Anderson (CA) is part of a 15-person traveling exhibition, "Studio Furniture: The Next Generation," and will have work in "Material Matters," a juried exhibition at the California Center for the Arts, Escondido Museum until July 4.

The 2010 Furniture Society Conference (Jun 16-19) at MIT in Massachusetts will feature two juried shows, "Six Degrees of Separation" and "Outdoor Furniture," which will include work by **Ted Blachly** (NH), **Libby Schrum** (ME), and **Pete Schlebecker** (ME).

Ted Blachly (NH) will have work in "Early Spring Show" at Pritam & Eames in East Hampton, New York (Mar 19-May 25).

Jon Brooks (NH) is working on building a new studio after losing his old studio in a fire on January 18.

Steve Butler (MA) has left his position at Peters Valley to return to making furniture full time in Mendon, Massachusetts.

Tom Caspar (MN) will be a judge at the 2010 Minnesota Woodworkers Guild's annual "Northern Woods Exhibition," and is editing the the 2010 annual issue of *Woodwork* magazine.

The Readers Gallery in *Fine Woodworking* (Feb 2010) featured work by graduates of



Sculpture by Peter Kirkiles outside the Messler Gallery. Sweetheart Plane No. 40, (56"x11.5"x18"), 2008

FACULTY NEWS

the College of the Redwoods, including **Tim Coleman** (MA), **Ross Day** (WA), **Adrian Ferrazzutti** (CAN), **Julie Godfrey** (MA), and **Craig Stevens** (OH).

Michael Fortune (CAN) had an article, "Curved Panels Made Easy," in *Fine Woodworking* (Feb 2010).

Stephen Gleasner (ME) was voted one of 60 most collectible artists in Maine by *Maine Home & Design* magazine (Apr 2010). He will have a story in an upcoming book, *The Cordillera*.

Garrett Hack (VT) took a two-week trip to Japan to teach classes on western hand planes. His article, "A Better Way to Build Wall Cabinets," was in *Fine Woodworking* (Feb 2010).

Woodwork (Winter 2010) featured a desk and chair by **David Haig** (NZ), a sideboard



Lead Instructor **Aled Lewis** at the Annual Variety Show, teaching the audience to say the Welsh word, "Llanfairpwllgwyngyllgogerychwyrndrobwilllantysiliogogoch" or St. Mary's Church in the Hollow of the White Hazel near a Rapid Whirlpool and the Church of St. Tysilio near the Red Cave

by **Alf Sharp** (TN), and tables by **Kimberly Winkle** (TN).

David Haig (NZ) has a new website at davidhaig.co.nz.

Beth Ireland (MA) will receive her MFA from the Massachusetts College of Art and Design, has been nominated for the Joan Mitchell Foundation Award, and has been chosen for a two-month residency

in 2011 at the International Turning Exchange in Philadelphia.

Tom Kealy (UK) had work in "21st Century Furniture II" at the Millinery Works in London in April. His clock, *Grace*, and a display cabinet have been awarded Bespoke Guild Marks by the Worshipful Company of Furniture Makers in London.

Jim Macdonald (ME) presented his work at PechaKucha Rockland in March and will be contributing to the Carver Hill Gallery's music-themed show in Rockport, Maine this summer.

Hugh Montgomery's (WA) "Three Door Hutch" was featured in the article, "A Vacuum Press Makes Veneering Easy," in *Fine Woodworking* (Dec 2009).

Michael Puryear (NY) represented the



Assistant Facilities Manager **Mason McBrien** and Studio Fellow **Vince Scully** (foreground) raising the new storage shed on campus

work in "Furniture as Art/Art as Furniture" an exhibition at the New Hampshire Art Association in collaboration with the New Hampshire Furniture Masters (May 5-Jun 5).

Pete Schlebecker (ME) will have an article, "Mitered Edges Done Right," in *Fine Woodworking* (Jul/Aug 2010); and will have work in "Out of the Woods" at the Southern Vermont Art Center (May 8-Jun 15).

Alf Sharp (TN) was a judge for the Hawaii Forestry Association's annual woodworking show.

John Whalley (ME) had a solo exhibition of drawings in April at the John H. Surovek Gallery of Palm Beach, Florida, and will have a solo exhibition of drawings and paintings in August at the Greenhut Galleries in Portland, Maine.

Kimberly Winkle (TN) will have a solo show at the Nashville International Airport (Jun-Aug), and will have work in "Setting the Mood: The Artful Table" at the Craft Alliance in St. Louis, Missouri (May 21-Jul 11), and "Furniture as Art" at the Tennessee Valley Art Center in Tusculumbia, Alabama (Sep 26-Nov 12).

Toby Winteringham (UK) collaborated on a bureau with his daughter, Grace, and it was shown at SaloneSatellite in Milan (Apr 14-19).

Furniture Society at the Architectural Digest Home Show in New York in March, and had two pieces in CraftForms 2009, an international juried exhibition in Wayne, Pennsylvania.

Chris Pye (UK) is carving another trophy for HRH the Prince of Wales, and has a new book coming out: *Chris Pye's Woodcarving Course and Reference Manual* (Fox Chapel, 2010).

Brian Reid (ME) and **Peter Turner** (ME) have

2010 SUMMER WORKSHOPS

There's still time to sign up for Workshops and spend a week or two in beautiful Maine this summer!
The following workshops still have space available as of publication:

| WORKSHOP TITLE | INSTRUCTOR | INSTRUCTOR DATES |
|------------------------------|----------------------------|------------------|
| Drawing What You See | John Whalley | June 7-11 |
| Turned and Carved Vessels | John Jordan | June 21-25 |
| Turned and Sculpted Boxes | Steven Kennard | June 28-July 2 |
| Basic Woodworking | Peter Korn & Alf Sharp | July 5-16 |
| The Art of Drawer Making | Craig Stevens | July 19-23 |
| Hand Tool Skills | Phil Lowe | July 26-30 |
| Basic Woodworking | Peter Korn & Mason McBrien | August 2-13 |
| Intro to Turning | Stephen Gleasner | August 2-6 |
| Turning for Furniture | Nick Cook | August 9-13 |
| Design and Craftsmanship | Ross Day & Tim Rousseau | August 16-27 |
| Turned and Painted Furniture | Kimberly Winkle | August 16-20 |
| Finishing A to Z | Teri Masaschi | Aug. 23-Sept. 3 |
| Basic Woodworking | Peter Korn & Leslie Webb | Aug. 30-Sept. 10 |
| Letter Carving | Chris Pye | September 20-24 |
| Relief Carving | Chris Pye | Sept. 27-Oct. 1 |
| Curvature | Peter Fleming & Tom Hucker | Sept. 27-Oct. 8 |
| Carving Tutorial | Chris Pye | October 4-8 |
| Basic Woodworking | Peter Korn & Aaron Fedarko | October 11-22 |
| Unplugged Woodshop | Tom Caspar | October 11-15 |
| Learn to Turn | Beth Ireland | October 11-15 |
| Next Steps in Turning | Beth Ireland | October 18-22 |

Visit www.woodschoool.org for details about each course.

MESSLER GALLERY NEWS

Over the winter, the Messler Gallery hosted its second Maine Wood Biennial, with an opening reception and awards ceremony on December 4. This year's show was juried by Anissa Kapsales, Editor for *Fine Woodworking*; Gretchen Keyworth, Director of the Fuller Craft Museum; and Silas Kopf, furniture maker. Over \$2,000 in prizes was awarded in seven different categories:

| | |
|----------------------------------|-------------------|
| People's Choice | Libby Schrum |
| Jurors' Best in Show | David Boyle |
| Best New Maker | Greg Crispell |
| Best in Furniture | Gregg Lipton |
| Most Creative | Philippe Guillerm |
| Best Use of Veneer | Gregg Lipton |
| Outstanding Craftsmanship | David Boyle |

Also included in the exhibition were Wayne Hall, Lou Landry, Matthew Lindsay, Lin Lisberger, James Macdonald, Conger Murray, Jack Rodie, Chris Steiner, David Talley, Peter G. Thompson, and John Van Dis.

Congratulations to all 16 furniture makers and sculptors on a beautiful display of contemporary Maine woodworking!



Boxes and Their Makers, *installation view*

MESSLER GALLERY EXHIBITION SCHEDULE

Current Student Work

April 16 – May 27, 2010

New Work by Faculty

June 14 – September 10, 2010

Furniture Masters of New Hampshire

September 17 – November 24, 2010

Contemporary Maine Wood Sculpture

December 3, 2010 – February 4, 2011

Return Service Requested

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