OVER THE PAST SIX MONTHS I HAVE BEEN GIVING TALKS ON MY NEW BOOK, WHY WE MAKE THINGS AND WHY IT MATTERS, AT MUSEUMS, LIBRARIES AND BOOKSTORES ACROSS THE COUNTRY. THE MOST INTERESTING PART IS THE AUDIENCE DISCUSSION THAT FOLLOWS. THERE ARE AS MANY DIFFERENT RESPONSES TO THE BOOK AS THERE ARE PEOPLE IN A ROOM. YET SOME CONCERNS ARE WIDELY SHARED, AND ONE THAT I HEAR REPEATEDLY IS THE FEAR THAT WE ARE LOSING TOUCH WITH AN ESSENTIAL PART OF OUR HUMANITY AS EVERYDAY EXPERIENCE BECOMES EVER MORE VIRTUAL.

I CAN’T ARGUE THIS WORRY AWAY, BECAUSE I SHARE IT. RELIANCE ON DIGITAL DEVICES IS AN ACCELERATING HISTORICAL TREND, AND THE MORE WE INTERFACE WITH EACH OTHER AND THE WORLD AROUND US THROUGH COMPUTERS, THE LESS WE INTERACT WITH (AND LEARN FROM) THE ACTUAL, PHYSICAL UNIVERSE. TWO CENTURIES AGO CRAFT WAS MARGINALIZED ECONOMICALLY BY THE INDUSTRIAL REVOLUTION. TODAY, TO ADD INSULT TO INJURY, IT MAY BE OBSCURED BY BITS AND BYTES.

NONETHELESS, I HAVE CONFIDENCE THAT THE URGE TO BUILD IS BRED IN THE BONE: INERADICABLE AND INDENIABLE. HOW CAN IT BE OTHERWISE FOR A SPECIES WHOSE ANCESTORS ADVANCED THEIR SURVIVAL OVER MILLIONS OF YEARS BY MAKING TOOLS, SHELTER, CLOTHING, WEAPONS, AND OTHER OBJECTS OUT OF EARTHLY MATERIALS SUCH AS WOOD, CLAY, STONE, METAL, AND BONE? WE ARE BIOLOGICAL BEINGS FOR WHOM THE PRACTICE OF CRAFT IS AN INBORN SOURCE OF SENSUAL AND EMOTIONAL DELIGHT.

STILL, AS FEWER AND FEWER YOUNG PEOPLE ARE EXPOSED TO A CULTURE OF MAKING IN THEIR FORMATIVE YEARS, HOW WILL THEY FIND THEIR WAY TO CRAFT WHEN THE HUNGER FOR AUTHENTIC CREATIVE EXPERIENCE COMES UPON THEM? THAT IS WHERE THE CENTER FOR FURNITURE CRAFTSMANSHIP (AND SIMILAR ORGANIZATIONS) COME IN. AS A NONPROFIT EDUCATIONAL INSTITUTION WE MAINTAIN A DEEP RESERVOIR OF CRAFT KNOWLEDGE AND PRACTICE, SERVE AS A PUBLIC ADVOCATE FOR CRAFT, AND KEEP CRAFT VLIABLE FOR FUTURE GENERATIONS.

VETERAN ENROLLMENT GROWS


A MAJOR AIM OF THE GI BILL IS TO HELP VETERANS REINTEGRATE INTO CIVILIAN LIFE. FOR STUDENT SERVICES MANAGER, DORRIE HIGBEE, THIS CREATES FAR MORE THAN AN OPPORTUNITY TO BOOST ENROLLMENT NUMBERS. IT IS, SHE STATES, “A CHANCE TO GIVE MEN AND WOMEN WHO HAVE DEDICATED THEMSELVES TO SERVING OUR COUNTRY A REWARDING NEW CAREER PATH FOR THE NEXT PHASE OF THEIR LIVES.”

ONE BENEFIT OF VETERANS’ ENROLLMENT TURNS OUT TO BE THE EFFECT ON CLASS MORALE. ALED LEWIS, LEAD INSTRUCTOR FOR THE NINE-MONTH COMPREHENSIVE, NOTES THAT THE VETS IN HIS PROGRAM HAVE “UPPED EVERYONE’S GAME WITH THEIR INGRAINED COMMITMENT TO TEAMWORK.”

NINE-MONTH COMPREHENSIVE STUDENT, RANDY HOWELL, A FORMER MARINE, SEES FURNITURE MAKING AS A PROCESS OF SELF-EXPLORATION WITH LONG-LASTING BENEFITS. “I BELIEVE THIS COULD BE HUGELY BENEFICIAL TO VETERANS AND THERAPEUTIC FOR THOSE CARRYING THE LINGERING EFFECTS OF CONFLICT,” SAYS RANDY. “UPON RETURNING TO THE DC AREA, I’LL BE WORKING WITH LOCAL MAKERS, VETERAN’S ORGANIZATIONS, AND MAKER SPACES TO BRING WOODWORKING INTO THE LIVES OF OUR HEROES. I AM GRATEFUL TO THE CENTER FOR BEING THE FIRST STEP ON THAT JOURNEY.”
A piece by Jennifer Anderson (San Diego, CA) was recently acquired by the Chipstone Foundation in Milwaukee, WI for its permanent collection.

Ted Blachly (Warner, NH) was commissioned by the Currier Museum of Art in Manchester, NH to make a “Curly Maple Chest” for its permanent collection.

Tim Rousseau, left, (Appleton, ME) has released two new videos with Taunton Press, one on machine joinery and one on miter joinery.

Christian Burchard (Ashland, OR) exhibited at TASTE in Geneva, Switzerland in February, at Shades of White at Traver Gallery Seattle in March, and at Collect in London in May. This summer he plans to study with instrument makers and musicians in the Republic of Tuva, Russia.

Asher Dunn (Providence, RI) was featured in the November issue of Vogue, in an article titled: “Heirlooms of Tomorrow: Ten Contemporary Designers to Collect Today;” In January Forbes listed him in “30 Under 30: The Best Of Art And Style.”

Clay Foster (Indianapolis, IN) was the winner of the biennial Merit Award from the Professional Outreach Program of the American Association of Woodturners.

Keith Gotschall (Salida, CO) is featured in the exhibition Splinter! Colorado Wood Today at the Foothills Art Center in Golden, CO, through May 18.

Garrett Hack (Thetford Center, VT) travelled to four Australian cities last November to teach furniture making.

Steven Kennard’s (Canning, NS) work was featured in the article “Masterful Surfaces” in the Fine Woodworking Turning Edition, 2014. He is one of two makers represented in the “Artists’ Showcase” at the AAW Annual Symposium in Phoenix, AZ in June 2014.

Austin Matheson (Miami, FL) is heading up the restoration of an historic furniture collection at the Audubon House Museum in Key West, FL.

Peter Korn (Rockland, ME) is a juror for the 2014 Philadelphia Museum of Art Craft Show.

Alf Sharp (Woodbury, TN) will be a judge in the 10th annual Veneer Tech Craftsman’s Challenge this June.

Marc Spagnuolo (Surprise, AZ) recently published his first book, Hybrid Woodworking (Popular Woodworking); his article “Greene & Greene-style Blanket Chest” appeared in the April issue of Popular Woodworking.

Kim Winkle (Smithville, TN) won a 2014 Niche award in the painted wood category. In April, she had a solo exhibition, Scrawl, at Kentuck Art Center in Northport, AL.

Jennifer Shirley (Indianapolis, IN) will have work exhibited in “CHAIR AS ART: Back to Our Roots” at the Gallery of Functional Art in Santa Monica, CA. The show runs through July 21, 2014.

Stewart Wurtz (Seattle, WA) will have a rocking chair in the Furniture Society’s exhibit “A Sense of Place” at the Northwest Woodworker’s Gallery in Seattle this June, which will also feature work by Hugh Montgomery (Bainbridge Island, WA) and Seth Rolland (Port Townsend, WA). Stewart will also be a presenter at the upcoming Furniture Society conference in Port Townsend, WA this June.
### 2014 WORKSHOP AVAILABILITY

There’s still time to sign up to spend 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.*

<table>
<thead>
<tr>
<th>WORKSHOP TITLE</th>
<th>INSTRUCTOR</th>
<th>DATES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Letter and Sign Carving</td>
<td>Reed Hayden</td>
<td>June 2-6</td>
</tr>
<tr>
<td>Elegant Hollow Forms</td>
<td>J. Paul Fennell</td>
<td>June 30-July 4</td>
</tr>
<tr>
<td>Turning the Tables</td>
<td>Richard Williams &amp; Mason McBrien</td>
<td>July 14-25</td>
</tr>
<tr>
<td>Bow Making</td>
<td>Brian Persico</td>
<td>July 28-August 1</td>
</tr>
<tr>
<td>Turning for the Kitchen</td>
<td>Nick Cook</td>
<td>August 4-8</td>
</tr>
<tr>
<td>Multi-axis Turning</td>
<td>Barbara Dill</td>
<td>August 11-15</td>
</tr>
<tr>
<td>Hand-applied Finishes</td>
<td>Teri Masaschi</td>
<td>August 18-22</td>
</tr>
<tr>
<td>Finishing from A to Z</td>
<td>Teri Masaschi</td>
<td>Aug. 25-Sept. 5</td>
</tr>
<tr>
<td>Basic Woodworking</td>
<td>Peter Korn &amp; Yuri Kobayashi</td>
<td>Aug. 25-Sept. 5</td>
</tr>
<tr>
<td>Video for Woodworkers</td>
<td>Marc Spagnuolo</td>
<td>September 1-5</td>
</tr>
<tr>
<td>Discovering Veneer</td>
<td>Craig Stevens &amp; Aaron Fedarko</td>
<td>September 8-19</td>
</tr>
<tr>
<td>Sketch-up for Woodworkers</td>
<td>Bob Lang</td>
<td>September 8-12</td>
</tr>
<tr>
<td>Design Studio</td>
<td>Asher Dunn</td>
<td>September 15-19</td>
</tr>
<tr>
<td>Curvature</td>
<td>Tom Kealy &amp; Seth Rolland</td>
<td>Sept. 22-Oct. 3</td>
</tr>
<tr>
<td>Planes and Grains</td>
<td>Craig Stevens</td>
<td>September 22-26</td>
</tr>
<tr>
<td>Turning for Beginners</td>
<td>Keith Gotschall</td>
<td>Sept. 29-Oct. 3</td>
</tr>
<tr>
<td>Next Steps in Turning</td>
<td>Beth Ireland</td>
<td>October 6-17</td>
</tr>
<tr>
<td>Basic Woodworking</td>
<td>Peter Korn &amp; Clark Kellogg</td>
<td>October 6-17</td>
</tr>
</tbody>
</table>

### ALUMNI NEWS

**John Beaver** (Pacific Palisades, CA) will be a featured demonstrator at the American Association of Woodworkers’ 28th International Symposium in Phoenix, AZ, June 13-15.

A table by **Jeremy Gallant** (Kensington, NH) and a cabinet by **Ian Kirk** (Bar Harbor, ME) were featured in the Readers Gallery of the February issue of *Fine Woodworking*.

*American Craft* (March, 2014) ran a feature about **Michaela Stone** (Rockport, ME) titled “A Space In Between.” The Society of Arts and Crafts honored Michaela with a 2014 SAC Artist Award.

Exhibitors at this spring’s Architectural Digest Home Design Show included alumni **Virginia Blanchard** (Thomaston, ME), **Ray Finan** (Arlington, VT), and **Libby Schrum** (Camden, ME).

**Erik Curtis** (Poughkeepsie, NY) presented his work at the Philadelphia Invitational Furniture Show in April.
MAINE WOOD AWARD WINNERS

Seven sponsored awards were presented at last January’s opening of Maine Wood 2014. **Richard Kaeyer**, from Owls Head, took top honors for his Strip-built Sea Kayak winning both the “People’s Choice Award” and “Best New Maker.”

Other winners were:
- **Eben Blaney:** “Best in Furniture”
- **Ray Carbone:** “Best Use of Wood”
- **James Macdonald:** “Outstanding Craftsmanship”
- **Kevin Rodel:** “Juror’s Best in Show”
- **Michaela Crie Stone:** “Best Original Design”

We would like to thank our generous award sponsors — DMT Diamond Whetstones, Fat Andy’s Hardwoods, Holt & Bugbee, Lie-Nielsen Toolworks, Maine Coast Lumber, Newington Woodcraft, and Rare Woods — for their support of this biennial exhibition. For further information visit www.wood-school.org/2014-sponsors-awards.

MESSLER GALLERY EXHIBITION SCHEDULE

- **Current Student Work**
  April 11 - May 28, 2014

- **New Work by Faculty**
  June 13 - September 17, 2014

- **Alumni & Fellows Exhibition**
  September 26, 2014 - January 7, 2015