ALUMNI NEWS

Anna Hitchcock finishing her casepiece in the Furniture Intensive, 2019.

Recipients of the 2022 Educational Grants Program of the Furniture Society include **Teresa Audet** (Minneapolis, MN), **Anna Hitchcock** (Little Compton, RI), and **Rebecca Juliette-Deux** (Asheville, NC).

A chess set of 32 boxes created by **Bob Bing-You** (Blue Hill, ME) during the 2022 Turning Intensive was featured in the Members' Gallery of *American Woodturner*, April 2022.

Danielle Rose Byrd (Bar Harbor, ME) has published a new book, *The Handcarved Bowl: Design and Create Custom Bowls from Scratch* with illustrations by **Mattie Hinkley** (Chico, CA) (Blue Hills Press, April 2021).

Patrick Downes (Richmond Hills, NY) profiled instructor **Yuri Kobayashi** (Camden, ME) for *American Craft Magazine*, Winter 2022, in "Depths of Simplicity."

The article "Make Your Own Bench Brush" by **Aspen Golann** (Burnsville, NC) appeared in *Fine Woodworking*, May/June 2022.

Bowen Liu's (Brooklyn, NY) Helle Collection won a 2021 ICFF Editors Award for Furniture and three of the designs have been selected as finalists for the May 2022, NYCX Design Interior Design Awards.

American Woodturner, December 2021, featured work by **Chris Miles** (Dedham, ME) who was a finalist in the 2021 Turning to the Future competition.

Greg Mazur with his Camden Cabinet

Greg Mazur's (Philadelphia, PA) Camden Cabinet and **Paul Litchy**'s (Franklin, TN) mahogany blockfront keyhole desk were featured in *Fine Woodworking* January/February 2022 Readers' Gallery.

Chelsea Van Voorhis (Honeoye Falls, NY) has written an article for the Fine Woodworking Blog titled "Veneer Through the Lens of Affordability and Fun." Chelsea also participated in artist residencies at Elsewhere Studios in Paonia, CO, and Vermont Studio Center in Johnson, VT, in 2021 and 2022.

Christina Vincent (North Haven, ME), exhibited at the Smithsonian Craft Show in April.

Furniture Intensive alumna **Sara Tabbert** (Fairbanks, AK) has been selected as a Windgate ITE Resident Fellow at the Center for Art in Wood in Philadelphia, PA.

ACORN SOCIETY SPOTLIGHT

We are grateful to alumnus Bruce Willey, of Nashville, TN, for joining the Center's Acorn Society. Since graduating from the Nine-month Comprehensive in 2016, Bruce has returned for three additional classes, with a fourth this August. His home workshop has become a fulfilling part of his retirement.

Reflecting on his time at CFC, Bruce says, "I long aspired to become a competent maker and designer, and the skills I acquired at CFC have enhanced that dimension of my life. What the Center for Furniture Craftsmanship has done to support woodcraft is amazing. The school provides fantastic training, enhances the livelihoods of the talented professional woodworkers that teach and exhibit there, and adds vibrancy to Midcoast Maine. I am happy to include it in my estate plan."

Through the Acorn Society, CFC honors donors who ensure the Center's future success through planned gifts such as bequests and trusts. To explore the possibilities of planned giving, please contact Development Director Ellen Dyer at ellen.dyer@woodschool.org or 207-594-5611, or visit the Donate page at woodschool.org.

Bruce Willey displaying a tabletop he made in the 2019 Veneer Without Fear workshop, taught by Adrian Ferrazzutti.

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

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MESSLER GALLERY NEWS

MAINE WOOD AWARD WINNERS

Eight sponsored awards were presented at last January's opening of *Maine Wood 2020*. Christina M. Vincent, from North Haven, received two awards for her contemporary bench, Acadia: "Best Original Design," and "People's Choice" (as determined by popular vote, online). George Partal, from Bangor, also took two honors, with his multi-media vessel Sands of Time: "Best Turned Object," and "Best Use of Wood."

Other winners were:
Dan Capwell: "Outstanding Craftsmanship"
Saer T. Huston: "Jurors' Best in Show"
Kevin Rodel: "Best in Furniture"
John Rogers: "Best New Maker"

We would like to thank our generous award sponsors — The Craftsmanship Initiative, Holt & Bugbee, Lie-Nielsen Toolworks, Packard Woodworks, Rare Woods, USA, Rockler Woodworking and Hardware of South Portland, ME, Tools for Working Wood, and Woodcraft of Portsmouth, NH — for their support of this biennial exhibition. For further information visit the Messler Gallery at www.woodschool.org.

"Maine Wood 2022" awards ceremony

MESSLER GALLERY EXHIBITION SCHEDULE

New Work by Faculty
June 10 – September 7, 2022

Successful Seating:
Outstanding Production Chairs in Wood
September 16, 2022 – January 7, 2023

Turning It All Around
January 20 – April 19, 2023

SPRING 2022 NEWSLETTER

CENTER *for* FURNITURE CRAFTSMANSHIP

FROM THE DIRECTOR

In January, after serving as a member of CFC's Board of Directors for just over a year, I stepped into the role of Interim Director so that our founding Executive Director, Peter Korn, could retire on schedule while we completed a thorough search for his successor. The wonderful news is that the search has successfully concluded. Matt Hoggle becomes the school's Executive Director on June 1.

Interim Executive Director Meg Weston

In my brief time on staff, immersed as never before in the life of the school, I have grown ever more appreciative of the legacy that Peter built. I've waded through drifts of fragrant wood shavings in the Whittington Woodshop during Beth Ireland's Turning Intensive admiring the prolific output of objects, both practical and playful. I've applauded the impressive achievements of Tim Rousseau's Nine-month Comprehensive students at their Messler Gallery graduation show. I've witnessed the shimmer of light through studio windows as students work late into the evenings. I've listened to Fellows share innovative processes and reflect on their personal progress at bi-weekly critiques. I've been awed by the staff's culture of service and excellence. And, most importantly, I've seen with my own eyes just how the Center's programs foster an effective learning community among earnest students and skilled instructors.

As the world slowly emerges from the heavy cloud of pandemic life, all of us at CFC - staff and instructors and Board members - eagerly look forward to Matt's arrival in June, which coincides with the start of the summer workshop season. With hundreds of students and faculty traveling to Rockport, ME, from all over the nation, we anticipate the twin pleasures of rekindling old friendships with returning alumni and warmly welcoming first-time participants.

As a longtime professional educator, photographer, and writer, I am grateful for these five months of intimate connection with the transformational magic of creative woodworking at the Center for Furniture Craftsmanship.

MEET MATT HOGGLE

By way of introduction, we asked incoming Executive Director Matt Hoggle to address some essential topics in advance of his arrival on campus.

Incoming Executive Director Matt Hoggle

Woodworking?

The first spark was when I was about 26 and saw a video about Sam Maloof that fascinated me. I'd never really thought much about where the things I used every day came from and it really opened my eyes. (It also started a bit of an obsession with buying different kinds of chairs that I never had room for.) I preferred doing and fixing things myself whenever possible, so it was a pretty natural progression to start building furniture at that point. My father had an old Craftsman contractor saw that never got much use so I brought it to Texas and set it up on the back porch. I spent a lot of time cleaning off rust and was probably over-concerned with trueness of the fence, miter slot, and blade given how limited my experience was, but it was running like a champ by the time I finished.

Learning mostly from books, magazines, and videos, I made some stupid mistakes that fortunately didn't result in any lasting injuries (warped construction lumber + inexperience = kickback). I loved everything about it right away. I built a very simple desk for my new job and pretended the wobble wasn't as bad as it really was, but using it every day was a tremendous source of pride. From there my interest and fascination just kept growing.

Croquet?

Admittedly limited experience! I expect to be properly schooled by pretty much everyone at least at first. My family had a croquet set when I was a kid but didn't play it much. I did love the mallets—they were very colorful and screwed together in a really satisfying way—and I kept one next to my bed for years.

(Continued on page 2)

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.

25 Mill Street, Rockport, ME 04856
(207) 594-5611 ▪ cfc@woodschool.org
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MEET MATT HOGGLE (Continued from page 1)

Creative practice?

It's interesting how just a couple of choices at various points in your life can impact everything that comes after. I started a new school in 8th grade and they just happened to have a video production studio that interested me so I began helping with the morning "broadcast" that went out to the rest of the school. That interest stuck and I studied video and media production in college with plans to be a filmmaker, but the only jobs I found after graduating were in broadcast news or reality tv shows, neither of which appealed to me. In the meantime I'd started to be much more interested in still photography—particularly portraiture—primarily through the work of Cindy Sherman, Nan Goldin, and Robert Mapplethorpe. By then I was already rethinking my career when an entry-level job at a community art school that was part of a contemporary art museum came open. I thought I'd spend a year or two figuring some things out then move on, but an unexpected passion for art and craft education developed the longer I stayed. Sixteen years later here I am!

Matt Hoggle and Austin Rodenbiker

Maine expectations?

No more 110-degree summers! My partner, Austin, is from the Midwest and tells me that I'll acclimate well to the climate (my entire life spent in the south and I still hate the heat). Also, the two times our dog has seen snow he was elated, so that's promising. The more we learn about Maine the more excited we are to live there! It's so beautiful and rich with makers, writers, and craftspeople. (Austin is a poet and looking forward to getting to know the writer community.) I grew up on the Gulf Coast and being back near the water will feel very much like a homecoming. Plus, in a city the size of Austin, Texas, it's easy to feel lost in the rush and traffic, so I'm hopeful for a change of pace that living in the midcoast can bring.

Professionally, I'm just terribly excited to be a part of CFC. I've been so impressed by everyone involved—from board to staff and faculty—and their shared commitment to the success of the school brings me tremendous joy. I'm very much looking forward to getting to know everyone at the school and also finding ways to help out in the larger midcoast community.

Other passions?

Music and photography are two things that play a pretty important role in my life. I've played guitar for years and am a huge fan of folk music in both its original and more modern forms. I even managed to get up on stage every now again when I was younger. Playing music remains a primary de-stresser for me and I usually have a guitar around any home, office, shop, or studio that I'm occupying. And though it's not as much of a focus lately, I still enjoy taking portraits when I have time.

WELCOME ABOARD

Wayne Lawrence, from Jupiter, FL, has been elected to a three-year term on our Board of Directors. He is retired from a long career in financial and investment management. His recent community service includes sitting on the Advisory Board of Junior Achievement of the Palm Beaches and Treasure Coast, and being a mentor for Take Stock in Children, a high school mentoring program in West Palm Beach, FL. Wayne has spent many years visiting his summer home in Tenants Harbor, and first came to CFC for Basic Woodworking in 2021.

FACULTY NEWS

Lead Fellow Yuri Kobayashi and Visiting Artist David Colwell

John Beaver (Pacific Palisades, CA) will be demonstrating at the American Association of Woodturners 36th Annual Symposium in Chattanooga, TN, June 23-26. Other demonstrators and panelists include: **Melissa Engler** (Asheville, NC), **Keith Gotschall** (Salida, CO), **John Jordan** (Cane Ridge, TN), **Michael Kehs** (Quakertown, PA), **Rudy Lopez** (Tampa, FL), and **Kimberly Winkle** (Cookeville, TN).

Eben Blaney (Edgecomb, ME) and **Keunho Park** (Philadelphia, PA) exhibited at the Philadelphia Museum of Art Contemporary Craft Show in November, as did alumnus **Dean Babin** (Cobleskill, NY).

Keunho Park exhibited at the Smithsonian Craft Show in April, as did **Christian Burchard** (Ashland, OR) and alumna **Christina Vincent** (North Haven, ME).

Jonathan Brower (Newport, RI), wrote an article, "Mosaic Cutting Boards" published in the February 2022 issue of *Fine Woodworking*. In the same issue was an article by **Curtis Buchanan**, (Jonesborough, TN) "Greenwood, The People's Windsor;" and **Garrett Hack**'s (Thetford Center, VT) "Developing a Furniture Style."

Matthew Burt (Wilts, UK), **David Colwell** (Powys, UK) and **Aled Lewis** (Machynlleth, Powys, UK) presented lectures on designing, making, and teaching this spring for the SYLVA Wood School, Oxfordshire, UK.

Miguel Gomez-Ibanez (Weston, MA) is the recipient of the Furniture Society's 2022 Award of Distinction.

An article titled "Mastering the Cylinder" by **Beth Ireland** (St. Petersburg, FL) ran in the June 2022 issue of *Fine Woodworking*. Beth's article "Make an Elliptical Vessel" appeared in *American Woodturner*, February 2022.

Yuri Kobayashi (Camden, ME) was featured in *Maine Homes by Downeast Magazine* in the article "Meet 14 Furniture Makers Who Embody the Maine Spirit." Others mentioned in the article included faculty member **Wayne Hall** (Orland), and alumni **Nondas Iacovou** (Scarborough), **Heide Martin** (Appleton), **Christina Vincent**, and **Corbin Vreeland** (Portland). **Yuri** also appears in the recently published book *Joinery, Joists, and Gender: A History of Woodworking for the 21st Century* by Deirdre Visser.

Silas Kopf with his "Nasturtiums" sideboard at the Philadelphia Museum of Art, 2022

Silas Kopf (Northampton, MA) gave a lecture at *The Wonder of Wood: Decorative Inlay and Marquetry in Europe and America, 1600–1900* at the Winterthur Museum in April. At the same Inlay and Marquetry Conference **James Macdonald** (Burnham, ME) presented several of his marquetry guitars for viewing.

Michael Mascelli (Latham, NY) wrote an article "Upholstering a Slip Seat" for the December 2021 issue of *Fine Woodworking*.

Jeff Miller (Chicago, IL) wrote "The Versatile Disc Sander" for the June 2022 issue of *Fine Woodworking*.

Doug Stowe (Eureka Springs, AK) has published a new book, *The Wisdom of our Hands: Crafting a Life* (Linden Publishing, 2022).

Kimberly Winkle (Cookeville, TN) was the juror for the Fuller Craft 2022 Craft Biennial, February 19 – June 12, 2022. Selected exhibitors include John Jordan (Cane Ridge, TN) and Aspen Golann (Burnsville, NC).

The Renwick Gallery of the Smithsonian American Art Museum in Washington, D.C. has acquired, as part of their permanent collection, a selection of turned objects from the private collection of Jeffrey Bernstein and Judith Chernoff including the Protruding Wave Bowl by **John Beaver** (Pacific Palisades, CA); Falling Blossoms by **Stephen Hatcher** (Olympia, WA); a vessel by **Jerry Kermode** (Sebastopol, CA); Makana Ka Na Hoku by **Jacques Vesery** (Damariscotta, ME); Reflection by **Graeme Priddle** (Asheville, NC); Szechwan Serenity by **J. Paul Fennell** (Scottsdale, AZ); Sweet Dreams by **Dixie Biggs** (Gainesville, FL); Eye of the Storm by **Curt Theobald** (Pine Bluffs, WY); and an untitled vessel by **Harvey Fein** (New York, NY) and Avelino Samuel.

Have news you'd like to share with us? Send award announcements, juried exhibitions, publications, or press to cfc@woodschool.org.

TEACHING THE TEACHERS PARTNER

The Center for Furniture Craftsmanship's Teaching the Teachers program awards scholarships to educational and service organizations that teach woodworking to economically disadvantaged communities. We hope to further the work of these organizations by giving their instructors new woodworking skills and a vision of the educational woodshop that they can share with their own communities. We thought you might like to know about the good work these partner organizations do, so we've profiled one here: Meet the Greater West Town Training Project in Chicago (GWTP). Since 2018 two instructors from GWTP have been awarded Teaching the Teacher scholarships, and in 2022 we will welcome a third. Doug Rappe will be coming to CFC for the Curvature workshop.

Students of Greater West Town Project and its Wood Products Manufacturing Training Program inspecting CNC-machined parts

GWTP provides educational and economic opportunities for disadvantaged residents of the Chicago communities of Humboldt Park, North Lawndale, East/West Garfield Park, and Austin. One of their acredited vocational training programs is a fifteen-week course in woodworking. Since 1993, seventy-three classes (over 2,000 students) have graduated from this program. Training ranges from traditional techniques to advanced CNC programming and operation. Students also learn computational, communications, and career development skills specific to the woodworking industry. Job placement is a vital part of GWTP training. Area employers advise on curriculum to ensure that students learn skills needed for success on the job. Training frequently includes tours of their facilities - often led by previous GWTP graduates who are now employees. Graduates have gone on to work at Lyon & Healy Harps, Closet Works, and Holly Hunt, Ltd., makers of fine furniture, to name just a few.

GWTP instructors work with students from West Town Academy, a local alternative high school, to offer woodworking as an elective.

2022 WORKSHOP AVAILABILITY

There's still time to sign up for a week or more in beautiful Maine this summer!
The following courses have space available as of publication. Although fully enrolled workshops are not listed, we encourage you to get on the waitlist for any course that is of interest to you.
Please call 207-594-5611 for inquiries or visit www.woodschool.org for course descriptions.

WORKSHOP TITLE	INSTRUCTOR	DATES
Veneer Without Fear	Adrian Ferrazzutti	June 13-17
Tambour Doors	Garrett Hack	August 1-5
Bas-relief and Carving in the Round	John Bryan	August 15-19
Sculptural Boxes	Beth Ireland	Aug. 29 - Sept. 2
Turned and Carved Platters and Bowls	Nick Agar	September 5-9
Really Basic Woodworking	Libby Schrum	September 19-23
Ornamental Carving	Fredy Huaman Mallqui	September 26-30
Letter Carving	Clark Kellogg	October 3-7