FROM THE DIRECTOR

What a good year this has shaped up to be! We have healthy enrollment, satisfied students, engaged instructors, beautiful exhibitions, burgeoning scholarships, and a staff fiercely dedicated to running things smoothly. Moreover, alumni and friends are providing generous philanthropic support for the forward-looking Education and Impact initiative that we announced in May—which exemplifies what being a not-for-profit is all about. In the United States, nonprofit corporations are granted tax-exempt status in return for harnessing private charitable resources to achieve public goods. Our good is education in wood craftsmanship and design, and I love the way volunteer Drew Perkins describes (in the adjacent article) how we go about it, which is by “locating the school in the social fabric of modern life.”

In practice, this means that we don’t try to preserve traditional woodworking skills in amber, although there is certainly a place for schools and museums that do. Instead, we strive to keep woodcraftsmanship and design vibrantly relevant to the needs of contemporary society. Those needs are spiritual, vocational, and social (as in promoting economic opportunity and social mobility), and we address them by

- Teaching woodworking at the highest standard of craftsmanship as a gateway to self-discovery and fulfillment,
- Combining traditional skills with modern technologies to prepare our professional-track students for success in the here and now, and
- Marshaling financial resources to expand needs-based scholarships, Fellowships, and Teaching the Teachers institutional partnerships that benefit disadvantaged communities.

Craft alone will not save the world, of course, but I see it as a recessive gene that contributes to the health of the body politic. Industrial production, corporate workplaces, and digital technologies are irrevocably reshaping human experience. What gets left behind, for many individuals and communities, is the sense of individual agency that making material objects with imagination and skill has to offer. Practicing a craft awakens one’s innate ability to re-form the world in ways that matter, whether for spiritual, vocational, or societal empowerment.

MEET OUR CAMPAIGN VOLUNTEERS

Thanks to the participation of four stalwart volunteers, the fundraising campaign for Phase 1 of the Center’s Education and Impact: Endowing our Future initiative has already received more than $4,330,000 in gifts and pledges toward the $4.5 million goal.

People are generally uncomfortable with the idea of asking for donations, even for their favorite charitable organizations, so we’ve asked our volunteers to share what it’s like for them. Most of the work for Education and Impact has been to follow up on solicitation letters with personal telephone calls.

Denise Gaul is a 2019 graduate of our Nine-month Comprehensive who left a 20-year career in clinical drug development to start up Denise Gaul Design, in Denver, CO. She says she volunteered for the campaign because she personally experienced the value the school brings to individual students and the community that coheres around it. Doing similar work for other organizations, she “hated calling.” This time around she mentally frames the call as giving people a chance to put their resources toward something she strongly believes in, and it has been easy: “I have been consistently surprised by how many people want to have conversations about their experiences at the Center, as opposed to getting off the telephone as quickly as possible.”

John Lutz is both General Manager at George Nakashima Woodworkers in New Hope, PA, and a woodworker in his own right. Education and Impact is his first direct involvement with CFC, but John and Nakashima have a long history of hiring CFC alumni and sending employees to our courses. John volunteered for the campaign in order “to give back to the craft community and to the Center,” but says he didn’t realize how much he would receive in return: “I’ve been floored by how

(Continued on page 2)
engaging these calls are, speaking with other woodworkers, hearing their stories… it’s an absolute pleasure.”

Drew Perkins took our summer Furniture Intensive in 2018, after retiring as Chief Hearing Officer and Senior VP at the Financial Industry Regulatory Authority (FINRA), in Washington, DC. He says that “calling for dollars” is completely out of character for him, but he didn’t hesitate for a second because he’s seen “what an impact the school has on the community of students, instructors, and artists from around the world.” Drew particularly likes the way the school embraces people at all stages of life and all skill levels with multi-level programming, which he notes, couldn’t be done if the Center wasn’t a nonprofit that can draw on the support of its alumni. He also admires the way the school’s leadership locates it in the social fabric of modern life, which the Teaching the Teachers scholarship program exemplifies: “It is a remarkable vision for an institution of this size. One that impacts not only the direct beneficiaries, but creates a sense of value for everyone on campus. It touches you.” Drew’s biggest surprise in placing calls has been people thanking him for making the effort on the school’s behalf. “I realize,” he says, “that people are really connected.”

Tom Maginnis is an alumnus making a mid-life career transition from public relations to woodworking, and lives in Pittsburgh, PA. He took Basic Woodworking at the Center in 2010, completed last summer’s Furniture Intensive, and previously volunteered for an advisory committee on marketing. Tom is helping with Education and Impact because the school is an important institution for him, personally, and he wants to assure it a bright and successful future. Echoing Denise and John, he says, “There’s so much good feeling and love for the school out there, it’s an easy call to make.”

As the Education and Impact initiative moves forward, we welcome additional campaign volunteers. If this may be of interest, please contact Development Director Ellen Dyer at Ellen@woodschool.org or 207-594-5611.

WELCOME ABOARD

Chris Lind, from Evanston, IL, has been elected to a three-year term on our Board of Directors. He is a partner in the law firm of Bartlit Beck LLP, and has taken annual workshops at CFC since 2017. Among other nonprofit affiliations, Chris is a member of the Law Board of Northwestern University Law School, Co-Chair of the Advisory Board to the Bluhm Legal Clinic at Northwestern University Law School, and a Board Member of the Beyond Sports Foundation, which prepares student-athletes from under-resourced families in under-served communities to succeed in life.

Katherine Pope, from Falmouth, ME, has been elected to a three-year term on our Board of Directors. A recently retired anesthesiologist, she has taken six workshops and community classes at CFC over the past several years and hosted our annual Open House. Katherine brings extensive governance experience to the table, having served on the Boards of Directors for healthcare and community service organizations such as Hospice of Southern Maine, Spectrum Medical Group, Maine Medical Center, the Gulf of Maine Research Institute, Audubon Alaska, and the Maine Historical Society, among many others.
FACULTY NEWS

Jennifer Anderson (San Diego, CA), Heidi Earnshaw (Lanark, ON), Yuri Kobayashi (Camden, ME), Leslie Webb (Georgetown, TX), Michaela Stone (Rockport, ME), and Kimberly Winkle (Cookeville, TN) are exhibiting in “Making a Seat at the Table: Women Transform Woodworking,” at the Center for Art in Wood, in Philadelphia, through January 18, 2020. Also exhibiting are alumnae Teresa Audet (Minneapolis, MN), Melanie Hamilton (St. Johns, NL), Bowen Liu (Brooklyn, NY), Sarah Marriage (Baltimore, MD), and Heide Martin (Appleton, ME).

The December 2019 issue of Fine Woodworking includes articles by Elia Bizzarri (Hillsborough, NC), Yuri Kobayashi, and Mike Korsak (Pittsburgh, PA).

Work by Jim Christiansen (Moscow, ID) was featured in the June 2019 issue of American Woodturner.

Chance Cookler (San Diego, CA) co-founded a woodworking and craft studio called The San Diego Craft Collective.

David Ericsson’s (Huddinge, Sweden) Pinzo chair received the 2019 “Seating Furniture of the Year” award from Plaza Interior magazine and is being produced by Blå Station. In addition, David’s Hedda Chair was launched by Gärnsäss and his Floridita Chair by Extot.

Reuben Foot (San Diego, CA) has been appointed Department Chair of the Woodworking Technologies Department at Ceritos College.

Garrett Hack (Thetford Center, VT) and Owain Harris (Center Barnstead, NH) exhibited in the NH Furniture Masters’ 24th annual fundraising gala in October.

Mike Korsak wrote about “Dead-on Double Tenons with a Router” for the August 2019 issue of Fine Woodworking.

Jim Macdonald (Burnham, ME) wrote “The Fat a Peach Tribute Guitar: A Marquetry Love Letter to the Allman Brothers” for the Fall 2019 issue of Epoxyworks magazine.

Mary May (Johns Island, SC) will present at the Northeastern Woodworkers Association’s Annual Fine Woodworking Show, March 28-29, 2020.


Brian Reid (Rockland, ME) exhibited at Maine’s Arundel Farm Gallery this summer.

Bobby Sukrachand (Ridgewood, NY) was interviewed for the Summer 2019 edition of Domino, and, in June, he was Surface magazine’s online “Designer of the Day.”

Molly Winton (Oak Harbor, WA) participated in the Ray Key Collaboration hosted by the Association of Woodturners of Great Britain, as did Nick Agar (Brooklet, GA), Graeme Pridde (Asheville, NC), Al Stirt (Enosburg Falls, VT), Curt Theobald (Pine Bluffs, WY), and Jacques Vesery (Damariscotta, ME).

ALUMNI NEWS

Aaron Fox, Alex Lohn, and Matthew Hedgepath-Smith (all from Austin, TX) are participating in November’s East Austin Studio Tour.

Jordan Gehman (Wiscasset, ME) is the new Woodworking and Design teacher at the Kents Hill School in Kents Hill, ME.

The Readers’ Gallery of October’s Fine Woodworking included work by Imri Givon (San Francisco, CA), Jeffrey Mazur (Boothbay, ME), and Geoff McKonly (Northampton, MA).

Jason Green (Prosperity, NC) exhibited at the Philadelphia Furniture Show in October, as did Virginia Blanchard (Thomaston, ME) and Jamie Herman (Rockport, ME).

Jamie Herman was awarded 2nd Place at the Wharton Esherick Museum’s 26th Annual Juried Woodworking Exhibition, which also included pieces by Dean Babin (Cobleskill, NY) and Matthew Shewchuck (Tokyo, Japan).

A lounge chair by Peter Lutz (Providence, RI) was featured in the At the Galleries section of the September 2019 issue of Woodshop News.

August’s Fine Woodworking presented articles by Heide Martin on making and finishing an “Indigo Tray Table,” while the Readers’ Gallery included work from Jamie Herman and Joseph Murphy (Madison, WI).


Shayn Smith (New Baltimore, MI) is a 2019 Wood Industry “40 Under 40” Honoree, an award that celebrates the next generation of industry professionals who are making an impact on wood products manufacturing in North America.

Christina Vincent (North Haven, ME) will be exhibiting at CraftBoston Holiday 2019, from December 13-15 in Boston, MA.

Chris Merchant (Ames, IA) and Sam Sassa (New York, NY) earned honors in the student category of the 2019 Pinnacle Awards, which are sponsored by the International Society of Furniture Designers.

Chelsea Van Voorhis (Cushing, ME) was the Maine Crafts Organization’s Featured Member for July 2019.
WHAT WE DID!

Since it can be difficult to see the forest for the trees (even at a woodworking school), here is a panoramic view of the Center’s educational programs and activities for 2019.

Courses and Enrollment
We had 399 enrollments from 40 states and 9 foreign countries for
- 30 one-week and two-week workshops in furniture making and design, turning, carving, upholstery, finishing, and metalwork,
- 1 Nine-month Comprehensive,
- 3 twelve-week Furniture Intensives,
- 1 eight-week Turning Intensive, and
- 3 weekend Community Classes.

Fellowships and Visiting Artists
- 21 emerging makers were awarded free studio space in the Jackson Building, which is shared by six Fellows at a time for terms lasting from a month to a year.
- 2 Visiting Artists traveled from the U.K. and New Zealand for nine weeks to explore new directions in their own work, cheek by jowl with Fellows.

Faculty
43 instructors and 9 teaching assistants came from 15 states and 4 countries.

Professional-track and Avocational Audiences
Program participants spent 1,674 weeks on campus. Of these, 73% were for our longer, professional-track programs, while 27% were for Workshops and Community Classes.

Scholarships
A growing scholarship program benefited 25 individuals, at a total expenditure of $41,565, with
- 6 Teaching the Teachers full-expense scholarships,
- 16 full-tuition Workshop scholarships, and
- 3 partial-tuition Intensive scholarships.

Exhibitions
Our Messler Gallery originated four exhibitions that attracted approximately 4,000 visitors.
- Boxes to Die For presented work by 28 makers from 8 countries.
- Current Student Work showcased the accomplishments of our graduating Nine-month Comprehensive class.
- New Work by Faculty included 23 of this year’s instructors.
- Contemporary Greenwood featured 22 exhibitors from 12 states and 4 countries.

2019 CROQUET WINNERS

July 4 Nick Agar and Ron Reynolds
July 11 Kevin Mathias and Pablo Aguilar
July 18 David Healy
July 25 Alison Macmillan and Judd Shellito
August 1 Stephen Conaboy and Kelly Wilson
August 22 Maurice Harmon
August 29 Thomas Watts and Joe Cairo

Staff
Administration and maintenance were managed by 7 full-time and 2 part-time staff.

Volunteers
90 people volunteered to advance the work of the school by serving on the Board of Directors, hosting the Open House, pitching in at gallery openings, participating on committees, fundraising for the endowment campaign, and staffing the Messler Gallery, among other duties.

Lobsters
178 lobsters were consumed at 13 Thursday-evening, summer potlucks.
# 2020 Workshops Preview

Course descriptions will be posted to www.woodschoold.org by December 15. Titles are subject to change.

<table>
<thead>
<tr>
<th>Workshop Title</th>
<th>Instructor</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Basic Woodworking</td>
<td>Peter Korn</td>
<td>June 1-12</td>
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<tr>
<td>All About Finishing</td>
<td>Roland Johnson</td>
<td>June 1-5</td>
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<tr>
<td>Just Joinery</td>
<td>Tim Rousseau</td>
<td>June 8-12</td>
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<tr>
<td>Next Steps in Furniture Making</td>
<td>Mike Korsak and Libby Schrum</td>
<td>June 15-26</td>
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<tr>
<td>Introduction to Blacksmithing</td>
<td>Meghan Martin</td>
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<tr>
<td>Learn to Turn</td>
<td>Beth Ireland</td>
<td>June 22-26</td>
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<tr>
<td>Basic Woodworking</td>
<td>Peter Korn</td>
<td>June 29 - July 10</td>
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<tr>
<td>Next Steps in Turning</td>
<td>Beth Ireland</td>
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<tr>
<td>Bowl Turning</td>
<td>Rudy Lopez</td>
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<td>Classic Casework</td>
<td>Tim Rousseau</td>
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<tr>
<td>Intro to Relief Carving</td>
<td>Paul Smith</td>
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<tr>
<td>Next Steps in Carving</td>
<td>Mary May</td>
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<td>Basic Woodworking</td>
<td>Peter Korn</td>
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<td>Somerset Greenwood Chair</td>
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<td>Curvature</td>
<td>Tom Kealy and Yuri Kobayashi</td>
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<td>Carved Furniture Legs</td>
<td>Phil Lowe</td>
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<td>Marquetry</td>
<td>Jim Macdonald</td>
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<tr>
<td>Basic Woodworking</td>
<td>Peter Korn</td>
<td>August 24 - September 4</td>
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<tr>
<td>Lighting Design: Inspired by Nature</td>
<td>Christopher Poehlmann</td>
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<tr>
<td>Bas-relief and Carving in the Round</td>
<td>John Bryan</td>
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<tr>
<td>Discovering Veneer</td>
<td>John Cameron and Owain Harris</td>
<td>September 7-18</td>
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<tr>
<td>Introduction to Turning</td>
<td>Michael Kehs</td>
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<td>Chair Making</td>
<td>David Ericsson and Reed Hansuld</td>
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<tr>
<td>Segmented Turning Techniques</td>
<td>Curt Theobald</td>
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<tr>
<td>Decorative Hollow Forms</td>
<td>Molly Winton</td>
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<tr>
<td>Basic Woodworking</td>
<td>Mark Juliana and Michaela Stone</td>
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<tr>
<td>Greenwood Carved Bowls</td>
<td>Mike Loeffler</td>
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<tr>
<td>The Unplugged Woodshop</td>
<td>John Cameron</td>
<td>October 12-16</td>
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Registration for the 2020 Workshops officially begins December 16, 2019, although we are happy to take your information in advance.

In the unusual circumstance that a workshop is over-enrolled at 5pm EST on December 16, a lottery will be conducted to select the participants.

All registrations after December 16 will be first come, first served.
CURRENTLY SHOWING

Contemporary Greenwood, an exhibition of greenwood furniture, furnishings, and art created by leading international makers, opened in our Messler Gallery on Friday, September 20.

“Greenwood” woodworkers harvest their materials from freshly felled trees, while both the wood and the bark are green and pliable. The artisans in Contemporary Greenwood have used these materials to create furniture, baskets, sculpture, and bowls that arrest the eye and please the hand. Like bowl-carver Amy Umbel, an exhibitor from Friendsville, MD, many of them strive to “incorporate craft tradition while keeping the work culturally relevant.”

For a complete list of exhibitors and to view images of the exhibition and the online catalog, visit the Messler Gallery at www.woodschool.org.

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“Contemporary Greenwood” is on exhibit through January 2, 2020.

MESSLER GALLERY EXHIBITION SCHEDULE

Contemporary Greenwood
September 20, 2019 – January 2, 2020

Maine Wood 2020
January 17 – April 8, 2020

Current Student Work
April 17 – May 27, 2020

New Work by Faculty
June 12 – September 16, 2020