

# CENTER FOR FURNITURE CRAFTSMANSHIP

## NEWSLETTER

Photo by Tom Hellmich



### FROM THE DIRECTOR

With the close of the workshop season on October 19, 2001 the Center for Furniture Craftsmanship officially entered its tenth year. This is a major milestone. The school has assumed a life of its own and continues to evolve in ways I could never have imagined back in June, 1993 when the first class convened. The roots of this growth are the network of students, faculty, and supporters which spreads wider by the year.

So far, 2001 has been a remarkable year, but much of what makes it so is not news. It is the ongoing magic that takes place in the classroom. On the other hand, change seems to be one of our constants, and there is news to tell.

The Center had record-breaking enrollment in 2001, with 276 registrations and wait lists for most courses. We introduced several excellent, new instructors and courses. We hired a full-time office person, Joyce Steel, to better fulfill the school's administrative responsibilities. Croquet, introduced by Silas Kopf as an excuse to parade about in Hawaiian shirts, has become a Thursday-night institution, along with lobster/barbeque potlucks.

This past Spring, the Board of Directors hired an independent firm to evaluate proposals they had developed for new programs and facilities. Following an extremely positive feasibility study, the Board approved plans to create a nine-month program, a major artist-in-residence program, and a gallery, and to build new structures on campus in which to house them. Accomplishing this is going to require a major fundraising campaign, and the Board has formed an outstanding Capital Campaign Committee. In addition, we now have an Honorary Board to facilitate the development of the Center and the implementation of new programs.

In planning for expansion, we have not lost sight of the ingredients that work so well—intimate class size, excellent faculty, and a shared appreciation for the personal rewards of the creative process.

—Peter Korn



### HONORARY BOARD

The Board of Directors and Staff of Center for Furniture Craftsmanship are pleased to announce the formation of an Honorary Board. The purpose of this advisory body is to facilitate the development of the Center and the implementation of new programs. We are grateful to these respected furniture makers and artists for affirming the quality of the school and the value of our mission. Members are:

#### ART CARPENTER (Bolinas, California)

Art Carpenter began his woodworking career as a bowl turner in San Francisco in the 1950s, and soon turned to furniture making. A self-taught designer/craftsman, he has been a pioneer in the revitalization of utilitarian furniture as an expressive medium. Art was a founder of the Baulines Crafts Guild in 1972, the same year that his work was included in the seminal "Woodenworks" exhibition at the Smithsonian's Renwick Gallery in Washington, DC. Through decades of work and teaching (with over 150 apprentices to date) Art has inspired many with the courage to engage in furniture making as a meaningful, independent career. Career honors include becoming an Elected Fellow of the American Crafts Council in 1988; receiving the California Living Treasure award; a 1976 Fellowship from the National Endowment for the Arts; and numerous museum exhibitions of his work.



Art Carpenter teaching in 1985

In 2001 Art received the Furniture Society's Award of Distinction which recognizes lifetime achievement in the studio furniture arts.

#### WENDELL CASTLE (Scottsdale, New York)

Wendell Castle has helped to define the cutting edge of furniture making for over thirty years, with a strongly sculptural approach and a passion for innovation. Before opening his own furniture studio, he earned his M.F.A. in sculpture

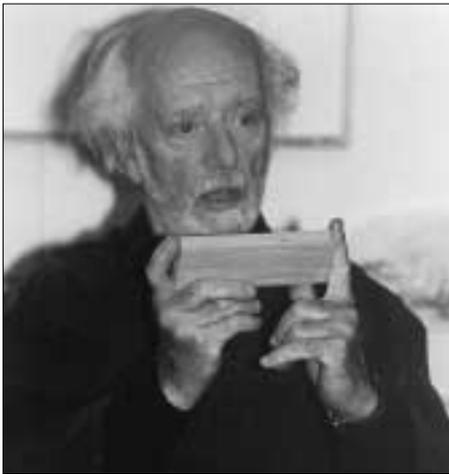


Wendell Castle

Continued inside

## HONORARY BOARD

from the University of Kansas, in 1961. His work is included in the permanent collections of almost thirty museums, including the Museum of Modern Art in New York and the Smithsonian Institution in Washington, DC. From 1980–88 he operated the Wendell Castle School, considered by many the best school of its time for aspiring furniture makers. Wendell was a participant in the pivotal *Woodenworks* show at the Renwick Gallery in 1972. Among many honors, he became an Elected Fellow of the American Crafts Council in 1986; received an NEA Fellowship in 1988; was awarded Honorary Doctor of Fine Arts degrees from the Maryland Institute of Art and the State University of New York, Brockport; and received the Furniture Society's Award of Distinction in 2001.



Jim Krenov teaching at the Center in 1996.

**JAMES KRENOV** (Fort Bragg, California)

Jim Krenov studied at Carl Malmsten's School of Cabinetmaking, in Stockholm, Sweden in 1957–58. Since then, he has had a tremendous influence on the studio furniture movement as a craftsman, educator, and author. Beginning with *A Cabinetmaker's Notebook* (Van Nostrand Reinhold, 1976) Jim wrote a series of books which inspired a generation to take up furniture making with an emphasis on integrity, excellence, and self-fulfillment. In 1980 he helped found the Fine Furniture Program at the College of the Redwoods in Fort Bragg, California, where he has taught ever since, and which is unquestionably one of the finest furniture making schools in existence. Jim's work can be found in museum collections in the United States, Europe, and Japan. In 1992 Jim was the first non-British recipient of the Annual Award of the Society of Designer-Craftsman's Centennial Medal. In 2000 he was elected a Fellow of the American Crafts Council and in 2001 received the Furniture Society's Award of Distinction.

**JOHN MAKEPEACE** (Beaminster, Dorset, England)

John Makepeace has an international reputation for leadership in furniture design, education, and environmentalism. For almost four decades, cutting-edge design and superlative craftsmanship have been hallmarks of the work from his studios. In 1977 John founded Parnham School for Craftsmen in Wood, one of the world's outstanding furniture-making schools, which he ran until shortly before its closure in 2000. In the 1980s, John was instrumental in creating Hooke Park, a forest preserve/educational center intended to promote sustainable development through the economic use of secondary timber in architecture and product manufacture. John is a Founder Member of the Crafts Council, a Trustee of the Victoria & Albert Museum, and a Fellow of the Royal Society of Arts and The Chartered Society of Designers. In 1988 he was awarded the Order of the British Empire for services to furniture design. His work appears in public and private collections around the world.

**WENDY MARUYAMA** (San Diego, California)

Since 1989, Wendy Maruyama has been head of the Woodworking and Furniture Design Program at San Diego State University. She holds an M.F.A. from Rochester Institute of Technology, and her furniture combines training in



Wendy Maruyama

traditional techniques with concern for sculptural shapes, painted surfaces, and expressive content. Though relatively young, Wendy has already had a strong influence on the studio furniture movement. Prior to teaching at SDSU, she was head of the Woodworking and Furniture Design Program at California College of Arts and Crafts, in Oakland, California from 1985 to 1989 and the Woodworking and Furniture Design Program at the Appalachian Center for Crafts in Smithville, Tennessee from 1980 to

1985. She is on the Board of Trustees of the Furniture Society and Haystack Mountain School of Crafts in Deer Isle, Maine. Wendy has been honored with Fellowships from the National Endowment for the Arts, a US/Japan Friendship Commission grant, and a Fulbright-Hayes research grant.

**THOMAS MOSER** (Auburn, Maine)

In 1972, Thomas Moser left an English Professorship at Bates University



Tom Moser

for a career in furniture making. The company he founded with his wife, Mary, Thos. Moser Cabinetmakers, has become legendary for marketing high quality, Shaker- and Early-American-inspired furniture and has evolved into a business that employs more than 125 people. Furthermore, a number of Tom's early employees have gone on to successful careers of their own as independent designer/craftsmen. Throughout the years, Tom has maintained a strong interest in design and has served as the company's principal product designer. The company has received a number of awards, including two New Product Gold Awards, and one New Product Bronze Award, from the National Institute of Business Designers and Contract Magazine, and two Daphne Awards for Design Excellence from the National Hardwood Institute. In addition to his company-related work, Tom has written three successful books for Sterling Publishing Co. Inc.: *How to Build Shaker Furniture* (1977); *Thos. Moser's Measured Shop Drawings* (1985); and *Windsor Chair Making* (1979).

**ALAN PETERS** (Kentisbeare, Devon, England)

Alan Peters began his woodworking career as apprentice to the legendary Edward Barnsley, in Froxfield, England, from 1949-1956. He set up on his own in 1962, and moved his workshop to

## HONORARY BOARD



Alan Peters teaching at the Center in 1995

its current home in Devon in 1973. Considered the leading contemporary exponent of the British Arts and Crafts tradition, Alan has made a major contribution to the craft as a maker, author,

and teacher. He is a compelling exemplar of the craftsman working with integrity to the highest standard of design and construction, earning a living at his craft. Alan's work is represented in prominent collections, including those of the Victoria and Albert Museum and the British Crafts Council. Among other honors, Alan has been awarded the Order of the British Empire in 1990 for service to furniture design, and the William Morris Centennial Medal of the Society of Designer Craftsmen in 1984. He is the author of *Cabinetmaking: The Professional Approach* (Stobart & Son, Ltd. 1984) and the revised version of Ernest Joyce's classic work, *The Encyclopedia of Furniture Making* (1987).

**MARTIN PURYEAR** (Accord, New York)

Sculptor Martin Puryear taught in Sierra Leone and studied at the Swedish Royal Academy of Art in Stockholm before earning his M.F.A. from Yale University in 1971. An adept craftsman

himself, Martin's work is characterized by a rich appreciation for the forms and skills of traditional craftsmanship. His first one-man museum exhibition took place at the Corcoran Gallery of Art in Washington, D.C. in 1977. Career honors include traveling to Japan in 1983 as a Fellow of the Guggenheim Foundation and receiving a MacArthur Foundation Grant in 1989. Also, in 1989, Martin represented the United States at the 20th International Biennial at Sao Paulo, Brazil, where he was awarded the Grand Prize. At the invitation of the French Ministry of Culture, Martin worked at the Calder Atelier in Sache, France in 1992. An exhibition of his sculpture, organized by the Virginia Museum of Fine Arts in Richmond, Virginia, is touring the country through 2002. Martin's work is represented in museums and private collections in the United States, Europe and Japan.

### CENTER for FURNITURE CRAFTSMANSHIP

is a nonprofit educational organization. Our mission is to provide the best possible education for people who want to design and build functional, beautiful, expressive furniture out of wood to the highest standard of craftsmanship.

#### BOARD OF DIRECTORS

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Silverline Studio, Camden, ME

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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.*

### LET US HEAR FROM YOU

Alumni, please share your woodworking accomplishments and personal news with our Newsletter readers.

Send information to "Alumni News,"

CFC, 25 Mill St., Rockport, ME 04856 or e-mail us at [cfc@woodschoool.org](mailto:cfc@woodschoool.org).

### PREVIEW OF UPCOMING COURSES

Our 2002 schedule appears below. Full course descriptions will be posted to [www.woodschoool.org](http://www.woodschoool.org) in mid-December and alumni should receive the course catalog by the end of the year. Registration begins on January 2, 2002.

BASIC WOODWORKING	Peter Korn & Faculty	
	June 4-15, July 2-13, July 3-Aug.10, Aug. 27- Sept. 7, Oct. 8-19	
INTERMEDIATE FURNITURE MAKING	Chris Becksvort	June 17-28
DRAWER MAKING	John McAlevey	June 17-21
LETTER CARVING	Chris Pye	June 24-28
RELIEF CARVING	Chris Pye	July 1-5
CARVING TUTORIAL	Chris Pye	July 8-12
FINDING A PERSONAL STYLE	Lynette Breton & Susan Working	July 15-26
TRADITIONAL HAND SKILLS	Phil Lowe	July 15-19
RUSTIC BENTWOOD FURNITURE	Susan Churchill	July 22-26
REALLY BASIC WOODWORKING	Liza Wheeler	July 29-August 2
EXQUISITE SURFACE AND DETAIL	Garrett Hack	August 5-9
CURVED FURNITURE	David Haig & Michael Puryear	August 12-23
MARQUETRY	Julie Godfrey & Jim Macdonald	August 12-16
ARCHITECTURAL CARVING	Will Neptune	August 19-23
RUSTIC TWIG FURNITURE	Wayne Hall	August 26-30
FINISHING	Teri Masaschi	September 2-6
REPAIR AND REFINISHING	Teri Masaschi	September 9-13
CHAIR MAKING	Brian Boggs	September 9-20
VENEERING	Darryl Keil	September 16-20
TRADITIONAL HAND TOOLS	Owen Edwards	September 23-27
DESIGN & CRAFTSMANSHIP	Ejler Hjorth-Westh & Craig Stevens	Sept. 23 - October 4

## ALUMNUS PROFILE

### CHRIS CAIN

When Chris Cain arrived at Center for Furniture Craftsmanship for the Twelve-week Intensive in February 1998, he was a man on the verge of new beginnings—looking ahead to marriage and planning to open his own woodworking shop. He'd left his job with the city of Cincinnati after 17 years and, only two weeks prior to coming to Maine, he and his fiancée had bought a 2300-square-foot building to house his future shop.

It took Chris nearly six months, from the time he completed the 12-week course, to get the business up and running.



*Bolton Buffet. Hard maple top and legs; cherry cabinet, 60" long, 39" tall, and 23" deep. July, 1999.*



*Chris Cain*

Friends and family were his first customers and remain his best advocates, and he is now getting business through word-of-mouth. So far, he has not had to advertise. Two friends in the publishing field wrote newspaper and magazine articles about him and he was featured on

the Home and Garden (HG) TV show "The Good Life" in June, 2001.

"In terms of starting out," Chris says, "the hands-on experience of the Twelve-week Intensive was invaluable." The curriculum included field trips to professional woodworking shops around Maine, such as those of Chris Becksvort and Kevin Rodel, where Chris asked lots of questions and got useful advice, "... practical things about setting up a shop, the hard parts, equipment hints..." He took notes and continues to stay in contact with these shops.

Cain works in the Arts and Crafts style, characterized by clean, straight-line design and mortise and tenon joinery. He primarily works with quarter-sawn white oak and does not use

vener. His largest order to date has been for a couch, end tables, and nine other pieces.

In assessing his journey after three-and-a-half years, Chris recognizes that "specialization means that every piece must be one-of-a-kind and you have to re-invent each time." His clients tend to be on the wealthier side, because of the costs involved in making custom-made furniture, which doesn't sit well with him. To address this concern, he is trying to design less expensive pieces, while maintaining the basic elements of the Arts and Crafts style. His intention is, "to give an honest product—a good value, practical and useful, well made and well designed."

What is Chris Cain's advice for other woodworkers wishing to start out on their own? "You have to be prepared for a tough market. It's not a field to make a lot of money in—it's expensive



*Wall Cabinet made by Chris during his Twelve-Week Intensive. Quarter-sawn white oak with ebony inlay. 24" tall, 14" wide, and 8" deep. April, 1998.*



*Goldenhar Cabinet. Walnut with glass shelves and interior lights, 60" tall, 36" wide, and 13" deep. November, 1999.*

to get set up and you need an alternative source of income (His wife, who is extremely supportive, has a University position) and don't expect results to happen overnight."

On a philosophical note, Chris adds, "There are trade-offs between doing what I want and making money. I could earn more by moving toward mass production, but then I'd be a businessman and no longer a furniture maker."

For more information on Christopher A. Cain, Furniture Craftsman, visit his web site at [www.geocities.com/cacraftsman](http://www.geocities.com/cacraftsman).

## CLASS GIFT

This year's June 4-15 Basic Woodworking class donated a lovely Japanese Maple tree to grace the lawn of the school. The sapling was presented with an eloquent speech by Marc Craig at the Thursday night class dinner and summarily planted with help from many hands. Our fond thanks to course participants Mike Adams, Donna Adler, Scott Bizily, Jody Carr, Marc Craig, Alex Dasher, Bernard David, Miles Epstein, Steve Estrada, Bob Fippinger, Dan Kimble, and Chris Robinson. We would also like to thank instructor Gerry Curry and assistant Darcy Donald for making it such a memorable two weeks.



## FACULTY NEWS

Two of **CHRIS BECKSVOORT's** (New Gloucester, Maine) pieces, a Snow Glider and a music stand, are featured in the exhibit "Objects for Use: Handmade by Design," at the American Craft Museum in New York, now through January 2002. ■ The Taunton Press has commissioned two fan-back chairs from **BRIAN BOGGS** (Berea, Kentucky) for publisher Paul Roman as part of its 25th-anniversary celebration. ■ **LYNETTE BRETON's** (Harpwell, Maine) Prayer Table has been selected for the Furniture Society's upcoming publication, *Tradition in Contemporary Furniture* and was included in the Editors' Choice exhibition at SOFA Chicago 2001. ■ **TIM COLEMAN** (Shelburne, Massachusetts) just completed building a new home and 1,000-square-foot shop, both of which he designed. ■ **JOHN**



Teri Masaschi

**DUNNIGAN** (North Kingston, Rhode Island) had a solo show at the Wexler Gallery in Philadelphia from October 5-31. John is also exhibiting in "Objects for Use: Handmade by Design" at the American Craft Museum. ■ **MICHAEL FORTUNE** (Lakefield, Ontario) is working on two entrance tables for the Queen's Canadian residence, Rideaux Hall, in Ottawa. ■ **GERRY CURRY's** (Union, Maine) Chest of Drawers and Mirror are on exhibit at Icon Gallery's Furniture IV show in Brunswick, Maine. ■ **WAYNE HALL** (Orland, Maine) is teaching a rustic furniture course for the Art Department of the University of Maine at Orono this Fall. ■ **PHIL LOWE** (Beverly, Massachusetts) has an article titled, "Surface Prep: Why Sanding Isn't Enough," in the December, 2001 issue of *Fine Woodworking*. ■



John McAlevey (left) with student Ed Pelta.

**GARRETT HACK** (Thetford Center, Vermont) married Carolyn Enz on September 29. Garrett has been appointed Contributing Editor of *Fine Woodworking*. ■ **SILAS KOPF** has moved into a new, 2500-square-foot shop in an 1885 fire station in East Hampton, Massachusetts. One of his current commissions is a second piano for Steinway & Sons' art case editions, the motif of which is "The Seasons." ■ **JIM MACDONALD** (Burnham, Maine) is working on a commission for a 4'x5' marquetry panel, "Six Fishes," designed by Puerto Rican artist Fernando Rivero. ■ The kittens which **TERI MASASCHI** (Tijeras, New Mexico) found abandoned on her way East this summer are back in New Mexico and doing fine. Teri's new shop is wired, insulated, and drywalled. ■ **HARV MASTALIR** (Boulder, Colorado) is one of 125 makers represented in the new *Custom Furniture Source Book* by Kerry Pierce (Taunton Press, 2001). ■ **JOHN MCALEVEY** (Tenants Harbor, Maine) had a booth at the Providence/ Fine Furnishings show in early November and is participating in the current show at the Icon Gallery. ■ **TERRY MOORE** (Newport, New Hampshire) is engaged to his Welsh high school sweetheart, Diane Walmisley and plays in an acoustic rock band with his two sons. ■



A Thursday-night celebration of the art of eating lobster.

After 15 years as an instructor at Boston's North Bennet St. School, **WILL NEPTUNE** (Acton, Massachusetts) has opened his own workshop, specializing in architectural carving and furniture making. ■ **CARTER SIO** (Newtown, Pennsylvania) is exhibiting work he produced during a workshop taught by Wendy Maruyama at Haystack Mountain School of Crafts last summer. The exhibit is being held at the Newtown Memorial Museum. ■ **CRAIG STEVENS**, (Sunbury, Ohio) is going to be featured on "Modern Masters" (Home & Garden Television) on December 23. His



Craig Stevens

work is included in two new books, the Furniture Society's *Furniture Studio: Tradition in Contemporary Furniture* and Taunton Press' *Custom Furniture Source Book*. ■ Four of **PETER TURNER's** (South Portland, Maine) pieces, featured in *The Custom Furniture Source Book* from Taunton Press, are being exhibited in the Maine Contemporary Furniture show at

The Institute of Contemporary Art at The Maine College of Art; Nov. 10 - Dec. 16 in Portland, Maine. ■ A solo show of work by **ROD WALES** (Lewes, East Sussex, England) and his wife, Alison, will be held at London's Geffrye Museum from November 13, 2001 - March 3, 2002. Entitled "Stripey Drawers," the show consists of seven of their Stripe series cabinets, most of which are on loan from collectors.

## ALUMNI NEWS

In a Center first, alumni **KAMI MOSAWY** and **BILL DELLINGER** were married on Friday, September 21, 2001 in Zilker Park, Austin, Texas. Kami and Bill met during the November, 2000 Twelve-week Intensive. Their first domicile was a snow cave built by instructor Andrew Garton. The newly-joined couple are making their home in Lancaster, Pennsylvania. ■ **LYLE BRADLEY** (Milton, Massachusetts) is a first-year graduate student in architecture at Washington University in St. Louis. ■ A writing desk by **BOB BURTON** (New York, New York)



*Toof Brown demonstrates croquet, Memphis-style.*

**EPSTEIN** (Portland, Maine) is furnishing his new house entirely with built-in furniture of his own design and construction. "Although, the house is just 12 by 18 feet, so it not as huge an undertaking as it may sound." ■ **JOHN GOYER** (Cincinnati, Ohio) has completed a series of six reproductions of the well-known Thomas Jefferson writing desk. ■ **ED KURAMOTO** (Toronto, Ontario) has moved into a new, 1,000-square-foot workshop and has plenty of commissions to keep him busy. ■ **MATT REYNOLDS** (Budd Lake, New Jersey) has



*Mike Taylor during his summer assistantship*

furniture making business, after a career in medical research with the Washington University Medical School's Department of Otolaryngology. ■ **DARCY DONALD** (Rockland, Maine) is the 2001-2002 Studio Resident at the Center for Furniture Craftmanship ■ **MILES**



*Molly Stratton gains new insight into the fine art of furniture making.*

appears in the Current Work section of *Fine Woodworking* (December, 2001). Bob built the piece as a student at Boston's North Bennet St. School after completing the Center's Twelve-week Intensive. ■ Recent Center graduates **MICHELLE DEE**, **PHILIP FUENTES**, **MARDI McTEER**, and **MIKE TAYLOR** have set up a joint woodworking studio in Rockland, Maine. ■ **JOHN DEMOTT** (St. Louis, Missouri) is going full-time with his

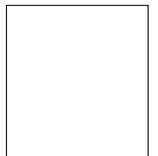


*Darcy Donald taking the Advanced Furniture Making course*

opened his own furniture making company, which can be visited on-line at: [www.msrandcompany.com](http://www.msrandcompany.com). ■ **TAMMY SHEFFER-BRACHA** (Magnolia, Massachusetts) completed six months as an apprentice in the "Design Center of Cape Ann" studio of J. Mark Syron and Bonnie Bishoff in Rockport, Massachusetts.

### CENTER FOR FURNITURE CRAFTSMANSHIP

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