Center *for* Furniture Craftsmanship

FROM THE DIRECTOR

On March 18, in response to the mounting COVID-19 pandemic, we suspended classes through August. Rationally, it was not even a close call; the safety of students, instructors, and staff comes first. Emotionally, it was momentous.

For 27 years the Center for Furniture Craftsmanship had steamed ahead at full throttle. Now, with a campus bereft of students and a staff on short hours, we are cautiously feeling our way through a stilled and foggy sea.

Fortunately, the school entered this global crisis with reserves of strength. We have financial capital in land, buildings, equipment, and endowment. We are unencumbered by debt. We have knowledge capital in the woodworking expertise and teaching skills that are distributed among our instructors worldwide. We have institutional capital in the professional expertise and organizational culture of our dedicated staff. We have leadership capital in our capable Board of Directors. And we have an immense capital of goodwill that resides among our alumni, friends, volunteers, and donors. In planning for best-case and worst-case scenarios over the months or years that the pandemic takes to run its course, we are committed to preserving every component of the school's capital to the greatest extent possible.

Meanwhile, we are putting effective new safety protocols in place and enrollment is strong for this fall's Comprehensive and Intensive courses. As I write this, we plan to joyfully welcome students back on campus on Monday, September 7 and resume operations without disruption. Should external events dictate otherwise, we are prepared to steer a prudent and flexible course until a vaccine puts the pandemic behind us. However long that may take, we are confident that the Center will emerge ready and able to provide the best possible education in woodworking craftsmanship and design for generations to come. I look forward to sharing that day with all of you. Please stay well!

REOPENING PLAN

The Center for Furniture Craftsmanship will resume classes on Monday, September 7, 2020, when we welcome students to the first day of the 2020-21 Nine-month Comprehensive. Assuming public health considerations remain favorable, that will set in motion the regular year-round sequence of Furniture and Turning Intensives, with a new Workshop season to follow next June. We also eagerly look forward to the public reopening of the Messler Gallery, on September 18, with "Out of Bounds: The Art of Croquet," an exhibition of artisan-made croquet balls and mallets.

When we cancelled classes in mid-March due to the COVID-19 pandemic, it was with a laser focus on protecting the health of students, instructors, and staff. Since then, we have sustained that focus by developing rigorous new safety policies and teaching protocols that meet and exceed best practices prescribed by the national Centers for Disease Control and Maine's own CDC. The school's Virus Safety Policy can be reviewed in full at www.woodschool.org and is regularly updated as science and public policy continue to improve.

Although classes are suspended at present, the campus isn't idle. In June we restarted the Fellowship program in the Jackson Building with two participants, and we expect to add more Fellows as summer progresses. In the Workshop Building we are shooting an extensive series of instructional videos that will become an invaluable addition to our curricula in the future. It's wonderful to feel creative ferment stirring again, like seeing a sourdough starter bubble.

Teaching a craft is considerably different than teaching most academic subjects. It demands close sensory attention to immediate physical reality, engaging not just the mind, but also hand and eye. So when September arrives, we look forward to safely delivering once again on the value proposition at the heart of our educational culture, which is giving each and every student personal access to outstanding instructors who generously convey the fine skills of craftsmanship and design.

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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www.woodschool.org

WELCOME ABOARD

Meg Weston, from Camden, ME, has been elected to a three-year term on our Board of Directors. Recently retired from eight years as President of the Maine Media Workshops + College, here in Rockport, Meg brings a deep background in experiential and formal education, nonprofit leadership and governance, business, and the creative arts. Among other achievements, she has served on and chaired the Board of Trustees of the Maine University System, earned an MFA in Creative Writing from Lesley University, worked as president of the Portland Press Herald and Maine Sunday Telegram, and taught digital imaging and writing. In addition, Meg is a passionate photographer of volcanoes.

FACULTY NEWS

Work by **Nick Agar** (Brooklet, GA) and **Michael Kehs** (Quakertown, PA) was featured in the Gallery of the December 2019 issue of *American Woodturner*.

Michael Kehs was featured on the cover of the April/May 2020 issue of *Woodcraft Magazine*, for which he wrote an article on building a turned side table. In addition, he is represented in Wood Symphony Gallery's current online exhibition, "Inside the Box."

David Haig *(Nelson, NZ) is profiled in the Autumn 2020 issue of the AWISA (Australian Woodworking Industry Suppliers Association) magazine, in an article titled "Embracing Flexibility and Connectivity in Chair Design."*

Curators for our upcoming Messler Gallery exhibition "Out of Bounds: The Art of Croquet," which opens in September, are **Silas Kopf** (Easthampton, MA) and Jennifer Navva Milliken, Executive Director of the Center for Art in Wood in Philadelphia, PA. Among the 23 exhibitors are current, former, and future CFC instructors **Ted Blachly** (Warner, NH), **Adrian Ferrazzutti** (Guelph, ON), **Michael Hosaluk** (Saskatoon, SK), **Beth Ireland** (St. Petersburg, FL), **Yuri Kobayashi** (Camden, ME), **Jim Macdonald** (Burnham, ME), **Graeme Priddle** (Asheville, NC), **Michael Puryear** (Shokan, NY), and **Kimberly Winkle** (Cookeville, TN).

Mike Korsak (Pittsburgh, PA) wrote "Gem of a Drawer Pull" for the February 2020 issue of *Fine Woodworking*, which also presented a tool review by **Roland Johnson** (Sauk Rapids, MN).

Mary May (Johns Island, SC) is livestreaming weekly with guests at www.twitch.tv/marymaywoodcarver. In addition, she has written an article on carving acanthus-leaf jewelry for the fall issue of *Woodcarving Illustrated*.

Michael Mocho (Albuquerque, NM) joined forces with friends who run a movie prop shop to design and manufacture face shields for first responders. The challenge was to produce something simple that could be made quickly in large quantities and ship flat. With four assembly stations and a crew of eight, they are producing more than 3,200 per day, and are well on their way to filling an order for 125,000 face shields for distribution through the New Mexico National Guard.

"Elegant Side Table," by **Mason McBrien** (Union, ME) was published in the April issue of *Fine Woodworking*, which also includes a Tools & Materials review by **Roland Johnson** of the EZtension Gauge manufactured by **Mark Juliana** (Rockland, ME).

Erica Moody (Waldoboro, ME) is featured in an article called "Elegance in Metal" in the May/June issue of *Zest Maine*.

Jeremy Zietz (Oakland, CA) has taken a position as Principal Designer at Steelcase. Also, he wrote "Build a Contemporary Pencil Post Bed" for the May/June issue of *Fine Woodworking*.

CAMPAIGN GOAL ACHIEVED

The Center's *Education and Impact: Endowing our Future* campaign has successfully reached the Phase 1 fundraising goal of $4.5 million. As of June 1, 250 alumni, friends, and foundations have contributed a total of $4,583,894 in gifts and pledges.

The *Education and Impact* initiative is designed to extend the reach and societal contribution of the school's current programs. Launched in November 2017, Phase 1 established endowment to sustainably underwrite the Teaching the Teachers scholarship program for vocational educators, make Fellowships financially accessible to a broad pool of talented young makers, and ensure the Center's ability to retain superlative executive leadership in the future through an endowed chair. Phase 2 will expand the audience and influence of our Messler Gallery with $600,000 in additional endowment. Phase 3 will establish needs-based scholarships for our longer, professional-track courses with $1.0 million in new endowment.

"We are thankful for the generosity with which the school community continues to invest in the Center's future," says Board President David Ingram, who serves on the Campaign Committee. Other members of the committee are Board member Mark Tresnowski and Presidents Emeriti Rick Kellogg and Dick Whittington. They were ably joined in Phase 1 by campaign volunteers Denise Gaul, John Lutz, Tom Maginnis, Drew Perkins, and Tom Tansi.

The $83,894 by which the campaign has already surpassed its Phase 1 goal makes a good start on Phase 2, which we will continue to pursue quietly as circumstances permit. "Personally," comments CFC Founder and Executive Director Peter Korn, "I am deeply grateful that so many people care so passionately about advancing the school's educational mission. *Education and Impact* is taking the school to a whole new level of effectiveness as a national voice for the values and skills of craftsmanship."

More information about the *Education and Impact* initiative may be found at woodschool.org.

ALUMNI NEWS

Jamie Herman *(Thomaston, ME) wrote "Playing with Angles" for the Designer's Notebook section of the April 2020 issue of* Fine Woodworking, *which also featured pieces by* **Sayer Houseal** *(points unknown) and* **Leslie Webb** *(Georgetown, TX) in the Gallery section.*

Teresa Audet (Minneapolis, MN) was awarded the Furniture Society's 2020 EFASO Grant and had a virtual solo exhibition at The Phipps Center for the Arts in Hudson, WI, this spring.

Dean Babin (Cobleskill, NY) received the International Society of Furniture Designers' (ISFD) 2020 Innovation and Design award in the Professional Accessories category for his Emmet Table Lamp.

Mimi Bai (Brooklyn, NY) exhibited this past winter and spring in "An Overwhelming Response" at the A.I.R. Gallery in Brooklyn and "Death Becomes Her" at the BRIC gallery in Brooklyn.

Melanie Falick's (Beacon, NY) *Making a Life: Working by Hand and Discovering the Life You Are Meant to Live* was published by Artisan last October.

Peter Lutz (Providence, RI) is a 2020 grantee of the Providence Design Catalyst program run by DesignxRI.

Mya Nelson *(Washington, DC) wrote "The Science Behind Epoxies" for the Winter 2020 Tools & Shops issue of* Fine Woodworking.

Christopher Merchant *(Ames, IA) received the International Society of Furniture Designers' (ISFD) 2020 Pinnacle Award for Seating Design in the Student category.*

A chest of drawers by **Myrl Phelps** (Danbury, NH) is featured in the July/August 2020 issue of *Fine Woodworking*, as is a sideboard by **Steve Quehl** (Dawsonville, GA).

Leslie Webb has launched a new business, Heartwood Tools, in partnership with **Aaron Fox** (Austin, TX). A profile of Leslie appeared in the November 2019 issue of *Australian Wood Review*, and she was featured in "Leslie Webb: Talent and Determination" on *Fine Woodworking*'s blog.

Chelsea Witt (Rockport, ME) was the Furniture Society's featured member for May.

CENTER *for* FURNITURE CRAFTSMANSHIP
25 Mill Street, Rockport, Maine 04856

Return Service Requested

MESSLER GALLERY NEWS

CALL FOR ENTRIES

Alumni and Fellows Exhibition
January 22 - April 7, 2021

All alumni and former Studio Fellows are encouraged to submit work for this juried exhibition. Furniture, turning, carving, and sculpture are welcome. Jurors will select work that achieves excellence in design and fabrication. Submissions should be images of completed work, not drawings or models. Submitted work must not have been previously exhibited at the Messler Gallery.

Application Deadline: September 1, 2020

Jurors:

Tib Shaw, Curator, American Association of Woodturners

Josh Vogel, Artist/Designer

Jeremy Zietz, Principal Designer, Steelcase

Entry Information: www.woodschool.org/wood-school-gallery/call-for-entries

Maine Wood 2020 installation shot

MESSLER GALLERY EXHIBITION SCHEDULE

Out of Bounds: The Art of Croquet
September 18, 2020 - January 6, 2021

Alumni and Fellows Exhibition
January 22 - April 7, 2021

Current Student Work
April 16 - May 26, 2021

New Work by Faculty
June 11 - September 15, 2021