Center *for* Furniture Craftsmanship
25 Mill Street, Rockport, Maine 04856

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MESSLER GALLERY NEWS

CURRENT STUDENT WORK

Our class of 2026 Nine-month Comprehensive students showcased an outstanding body of work in our annual spring graduation exhibition from April 20 - May 28. The pieces demonstrated outstanding casework, delicate and complex curves, and a fascination for tamboured doors and hidden compartments.

Coming from a variety of backgrounds in construction, tech, architecture, aerospace, military service, and more, this year's exhibitors were Melike Basköylü from New York, Tricia Becker from Washington, Andy Bower from Minnesota, Brian Carroll from Michigan, Evonne Davis from New York, Todd Dewars from Washington, Josiah Marble from Indiana, Michael Melvin from Illinois, Andrew Orne from Maine, Caroline Schweyer from New York, Steven Spencer from California, and Micheal Swinson from North Carolina.

Renowned furniture maker Philip Morley took the reins as Lead Instructor of the Comprehensive this year and reflects, "My first year as Lead Instructor has been particularly meaningful. We had twelve students come from across the country, each dedicating nine months of their lives to this program—a level of commitment that feels increasingly rare, and one that gives me real confidence in the future of the craft. They've done a brilliant job of bringing together solid training, thoughtful design, and real passion to produce work that feels considered, confident, and quietly distinctive."

To see the individual pieces in that exhibition visit the Messler Gallery at www.woodscol.org.

Nine-month Comprehensive students and Lead Instructor Phil Morley (back row, right) gather at the opening celebrating their debut show in the Messler Gallery

MESSLER GALLERY EXHIBITION SCHEDULE

New Work by Faculty
June 15 – September 9, 2026

Alumni & Fellows
September 21, 2026 – January 6, 2027

Outstanding Contemporary Carvers in Wood
January 26 – April 1, 2027

Summer 2026 Newsletter

Center *for* Furniture Craftsmanship

FROM THE DIRECTOR

Walk through the shops on any weekday this season and you will find every bench occupied and the machine rooms humming from morning to evening. Our long programs are full, and Workshop enrollment has climbed steadily—84 percent five years ago, then 95, 97, 98—and this year, for the first time, we're knocking on the door of one hundred percent enrolled across everything we offer.

It's easy to read that as just a nice enrollment statistic—and I'm certainly proud of it—but the more interesting considerations are: who is filling all these benches and what keeps them coming back? The answer to "who" is wide-ranging: it's career furniture makers refining their practice and exploring new skills, retired engineers and firefighters learning about hand tools, working nurses and doctors building their first cabinets, and twenty-one-year-olds figuring out if this craft could be a life's pursuit.

The "why," however, has a common thread: the chance to learn from the best. Nothing can or will replace the value of in-person instruction from someone who has not only mastered their technical skills but has also worked hard to develop their teaching chops. That experience, with some of the finest woodworking instructors in the world, is what brings students and Fellows to CFC year after year. Our faculty are working makers with shops to maintain and commissions to make, but they choose to spend part of their year teaching because someone did the same for them and they recognize the importance of passing along their knowledge and ensuring the continued success and influence of this craft.

Beneath all of this sits the philosophy upon which CFC was built: that making things well is an expression of the human spirit whether the making becomes your profession or an avocation that enriches every other part of your life. For more than thirty years, our commitment to that philosophy has been realized by building the school around great teachers. And so, when we think about the school's future, we think about the makers who carry the craft and how we can continue to support them.

One answer is already taking shape at 799 West Street, our new shared woodshop for faculty and alumni, which you can read about in the accompanying article. And that's just the starting point—much more to come as we fulfill our mission to provide the best possible education in wood craftsmanship and design.

BUILDING FOR MAKERS

In March, the Center for Furniture Craftsmanship purchased 799 West Street in Rockport, a 5,700-square-foot building just half a mile from our main campus, where we will open a shared professional woodshop for CFC faculty and alumni later this year.

799 West Street, Rockport, Maine

Woodworking is an expensive career to launch. Professional machinery requires a significant capital investment, and accessible shop space is increasingly scarce across the country. For many furniture makers, the gap between finishing a program and establishing a viable practice is widened by the difficulty of finding an affordable place to work. 799 West is a response to that need, offering up to eight full-time bench spaces along with a professional-grade machine room.

Board President Tom Maginnis on the acquisition: "Affordable workspace allows the craft to thrive but is increasingly difficult to find. For graduates of our programs, 799 West will offer shared workspace, professional equipment, and a real on-ramp into the field. For our long-term faculty, this new space will provide a consistent resource to continue their craft and remain rooted in the midcoast."

For more than thirty years, people have come to CFC and found reasons to stay. Many current faculty first arrived as students, and even more graduates have stayed or returned to build lives and careers in the midcoast. 799 West is an opportunity to support that movement more intentionally while also deepening CFC's impact on the local craft community.

Since announcing the purchase, we've heard an enthusiastic response from alumni, instructors, and supporters. Financial contributions and gifts of professional-grade tools and machinery are welcome as the shop takes shape. For more information or to support the project, visit woodschool.org or email Matt Hoggle at matt.hoggle@woodschool.org.

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
www.woodschool.org

ALUMNI NEWS

Olivia Van Oot was the Furniture Society's Featured Member for April 2026.

Brooklyn-based alumni **Cherylyn Ahrens**, **Thomas Breglia**, **Jess Chace**, **Chris Cushingham**, **Chris Gentry**, **Jason Hernandez**, **Evan Jewett**, **Bowen Liu**, **Charlie Recknagel**, **Alex Sagnella**, **Michael Yates**, and instructor **Reed Hansuld** all had work featured in the exhibition "Liberty Labs: A Decade of Design" at Guild Hall, East Hampton, NY, January–April, 2026.

Dotan Appelbaum (Golden Valley, MN), was featured in *Architectural Digest*'s May 2026 issue as "One to Watch" with regard to marquetry and furniture making.

Theresa Audet (Pittsburgh, PA) and **Kate Davidson** (Milton, MA) are exhibiting in the Museum for Art in Wood's "A Room of their Own: Still-Life Sculpture and the Creative Interior," through October 26, 2026, in Philadelphia, PA.

Holly Berry (Waldoboro, ME), **Olivia Van Oot** (Portland, ME), **Christina Vincent** (North Haven, ME), **Leslie Webb** (Warren, ME), and instructor **Julie Morringello** (Stonington, ME) were featured artists in the group show "A Craft of Their Own: Fine Woodworking in Maine" at the Farnsworth Museum, Rockland, ME, February–May, 2026.

Steve Cipolla (Wycoff, NJ) was awarded 1st place in the Showcase Exhibition at the 2026 Northeast Woodworker Association Showcase in Saratoga Springs, NY.

Paul Duffy (Arvada, CO), **Zach Fealk** (Hamtramck, MI), **Annie Meyer** (Jamaica Plain, MA) and **Christina Vincent**, are among 20 furniture makers who each received a $10,000 "2026 Woodshop Grant" from the Paul and Pascale Edelman Giving Fund.

Lin Elkins (Philadelphia, PA) concluded her winter residency at the Museum for Art in Wood with "going up," a solo exhibition that ran through May 12.

Benjamin Gray (Webster, NY) has been promoted to Lead Cooper and Woodworker at the Genesee Country Village and Museum in Mumford, NY.

Audrey Kasinger (Stanwood, WA) and **Caely Melford** (Mystic, CT) exhibited at the Wanted Launch Pad at the International Contemporary Furniture Fair (ICFF) this May, in NYC.

Sarah Marriage (Baltimore, MD) has been named Managing Editor of the *American Woodturner* and *Woodturning FUNdamentals*.

James Nelson (Woodenville, WA) had a chair selected for the Positive/Negative 41 National Juried Art Exhibition, held at the Tipton-Ashe Gallery in Johnson City, TN this past April. In addition, several pieces from his Nareau Collection were on view at the Bainbridge Art Museum through June 13, 2026.

A desk by **David Rothstein** (Fairview, NC) is featured in the Gallery section of the February 2026 issue of *Fine Woodworking*.

Stacy Tangney (Urbandale, IA) was selected to participate in the exhibition "CommUNITY," at MainFrame Studios, Des Moines, IA. Her cabinet "Return" was awarded 1st place.

Christina Vincent, **Janine Wang** (Philadelphia, PA) and instructor **Christian Burchard** (Ashland, OR), have work in "Breaking Ground," the Wharton Esherick Museum's 32nd Annual Juried Exhibition, Malvern, PA, through September 20, 2026.

FACULTY NEWS

In September, Christian Burchard's (Ashland, OR) sculpture "Never Again" will travel to Italy for the Venice Biennial exhibition, "Homo Faber 2026: An Island of Light." His sculpture "Never Again II" took first place for the Viewer's Choice award in "Breaking Ground" at the Wharton Esherick Museum in Malvern, PA. The exhibit runs through September 20.

Jennifer Anderson (San Diego, CA), **Christian Becksvoort** (New Gloucester, ME), **Erik Curtis** (Philadelphia, PA), **Kristina Madsen** (Southampton, MA), **Mike Mascelli** (Latham, NY), **Mary May** (Johns Island, SC), and **Kevin Rodel** (Portland, ME) were featured presenters at Fine Woodworking New England, held at the Connecticut Valley School of Woodworking in May.

Dean Babin (Poughkeepsie, NY) has created a custom line of kitchenware for jam making company Jamagansett.

The Art Complex Museum in Duxbury, MA has commissioned a chair sculpture from **Jon Brooks** (New Boston, NH).

Among the 153 entries in *Notable Woodworkers Since the 1600s* (Linden Publishing, 2025), written by John English and with a forward by **Tom Caspar** (Minneapolis, MN), are **Christian Becksvoort**, **Garrett Hack** (Thetford Center, VT), **David Haig** (Nelson, New Zealand), **Silas Kopf** (Easthampton, MA), **Peter Korn** (Rockland, ME), **James Krenov** (deceased), **David J. Marks** (Santa Rosa, CA), **Jere Osgood** (deceased), **Alan Peters** (deceased), **Chris Schwarz** (Fort Mitchell, KY), and **Doug Stowe** (Eureka Springs, AR).

The April 2026 issue of *Fine Woodworking* includes articles by **Tim Coleman** (Shelburne, MA), **Peter Follansbee** (Kingston, MA), **Mike Mascelli** (Latham, NY), **Jeff Miller** (Chicago, IL), and **Matt Monaco** (Grandview, MO).

The June 2026 *Fine Woodworking* recognizes "Committed Contributors" who have provided extensive content for the magazine over the last fifty years, including **Christian Becksvoort**, **Garrett Hack**, **Roland Johnson** (Sauk Rapids, MN), and **Michael Fortune** (Lakefield, ON). It also features articles by **Israel Martin** (Cantabria, Spain) and **Craig Vandall Stevens** (Philadelphia, PA). And, finally, a Windsor chair by **Aspen Golann** (Rollinsford, NH) graces its back cover.

Jim Macdonald (Burnham, ME) has received a Maine Arts Commission 2026 Fellowship in Fine Craft. Also, Jim will be exhibiting this summer in "Marquetry: Evolution of Art in Wood" at the Loveland Museum in Loveland, CO.

The *Please Be Seated* collection at The Museum of Fine Arts, in Boston, MA, recently acquired a settee made by **Peter Galbert** (Roslindale, MA) and **Aspen Golann**.

In March, a team from The Chairmaker's Toolbox, led by Chelsea Witt (Eliot, ME), demonstrated Windsor chair making at the Bayou Bend campus of the Museum of Fine Arts, Houston, TX. They were joined there by The Chairmaker's Toolbox founder, Aspen Golann, who gave a talk on "Tools for the Future."

Charlie Kocourek (Fridley, MN) has an article in the February 2026 issue of *Fine Woodworking* entitled "Fill the Grain for a High-Style."

Kristina Madsen (Southampton, MA) is one of six renowned makers featured in *Fine Woodworking*'s Feb. 2026 article "Enlarging the Envelope: Intrepid Makers Who Have Paved the Way for Innovation."

"Zeus" by **David J. Marks** (Santa Rosa, CA) won the Best Turning award at the "36th Annual Artistry in Wood" exhibition at the Sonoma County Museum in Santa Rosa, CA.

Kimberly Winkle (Cookeville, TN) recently exhibited in two exhibitions at the Museum for Art in Wood in Philadelphia, PA: "A Useable Past: Reflections on a Nation and its Inheritance" and "From the Vault: Rarely Seen Works from the Permanent Collection."