

# 2006 COURSE CATALOG

*Teaching Creative Excellence*



## WORKSHOPS

Workshops are opportunities to immerse yourself in woodworking for one or two weeks with the guidance of outstanding, professional craftsmen dedicated to sharing their skills, and the companionship of other enthusiastic participants.



## TWELVE-WEEK INTENSIVE

If you are considering furniture making as a profession, a sabbatical from your present career, or simply a life-enhancing skill, this course is for you—twelve straight weeks of hands-on woodworking in a fully equipped shop with daily personal instruction.



## NINE-MONTH COMPREHENSIVE

A curriculum designed for aspiring professional furniture makers and dedicated amateurs who seek in-depth training at the highest standard of excellence.



## STUDIO FELLOWSHIPS

Offers advanced creative opportunities to emerging professional and established woodworkers interested in exploring new work.



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## CENTER *for* FURNITURE CRAFTSMANSHIP

*is a nonprofit 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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*Center for Furniture Craftsmanship  
does not discriminate on the basis  
of race, color, religion, gender,  
national origin or sexual orientation.*

## FACILITIES

Our campus comprises four buildings on 11 acres of meadow and woods along the Oyster River in Rockport, Maine.

The 4,200 square-foot WORKSHOP BUILDING has a bench room, a classroom, and a machine room. We hold the Workshop Program there, as well as the November and February Twelve-week Intensives.

The 5,600 square-foot SATTERLEE BUILDING has a bench room, a classroom, a machine room, a spray booth, and a lumber storage facility. It is where we hold the Nine-month Comprehensive and the summer Twelve-week Intensive.

The 2,300 square-foot GALLERY BUILDING includes the Messler Gallery, Fine Woodworking Library, and administrative office.

The 5,400 square-foot THOMAS MILLER JACKSON BUILDING is home to the Studio Fellowship Program and the Woodturning Studio. It includes a bench room, classroom, machine room, and the Woodturning Studio.

Bench rooms are outfitted with European-style workbenches, one per participant. Classrooms are furnished with tables and benches suitable to specialized activities such as drafting, carving, and finishing. Machine rooms are equipped with high-quality woodworking machinery of a scale appropriate to the advanced amateur and small professional shop.

Each machine room has full dust-collection and is furnished with 10" tablesaws, 8" and 12" jointers, 12" and 15" thickness planers, 14" and 20" bandsaws, drill presses, a lathe, a chopsaw, a scrollsaw, a slot mortiser, grinders, a stationary disc/belt sander, and an oscillating spindle sander. Also, the Satterlee and Jackson Buildings are equipped with shapers. All facilities offer a plentiful assortment of hand tools and hand-held power tools for your use. The Woodturning Studio is equipped with Oneway 1640 lathes.

The FINE WOODWORKING LIBRARY, underwritten through the generosity of the Taunton Press, houses a large collection of books and periodicals on woodworking and design. It also offers instructional discs and videos. The reading area is comfortably furnished with tables, chairs, and computer carrels donated by Windsor Chairmakers of Lincolnville, Maine. Two computers provide students and faculty with internet access for research and e-mail.



## MISSION

The mission of the Center for Furniture Craftsmanship 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. Our programs are for novice, intermediate, and advanced woodworkers who seek an inspiring learning experience in a supportive environment.

## STUDENTS AND FACULTY

Students come from across the United States and around the world. In 2005 the school had 311 course enrollments from 35 states and four foreign countries. Participants are professional and avocational woodworkers for whom furniture making is, fundamentally, a means of self-expression and an opportunity to add meaning to their lives. In every course we encourage students to design individualized projects. The Center is widely recognized as one of the top furniture making schools for those who want to achieve uncompromising standards of excellence in craftsmanship and design.



*Peter Korn, Executive Director*

Our instructors are professional furniture makers with exceptional technical expertise and generous teaching skills, who have demonstrated significant engagement with issues of design. Faculty come from across the United States, England, Canada, New Zealand, and Australia.

In order to provide every student with ample individual attention, enrollments are generally limited to 12 students per course, served by two or more full-time instructors and support staff. In addition, students enjoy round-the-clock access to the workshops and library, with certain limits on nighttime machine use.

## HISTORY

The Center was founded in 1993 by Executive Director Peter Korn and quickly attracted a distinguished visiting faculty, including internationally respected furniture makers such as Alan Peters from Devon, England, Michael Fortune from Petersborough, Canada, and James Krenov from Fort Bragg, California. In 1996 the school moved to a purpose-built, 4,200-square-foot Workshop Building on its present campus in Rockport, Maine. In 1999 the Center became a non-profit, 501(c)(3) educational organization.

In July 2001, in response to swelling enrollment demand, the school launched a \$2.4 million Capital Campaign that concluded successfully in January 2004. Through the generous support of more than 400 alumni, foundations, corporations, individuals, and our Board of Directors, the campaign created the Satterlee, Jackson, and Gallery Buildings, the Nine-month Comprehensive course, a third Twelve-week Intensive course, the expanded Studio Fellowship Program, the Messler Gallery, and the Fine Woodworking Library. It also established endowment for support of the Fellowship Program and for long-range maintenance of facilities.

## STUDIO FELLOWSHIPS

The Studio Fellowship Program provides emerging and established furniture makers, carvers, and turners with an encouraging, stimulating environment for the exploration of new work. The program offers free studio space and other benefits to individuals who are willing to commit anywhere from a month to a year to expanding their creative abilities.

### FACILITY

Six Studio Fellows share the 5,400-square-foot Thomas Miller Jackson Building, which contains a bench room, a machine room with full dust collection, and a drafting room. The bench room is outfitted with European-style workbenches and the machine room is equipped with 10" tablesaws, 8" and 12" jointers, 15" thickness planers, 14" and 20" bandsaws, Oneway 1640 lathes, a shaper, a router table, a combination sander, an oscillating spindle sander, a chopsaw, a scrollsaw, drill presses, grinders, and a horizontal slot mortiser.

### BENEFITS

- Free studio space in a well-equipped, dedicated facility
- Round-the-clock shop access, including weekends
- Open attendance at demonstrations and lectures by the 40-plus outstanding professionals who serve as the school's year-round faculty and visiting instructors
- Availability of faculty mentorship
- Critiques by faculty and visiting instructors
- Access to the Center's Library and Gallery
- Interaction with the hundreds of professional and amateur furniture makers who participate in the Center's instructional programs

### RESPONSIBILITIES

Studio Fellows are expected to contribute six hours per week to the school, helping out with tasks such as:

- facilities and grounds maintenance
- gallery staffing and cleaning
- assistant teaching
- special events, such as gallery openings

In addition, Fellows are responsible for their own housing, materials, and transportation.



### QUALIFICATIONS

Applicants must:

- be experienced furniture makers, capable and ready to explore new work on their own initiative
- possess good interpersonal skills
- know how to use machinery and hand tools competently and safely
- have a record of creative achievement

### THE MAINE FELLOWSHIP

Through the generosity of the Betterment Fund of New York, the Center has established a "Maine Fellowship" to encourage the participation of Maine woodworkers in the Studio Fellowship Program. The Maine Fellowship gives preference for one of the six fellowship positions to Maine-based woodworkers who fit the program's guidelines and intent, with particular emphasis on encouraging the professional development of emerging makers. Applicants for the Maine Fellowship should follow the standard application procedure and simply note in their cover letter that they reside in Maine.

### APPLICATION

The six Studio Fellowship positions are awarded on a competitive basis for periods ranging from one month to one year. Applications are accepted anytime and positions are awarded as vacancies arise.

To apply, please send the following:

1. A resume;
2. Slides, photos, or digital images of your work, with a stamped return envelope (if you want them back);
3. A letter stating your reasons for applying and your goals as a woodworker;
4. The names and telephone numbers of three references; and
5. An indication of the dates for which you are available.

Applications should be addressed to  
 Studio Fellowship Program  
 Center for Furniture Craftsmanship  
 25 Mill St.  
 Rockport, Maine 04856

or e-mailed to: [peter@woodschoool.org](mailto:peter@woodschoool.org)



## NINE-MONTH COMPREHENSIVE

### NINE-MONTH COMPREHENSIVE

September 11, 2006 – June 1, 2007

#### CURRICULUM

The Nine-month Comprehensive curriculum is designed for aspiring professional furniture makers and dedicated amateurs who seek in-depth training at the highest standard of excellence. The hands-on, project-oriented format includes the full range of furniture making skills. Eight sequential projects take students from the fundamentals through the fine points of design and craftsmanship.

The eight projects, in order, are:

1. Our Basic Woodworking curriculum, which introduces the full furniture making process, from drafting through finishing, and gives students a solid foundation in hand joinery skills and safe use of machines for stock preparation. (3 weeks)
2. Machine joinery – explores the use of power tools in the construction process. through construction of a tool cabinet. Each student builds a tool cabinet that involves learning a myriad of machine-cut joints and shaping techniques using the table saw, router, router table, slot mortiser, and shaper. (3 weeks)
3. Case piece construction – each student designs and builds a solid-wood case piece with a door and a drawer, employing both hand and machine skills. (6 weeks)
4. Veneering – students learn to work with veneer and inlay by making tabletops. (1 week)
5. Bending – students explore steam, laminate, and other bending techniques. Each student designs and builds a project that utilizes curved components. (5 weeks)
6. Multiples – the assignment is to design, make, and sell a multiple object within a set price range. This emphasizes real-world concerns such as speed, efficiency, and marketing. (5 weeks)
7. Chair making – each student builds a working prototype chair following an extensive design process. (5 weeks)
8. Self-directed – students engage in deeper exploration of those areas of furniture making which they find most compelling and expand their portfolios with one or more additional projects. (8 weeks)

In addition, two mornings per week are dedicated to sessions with visiting instructors on specialized topics such as drawing, turning, marquetry, carving, furniture history, business practices, and finishing.

#### AUDIENCE

We teach furniture making for the joy, growth, and satisfaction it brings, whether you are pursuing it professionally or as an avocation. We expect students to graduate with the confidence and skill to design and build fine furniture on their own, and to be qualified for employment by other fine furniture makers.

The audience for the Nine-month Comprehensive includes: (1) college-age people who want to make furniture making their first profession; (2) men and women of any age who are exploring woodworking as a potentially more fulfilling second career; and (3) individuals of all ages who want to learn furniture making as a life-enhancing skill.

Many of our students come with the dream of self-employment as fine furniture makers in one-person shops. In all fairness we advise applicants that, while the rewards of such a career are many, it is a challenging way to make a living.

#### APPLICATION PROCESS

Applications should be submitted by March 1, 2006 for the first round of selection. Notification will be mailed by March 15. After March 1, applications will be reviewed for acceptance as they arrive, until the course is filled.

To apply, please submit:

1. A letter explaining your interest in furniture making and your goals.
2. Images of any woodworking or other artwork you may have done previously. These can be slides, photos, or digital images. A self-addressed, stamped envelope should be included for return of materials, if desired.
3. Names and telephone numbers of three character references such as teachers, employers, and business associates.

The only pre-requisite for attending the Comprehensive is that applicants have enough prior woodworking experience to be sure that they can sustain their commitment to a nine-month course.

*Open to everyone except absolute beginners.*

*Enrollment limited to 15*

*Tuition: \$15,500*



*Work by 2005 Comprehensive students in their booth at the Philadelphia Furniture & Furnishings Show.*

## NINE-MONTH COMPREHENSIVE FACULTY

The primary instructor for the course is David Uphill-Brown. For each project David is joined by a co-teacher who specializes in the relevant skills. The following instructor list is subject to change.

ED CHURCHILL is Chief Curator at the Maine State Museum in Augusta. He received his Ph.D. from the University of Maine in 1979. His major areas of specialization include American and Maine decorative arts (especially furniture and metals), Maine craftsmen, and early American history, especially northeastern North America and Maine. Ed teaches the furniture history component of the Comprehensive.



*C1 Reclining Chair and Footstool by David Colwell, ash and linen upholstery*

DAVID COLWELL is the founder of Trannon Furniture, which specializes in sustainable design. His furniture has won many awards and appears in permanent and private collections across Europe and in the USA, including London's Victoria & Albert Museum, the Vitra Design Museum in Germany, and the Philadelphia Museum of Art. His most recent public commission is the Reception Desk at the new Scottish Parliament Building. David trained in Furniture Design at the Royal College of Art, graduating in 1968. He has served as a trustee and visiting lecturer at Parnham College, Design tutor at Hooke Park College, and a visiting lecturer at The Royal College of Art. He lives in Wales and his furniture may be seen at: [www.davidcolwell.com](http://www.davidcolwell.com). David teaches the chair design segment of the Comprehensive.



*Desk by William Evans, walnut with tiger maple, birds eye maple, and crotch walnut accents (24"x20"x45"), 2003*

WILLIAM EVANS builds traditionally inspired furniture on commission and restores antique furniture in his two-man shop in Waldoboro, Maine. A furniture maker for more than 30 years, Bill originally apprenticed to Dutch master cabinetmaker, David Hendriks, in Toronto. Bill specializes in finishing with shellac, including French polishing, and teaches finishing for the Comprehensive.

LINDEN FREDERICK, who teaches still-life and perspective drawing for the Comprehensive, has been drawing and painting for 30 years. He studied at Ontario College of Art in Toronto and in Florence, Italy. Linden is also a third generation woodworker who has designed and built many pieces of furniture and cabinetry. His studio is in Belfast, Maine and his paintings are represented by Forum Gallery in New York City and Los Angeles and have been featured and reviewed in *American Artist*, *Art in America* and *ARTnews*, among other publications. Linden's work may be seen at: [www.lindenfrederick.com](http://www.lindenfrederick.com).



*Alley, etching by Linden Frederick (10"x12")*

TOM KEALY designs and makes one-off furniture for private, corporate and ecclesiastical clients in Buckland St. Mary, Somerset, England. He originally trained at Parnham College, graduating in 1979. In addition to making his own designs, Tom often works with other designers and for more than a decade made furniture for John Makepeace, running the Makepeace workshop for much of that time. Tom currently teaches short courses at West Dean College and formerly taught at Parnham College. Tom teaches the self-directed project of the Comprehensive. His web site is: [www.tomkealy.com](http://www.tomkealy.com).



*Somerset Chair by Tom Kealy, willow and oak, 2000*

ALED LEWIS is a self-employed furniture maker in Oxford, England with 26 years' experience in the trade. Initially



*Aldous Desk by Aled Lewis, ripple ash, ash, and walnut (64"x32"x29"), 1998*

trained at Rycotewood College in Oxfordshire, Aled worked in shops in New Orleans and South Africa on his way to becoming General Manager/Director of Nicholas Dyson

Furniture, where he worked from 1985–2001. At Dyson's he was involved in all aspects of making one-off and limited production furniture for individuals and institutional clients, including Oxford University colleges and London-based financial companies. Aled teaches the machine joinery project.

## NINE-MONTH COMPREHENSIVE FACULTY



*Marquetry detail, Turandot Cabinet (after illustration by George Barbier) by Jim Macdonald, 1999*

JIM MACDONALD creates custom furniture, featuring marquetry and inlay, in Burnham, Maine. In addition to his own projects, Jim collaborates with other high-end furniture makers as a marquetry specialist. His work has been commissioned by Gibson Guitar's Custom Shop and his Turandot Cabinet appeared in the Current Work section of *Fine Woodworking* (June, 2001). Jim teaches marquetry for the Comprehensive.

AUSTIN MATHESON is a self-employed furniture maker in Camden, Maine. He studied boatbuilding at the Rockport Apprenticeship and is a graduate of the two-year furniture training program at the North Bennet St. School, in Boston. Austin works primarily on commission, with a focus on historic styles of the Caribbean. He teaches the solid-wood case piece project.



*Dutch West Indian Sideboard by Austin Matheson, mahogany and ash, (24"x60"x40" high), 2003*

PETE SCHLEBECKER's biography appears on page 9. He teaches finishing for the Comprehensive.

VALDEMAR SKOV is a woodcarver and furniture maker specializing in ornamental carving of fine furniture, accessories, and architectural details, as well as artistic pieces. A woodworker since 1986, and self-employed since 1990, Valdemar has been formally recognized for his work by the Maine State Legislature and has been featured in numerous articles, including a profile in *This Old House* magazine. Valdemar works out of his studio in Waldoboro, Maine and teaches carving for the Comprehensive.



*Basswood corbel carved by Valdemar Skov (15" high), 2000*

DAVID UPFILL-BROWN, our Lead Instructor, graduated from Parnham College in 1981 and moved to Canberra, Australia, where he established a reputation as a designer and maker of fine furniture, working on commission for domestic and architectural clients. Public commissions include work for the parliaments of Australia, Papua New Guinea, the Marshall Islands and the Solomon Islands. David has an equally strong background in teaching and served as



*Pair of Chair by David Uphill-Brown, laminated jarrah and silk upholstery, 1988*

Academic Director and Principal of the Australian School of Fine Furniture in Tasmania for four years before joining our staff in 2004 to lead the Comprehensive.

GEOFFREY WARNER, who teaches the multiples project, studied furniture design at the Rhode Island School of



*Tri-lamps by Geoff Warner, maple, walnut, cherry, maple veneer, rice paper (largest is 16" dia. X 48"), 2004*

Design and has been a self-employed furniture maker since 1984. From his studio in Stonington, Maine he builds furniture and cabinetry on commission for a national clientele, as well as limited-production pieces for the retail market. Geoff's work has been represented by such prestigious galleries as Pritam & Eames in Easthampton, New York, and Sansar in Washington, DC. For more information about Geoff visit: [www.geoffrey-warnerstudio.com](http://www.geoffrey-warnerstudio.com).

TOBY WINTERINGHAM is a self-employed furniture designer/maker in King's Lynn, Norfolk, England. From his two-person shop he makes a wide variety of contemporary furniture and furnishings, much of which employs veneer and marquetry. Toby earned a post-graduate degree in Furniture Design from the Royal College of Art in 1978 and is a Fellow of the Society of Designer Craftsmen. He teaches the veneering and bending projects.



*Xegur table by Toby Winteringham, Brown Oak burl veneer (48"x14"x32"), 2005*

## TWELVE-WEEK INTENSIVE

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*February 20 – May 12, 2006*

*June 12 – September 1, 2006*

*October 30, 2006 – January 26, 2007*

*February 19 – May 11, 2007*

*June 11 – August 31, 2007*

#### AUDIENCE

Our Twelve-week Intensive is especially designed to meet the needs of aspiring professional furniture makers and amateurs on sabbatical from other professions. With two instructors available at all times and only twelve students, each participant is able to individualize the course of study to fit his or her interests and level of experience.

#### CURRICULUM

The skills available through our curriculum include:

**Design** – drafting, design development through models, mock-ups, and prototypes; critiques and discussions of aesthetics.

**Drawing** – Improving your ability to sketch, render objects, and think on paper.

**Lumber selection** – Wood characteristics; buying lumber; selecting wood appropriate to your design.

**Joinery** – choosing and making the right joint for every situation using both traditional and contemporary methods.

**Traditional hand skills** – The foundation of fine furniture making, includes: sharpening; use and tuning of chisels, hand planes, saws, and scrapers; hand-cut joinery.

**Machine techniques** – Use of power tools and routers for stock preparation, joinery, and forming.

**Advanced techniques** – Laminate bending; steam bending; re-sawing and veneering; spindle turning; jig and fixture making; and more.

**Surface preparation and finishing** – Preparing wood with cutting tools, scrapers, and abrasives; choosing the right finish for the effect you want; application of finishes.

**Shop maintenance** – Selection, tuning, and maintenance of woodworking machinery.

**Professional practices** – How to run a business; pricing; marketing.



*The Satterlee Building bench room*

The curriculum divides into three segments. For the first two weeks we go through the Basic Woodworking course (see page 10), teaching the essentials of furniture making with an emphasis on hand skills. Each student designs and builds a project requiring hand-cut dovetails and mortise and tenon joinery. The second segment, weeks three through eight, focuses on solid-wood case piece construction, including door-making and drawer-making. Each participant creates a case piece with at least one door and one drawer. The third segment starts in week nine with a series of lectures and demonstrations on steam bending, laminate bending, and veneer work. Each student's third project is to design and construct a challenging piece using one or more of these techniques.

#### APPLICATION PROCESS

Participants are accepted on a first-come, first-served basis. No application is required. All experience levels welcome, except for absolute beginners.

*Enrollment limited to 12*

*Tuition: \$5,800*



*Steam-bending demonstration in the Twelve-week Intensive*

# TWELVE-WEEK INTENSIVE FACULTY

## FACULTY

The faculty for the Twelve-week Intensives is drawn from among the following instructors. Because we go to press a year and more in advance of these courses, additional faculty may be named as opening dates draw near.

ANDREW GARTON graduated from Parnham School for Craftsmen in Wood in 1988. For the past seventeen years he has run his own custom furniture workshop in St. Helier, Jersey, U.K. His shop experience has varied from working alone as a designer/craftsman to managing two full-time employees. Andrew's work combines a solid mastery of traditional technique with an inventive sense of design.



*Crossbow chairs by Andrew Garton, steam-bent English oak with laminated, upholstered seats*

TOM HARRINGTON is Director of the Sturt School for Wood in Mittagong, NSW Australia, where he has taught since 1991. He originally trained at the Canberra School of Art under George Ingham and has worked as both a studio furniture maker and a commercial cabinetmaker. He continues to exhibit regularly in Australia and is represented extensively in private collections.



*Nesting tables by Tom Harrington, Sydney blue gum and spotted gum (400mmx550mmx500mm), 2002*

TOM HUCKER is an independent studio furniture maker in Jersey City, New Jersey. He trained with fifth-generation German cabinetmaker Leonard Hilgner before studying under Jere Osgood in Boston University's Program in Artisanry in the late-1970s. His work is in the permanent collections of the Los Angeles County Museum, the Museum of Arts and Design in New York, the Renwick Gallery of the Smithsonian Institution, and the Boston Museum of Fine Arts. Tom is currently represented by Pitam & Eames in Easthampton, New York.



*Shield Back Chairs by Thomas Hucker, lacquered plywood and solid wood (46"x27"x23"), 1987*

BRIAN REID is a 1995 honors graduate of England's Parnham College. He has served as Visiting Lecturer in the furniture programs at San Diego State University and the University of Wisconsin, Madison. Brian recently relocated from Carbondale, Colorado to Rockland, Maine, where he continues building studio furniture on commission. His work may be seen in the June 2005 issues of *American Craft* and *Woodwork* magazines.



*Prince Albert highboy, ash, oak, and myrtle, maple and madrone burl veneers (40"x20"x73"), 2004*

KEVIN RODEL's biography appears on page 12

TIM ROUSSEAU divides his time between building furniture on commission in Appleton, Maine and teaching at the Center. Following his initial training in our Twelve-week Intensive in 1998, Tim spent two years working in a multi-faceted group shop in Hoboken, New Jersey before returning to Maine to set up his own business. In 2002 and 2003 he served as the Center's Resident Instructor, running our



*Austerity Desk and Chair by Tim Rousseau, ash and walnut, 2005*

Workshop Program. Since then, he has been lead instructor for the Fall and Summer Intensives. His furniture is shown in galleries and exhibitions throughout the state, and his studio is a destination for the annual Country Roads Artist and Artisan Tour.

PETE SCHLEBECKER is the Center's Staff Instructor and Facilities Manager. A studio furniture maker since 1984, he was co-founder of the Alexandria Center for Woodworking Arts in Alexandria, Virginia. In 2004 Pete received an MFA in Furniture Design from the Rhode Island School of Design and subsequently joined our staff, where he divides his time between teaching, keeping the buildings and tools in top condition, and managing the Assistant and Fellowship programs.



*Ellipse Butsudan by Pete Schlebecker, Hawaiian koa and camphor wood burl, (72"x48"x72"), 1991*

# FURNITURE MAKING WORKSHOPS

## BASIC WOODWORKING

PETER KORN & FACULTY

June 5 – 16 CRAIG SATTERLEE

July 3 – 14 CHRIS BURTIS

July 31 – August 11 LIBBY SCHRUM

Aug. 28 – Sept. 8 MICHAEL ROY

October 9 – 20 LIZA WHEELER

This workshop is a thorough introduction to furniture making, with a focus on traditional hand skills. Participants range from absolute beginners to more experienced woodworkers who want to improve their craftsmanship.

After milling a piece of wood four-square and hand-cutting mortise & tenon and dovetail joints, each student makes a simple piece of furniture. A small bench with dovetails and through-wedged tenons is suggested, although participants may choose other designs.

The workshop starts with instruction in the safe use of power tools such as the table saw, jointer, planer, and bandsaw. Through daily lectures and demonstrations, Peter and his co-teachers introduce skills such as lumber selection, milling, joinery, scraping, sanding, assembly, and finishing. They offer extensive instruction in the sharpening, tuning and use of planes, chisels, and other hand tools.

Peter Korn's book, *Woodworking Basics: Mastering the Essentials of Craftsmanship* (Taunton Press, 2003) is the text for this course. The small class size allows Peter and his co-instructors to give each participant extensive individual guidance throughout.

*Open to novice and intermediate woodworkers.*

*Enrollment limited to 12*

*Tuition: \$1,050*



*Detail of the suggested bench project for Basic Woodworking*

Photo courtesy of Taunton Press



Photo by Tom Hellmich

*Projects by Basic Woodworking students*

## FACULTY

PETER KORN, the Center's Director, has been a furniture maker since 1974. He is the author of *Woodworking Basics: Mastering the Essentials of Craftsmanship* (Taunton Press, 2003) and *The Woodworker's Guide to Hand Tools* (Taunton Press, 1998). Prior to founding the Center For Furniture Craftsmanship in 1992, Peter spent six years as Program Director at Colorado's Anderson Ranch Arts Center and four years as Adjunct Associate Professor at Drexel University. His award-winning furniture has been exhibited nationally in galleries and museums.

Peter's approach to woodworking calls for a balance between traditional hand skills and effective machine use. "Craftsmanship," says Peter, "is more than a set of skills; through the process of creating an object, we transform ourselves."



*Walnut dictionary stand by Peter Korn*



Photo by Kip Brundage

*Hall Table by Peter Korn, cherry top, ebonized maple base*

# FURNITURE MAKING WORKSHOPS

## BASIC FACULTY (Continued)

CHRIS BURTIS designs and builds furniture on commission in a one-man shop in Bath, Maine. A graduate of the Cabinet & Furniture Making program at Boston's North Bennet Street School, he specializes in reproductions and traditionally inspired original pieces. Chris exhibits throughout New England and received the "Best in Show" and "Peoples Choice" awards in the 2004 Maine Woodworker's Association show at the Center's Messler Gallery.



*Biedermeier-style Bowfront Sideboard by Chris Burtis, pearwood with ebony inlay, Honduras mahogany, sapele, poplar, and pine (66"x19"x 38 1/2"), 2004*

MICHAEL ROY is the manager of Phi Home Designs, a four-person shop in Rockport, Maine that he co-founded in 2003. Phi Home Designs specializes in custom high-end furniture and casework and has been juried into two furniture exhibitions at the Center's Messler Gallery. Mike has been a woodworker for 16 years, starting out as an apprentice at Stephen Swift Furnituremaker in Connecticut. He has also taught woodworking for the Camden High Adult & Community Education program.



Photo by Thuss Photography

*Highland Gaming Table by Phi Home Designs, marble, curly cherry, avodire veneer (30"x35.5" dia.), 2004*

CRAIG SATTERLEE builds furniture on commission in his Marietta, Georgia workshop. He also offers private instruction and has taught extensively in the metro-Atlanta area, including courses at the local Woodcraft store and the Dogwood Institute of Fine Woodworking. Craig has been making furniture for nineteen years, following an early retirement from corporate healthcare. He is a graduate of our Twelve-week Intensive and has taught at the Center for the past nine years.

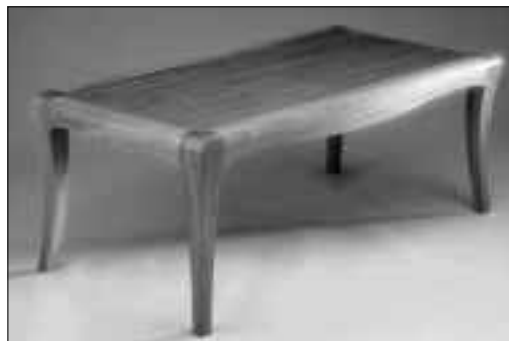


Photo by Jim Dugan

*Coffee Table by Craig Satterlee, mahogany and mahogany veneer, 1997*

LIBBY SCHRUM earned a Master of Fine Arts degree in Furniture Design from the Rhode Island School of Design in 2005 and was subsequently awarded a year-long Fellowship at the Center for Furniture Craftmanship. She has been building furniture on commission for the past four years, and originally trained in our Twelve-week Intensive.



*Stackable Etagere by Libby Schrum, cherry and glass (16"x16"x45"), 2003*

LIZA WHEELER is a self-employed furniture maker in Liberty, Maine and has been a woodworker for sixteen years. She started as a carpenter, studied cabinetmaking and fine woodworking at Seattle Central Community College from 1990-1992, and worked as a cabinetmaker in a commercial shop before striking out on her own six years ago.



*Walnut bench by Liza Wheeler, black walnut (60"x19"x27"), 2004*

## FURNITURE MAKING WORKSHOPS

### INTERMEDIATE FURNITURE MAKING

KEVIN RODEL

June 19 – 30

The focus of this workshop is solid-wood furniture, with an emphasis on design and construction typified by the Arts & Crafts style. Through lecture and demonstration,



Kevin Rodel working with a student

Kevin covers machine and hand techniques for joinery; case piece construction; fitting of doors and drawers; inlay; fuming and other finishing techniques. He will also discuss the decorative uses of non-wood materials such as tile and art glass.

Each participant designs and builds a modestly-sized project such as a small table or cabinet. The course begins with a slide

presentation on Arts & Crafts furniture; and the first few days are given to design development, including use of scale drawings.

KEVIN RODEL has attained national recognition as one of the foremost designer/makers building in the Arts & Crafts style. After working for Thomas Moser for seven years he started his own shop in 1986 in Pownal, Maine. Kevin is co-author of *Arts & Crafts Furniture: from Classic to Contemporary* (Taunton Press, 2003) and has written for *Fine Woodworking*. For more on Kevin visit his web site: [www.kevinrodel.com](http://www.kevinrodel.com).

*Open to intermediate woodworkers.*

*Enrollment limited to 12*

*Tuition: \$1,050*



*Cerridwen Bookcase by Kevin Rodel, cherry (72"x17-1/2"x38"), 1999*

### TABLES, NO RESERVATIONS

GARRETT HACK

July 17 – 28

“What the class is really about (besides making beautiful tables)” says Garrett, “is making design choices, and how such choices lead to picking woods or other materials, and what joints or techniques or hand tools you use to make the process accurate and efficient, and, finally, how you break down the construction into logical steps.”

Participants design and build tables within two modest parameters:

1. The design can feature only one of the following: a drawer; emphasized joinery (such as bold through tenons and dovetails); or decorative details (such as string inlays, cockbeads, and leg cuffs), and
2. The table must be buildable within the two weeks.

Discussions are as varied as sources of design inspiration are plentiful. They cover topics such as smoothing surfaces with planes, cutting sliding dovetails, and finishing. Participants see many ideas evolve and leave with plenty of inspiration for future projects.



*Lil' Shaker table by Garrett Hack, quilted yellow birch, bleached Cuban mahogany, satinwood, blackwood pulls, glass buttons, copper (16"x 34"x30"), 2005*

GARRETT HACK builds contemporary interpretations of Federal and other classic American styles on his farm in Thetford Center, Vermont. A furniture maker for 31 years, Garrett originally trained at Boston University's Program in Artisanry. He is the author of *The Handplane Book* (Taunton Press, 1997) and *Classic Hand Tools* (Taunton Press, 1999). His articles appear frequently in *Fine Woodworking*, to which he is a Contributing Editor.

*Open to intermediate and advanced woodworkers.*

*Enrollment limited to 12*

*Tuition: \$1,050*

## FURNITURE MAKING WORKSHOPS

### THE UNPLUGGED WOODSHOP

TOM CASPAR

August 7 – 11

Does your plane just skip across a board? Your scraper only make dust? In the unplugged woodshop you'll learn how to sharpen and use chisels, planes, scrapers, saws and spokeshaves: all the basic edge tools. You'll learn how to



Tom Caspar at the bench

flatten a board, even a glue joint, make a mortise and tenon joint, shape a cabriole leg and make half-blind dovetails. This class is about the role of hand tools in a power tool shop. Hand tools often get the job done quicker — and are much more fun! Tom emphasizes practical solutions to everyday problems.

TOM CASPAR is Senior Editor of *American Woodworker* magazine, and the author of over fifty technique, project and tool test articles. He has been a furniture maker since apprenticing to a Swedish cabinetmaker twenty-seven years

ago. During the many years he was a self-employed woodworker, Tom developed the curriculum for and taught this popular course on hand tools.

*Open to novice and intermediate woodworkers.*

*Enrollment limited to 12*

*Tuition: \$580*

### CHAIR DESIGN: AN INTEGRATED APPROACH

BRUCE BEEKEN & JAMES SCHRIBER

August 14 – 25

Participants learn to develop well-conceived chair designs with the guidance and inspiration of two highly experienced chair makers. Starting with perspectives on forestry and woods that offer special characteristics to chair makers, Bruce and James link the aesthetics of the chair form to its function, the process by which it is made, and the materials it is made from. Students learn to integrate critical aspects of chair design such as seat curves, angles, and dimensions.

Each student engages in a design process that begins with sketches and culminates in construction of a functional prototype. The instructors offer demonstrations and lectures on such pertinent topics as drawing, pattern making, steam and laminate bending, joinery, assembly, hardware, sanding, finishing, and upholstering seats. During the second week, when students have moved beyond the conceptual stage of their projects, Staff Instructor Pete Schlebecker takes James' place, working with Bruce to help students complete successful prototypes.



*Bosque Side Chair by Beeken Parsons, maple and upholstery (18"x19"x33"), 2001*

BRUCE BEEKEN and JAMES SCHRIBER both originally trained at Boston University's Program in Artisanry in the late 1970s. Bruce went on to co-found Beeken Parsons, a Shelburne, Vermont furniture company known for using locally harvested woods to make a wide variety of chairs and other furniture. For more information, visit [beekenparsons.com](http://beekenparsons.com). James is a studio furniture maker in New Milford, Connecticut and his work is represented by such leading

galleries as Pritam & Eames in East Hampton, New York and the Clark Gallery in Lincoln, Massachusetts. Both Bruce and James were among the influential makers included in the seminal retrospective, "The Maker's Hand – American Studio Furniture 1940-1990" at the Boston Museum of Fine Arts in 2004.

*Open to intermediate and advanced woodworkers.*

*Enrollment limited to 12*

*Tuition: \$1,050*

Photo by John Kane



*Shell Back Side Chair by James Schriber, curly maple with ebony banding, 1993*

# FURNITURE MAKING WORKSHOPS

## DESIGN AND CRAFTSMANSHIP

ROSS DAY & TOM HUCKER

September 11 – 22

Participants explore new skills through the process of designing and building furniture, either solid wood or veneered. Ross and Tom encourage students to engage in thorough design processes, which include sketching, scale drawings and full-scale layouts. Emphasis is also directed to subtle details of design such as unique door and drawer pulls, inlay, reveals, and the graphics of wood grain.

Instruction covers joinery with hand tools and machinery, use of resawn and commercial veneers, curved work including bent lamination, and pattern shaping with a router, along with much more. Projects should be modestly scaled and may include virtually any furniture form (except chairs.).

ROSS DAY runs a furniture design studio in Poulsbo, Washington and teaches furniture design at Bellevue Community College. He studied under James Krenov at the College of the Redwoods from 1986 to 1987 and has shown at Northwest Fine Woodworking, in Seattle and Pritam & Eames, in Easthampton, New York. Publications include articles written for *Fine Woodworking* and inclusion in books such as *With Wakened Hands* by James Krenov (Cambium Press, 2000), and *In the Modern Style* (Taunton Press, 2002).



*Dedication Flame table by Ross Day, jatoba and figured western maple (56.5"x13.5"x29.5"), 2005*

TOM HUCKER's bio appears on page 9.

*Open to intermediate woodworkers.  
Enrollment limited to 12  
Tuition: \$1,050*

*Low Table by Tom Hucker, wenge and cast bronze (72"x18"x16"), 1986*



## CURVED FURNITURE

DAVID HAIG

September 25 – October 6

David shares a variety of successful approaches to designing and making curves in solid-wood furniture. He offers



*Signature Rocking Chair by David Haig, sycamore, 1996*

detailed lectures and demonstrations on the three principal techniques — steam, laminate, and kerf bending — and shares methods for combining them to produce seamless and striking curves. David says, "These techniques open up many new design possibilities, which in turn greatly enhance the enjoyment and satisfaction of furniture-making. The equipment needed is simple and readily

available, the methods and the imagination are all that are required."

Each student works through the process of designing and building a piece of furniture that incorporates curves formed by one or more of the methods shown, with extensive one-on-one guidance from David and staff.

DAVID HAIG is one of New Zealand's leading furniture makers, with 21 years' professional experience. He is based in Cable Bay, near the town of Nelson, and his clientele extends from Hong Kong to Geneva to New York. His award-winning work is characterized by graceful use of steam-bent, curvilinear forms. David's teaching experience includes four years at the Nelson Marlborough Institute of Technology as instructor for the Visual Arts Department's Furniture Design course.

*Open to intermediate and advanced woodworkers.  
Enrollment limited to 12  
Tuition: \$1,050*

## FURNITURE MAKING WORKSHOPS

### DRAWING FOR FURNITURE MAKERS MIGUEL GOMEZ-IBANEZ

September 25 – 29

This workshop is for furniture makers at all skill levels, who want to improve their drawing skills in order to become better designers. The curriculum covers:

- sketching for inspiration, to explore concepts, and to take visual notes,
- drafting to refine ideas and create precise construction documents, and
- perspective rendering for presentation of designs.



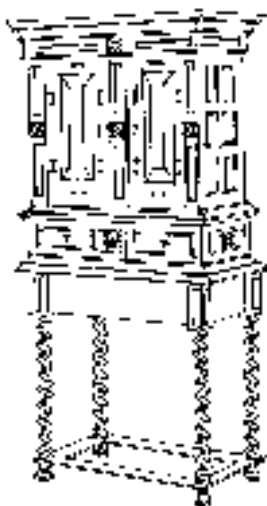
*Botanist's Writing Desk by Miguel Gomez-Ibanez, walnut, ebony, mother of pearl, Carpathian elm and oak burl veneer, sassafras (42" x 19" x 56"), 2004*

Students learn through a series of hands-on drawing exercises. They use each technique to explore and develop the design of a piece of furniture of their own choosing, either an idea they would like to make real or an existing piece of furniture that they find inspiring. Full consideration will be given to structural and practical considerations, as well as aesthetics, throughout the design and drawing process.

MIGUEL GOMEZ-IBANEZ builds traditionally inspired furniture in Boston, Massachusetts. Following a career in architecture, he attended the Cabinet & Furniture Making Program at Boston's North Bennet Street School. Miguel has taught drawing workshops at North Bennet Street School, and has written articles for *Fine Woodworking* and other publications. He is currently the President of The Furniture Society and his furniture has been selected for several national touring exhibitions, including "Chair Show 4" and "Cabinets of Curiosity."

*Open to all.  
Enrollment limited to 12  
Tuition: \$580*

*Perspective sketch in ink by Miguel Gomez-Ibanez*



### THE ART OF DRAWER-MAKING CRAIG VANDALL STEVENS

October 2 – 6

Making and fitting beautiful, hand-cut dovetailed drawers is one of the hallmarks of highly refined craftsmanship. This workshop focuses on the fine points of creating carefully made drawers that "whisper" open and closed.



*Detail of Chickadee Walkabout Cabinet by Craig Stevens, kwila and beech, 1993*

Practicing methods of work that encourage consistency and quality, each participant makes a solid-wood drawer to fit an existing case using classic hand-cut dovetail construction. Craig covers pertinent topics such as case preparation, wood selection, milling, layout, sharpening and use of chisels, saws, planes, and other hand tools.

CRAIG STEVENS studied with James Krenov at the College of the Redwoods prior to opening his workshop in Sunbury, Ohio, twelve years ago. He has written four books for Schiffer Publishing on the subjects of chip carving, marquetry, and coffee tables. Craig has received several awards, including American Woodworker's 1998 Excellence in Craftsmanship award and an "Individual Artist Fellowship" from the Ohio Arts Council. He has also been featured on the Home & Garden Television program, "Modern Masters."

*Open to intermediate woodworkers.  
Enrollment limited to 12  
Tuition: \$580*

## FINISHING/CARVING WORKSHOPS

### FINISHING TERI MASASCHI

August 28 – September 8

Participants learn all aspects of finishing, from hand-applied coatings to professional spray lacquers. By the end of the course, each participant knows how to fill grain; color with dyes and pigments; put on hand-applied varnish, shellac, and oil finishes; and work with spray lacquers.



Photo by Dave Nufer

*Teri Masaschi doing a final rub-out on a varnish finish*

Through lecture and demonstration, Teri explains everything from wood preparation to rubbing out. This includes selecting the proper abrasives, sanders, and fillers; layering of colorants; bleaching, glazing, and brushing; French Polishing; and, of course, techniques for rubbing the final finish to perfection. Work is done on practice panels and cabinet door samples.

In the spray booth, Teri covers selection and use of equipment, safety issues, proper cleanup procedures, and correct spraying techniques. Participants use both water-based and solvent-based products, as well as colored (pigmented) finishes. Students who have spray equipment at home are welcome to bring it for evaluation and practice.

TERI MASASCHI worked as a professional finisher/refinisher in New Hampshire for 30 years, specializing in antique restoration and reproduction, before moving to New Mexico, in 1995, to become Finishing Specialist/Product Manager for Woodworker's Supply. Currently, she runs her own finishing and restoration business in Tijeras, New Mexico. Teri writes extensively for *Fine Woodworking* and is a walking encyclopedia of finishing products and techniques, from the traditional to the cutting edge.

*Open to all.  
Enrollment limited to 12  
Tuition: \$1,050*

### SCULPTURAL CARVING CHRIS PYE

June 12 – 16

This course is for furniture makers and wood artists who want to create successful sculpted forms and work effectively with carved and shaped components. Chris guides students through a series of individual carving exercises and projects that explore the 'visual language' of wood sculpture, referring in particular to elements such as mass and space; light and shadow; movement, proportion, texture and line.

Students also learn aspects of the technical side of carving-in-the-round, working with traditional woodcarving tools such as gouges and chisels, and with wood shaping tools such as rasps and riffles.



*Detail of 'The Returning' by Chris Pye, oak (15" tall), 1995*

From his studio in Herefordshire, England, CHRIS PYE works on a broad spectrum of commissions, including lettering, heraldry, furniture ornamentation, architectural carving, and sculpture. He is an Associate Member of the Master Carvers Association and clients include HRH the Prince of Wales. Chris has more than twenty-five years of experience as a carver, and is the author of five books published by GMC Publications Ltd.:

*Woodcarving Tools, Materials, and Equipment*

(2002), *Carving on Turning* (1995), *Lettercarving in Wood* (1997), *Relief Carving – A Practical Introduction* (1998) and *Elements of Woodcarving* (2000). For more information, visit Chris' website at [www.chrispye-woodcarving.com](http://www.chrispye-woodcarving.com).

*Open to all.  
Enrollment limited to 12  
Tuition: \$580*



*Sample student exercise for Sculptural Carving*

## CARVING WORKSHOPS

### RELIEF CARVING

CHRIS PYE

June 19 – 30

Chris developed this course over years of teaching beginners in his Herefordshire studio and then turned it into a book: *Relief Carving - A Practical Introduction* (GMC Publications, 1998), which serves as the course text. During the first week, Chris leads students step-by-step through two projects designed to give them a thorough grounding in low-relief and high-relief carving. In the second week, participants carve larger reliefs of their own design to consolidate and extend their skills, with one-on-one guidance from Chris at every stage.



*Detail of fireplace surround by Chris Pye, relief carving, 1999. (Height of mouse is one inch.)*

The course offers a strong foundation in carving skills applicable to decorative panels, architectural details, and furniture. Students develop a confident understanding of the functions of the various carving tools and how to sharpen and handle them; relief design and working wood grain; lining in, grounding out, setting in, modeling, and undercutting; finishing from the chisel; and many other aspects of the carving process.

For biographical information on CHRIS PYE, see previous page.



*Open to novice and intermediate carvers. Enrollment limited to 12 Tuition: \$1,050*

*Detail of limewood bedstead by Chris Pye*

### INTERMEDIATE/ADVANCED CARVING

CHRIS PYE

July 3 – 7

In this course, more experienced carvers get the opportunity to develop their technical and creative skills with the benefit of extensive one-on-one guidance from Chris. All



*Detail of trophy carved by Chris Pye for HRH the Prince of Wales.*

types of carving are welcome, including relief carving, carving-in-the-round, and lettering. Participants may embark upon new projects, bring work in progress, or choose to follow a series of exercises.

Through personal supervision, demonstrations, shared class ‘problems,’ and individual exercises, students deepen their understanding of woodcarving. In addition to the technical requirements of carving projects, instruction emphasizes the crucial aspect of woodcarving design: how carvings ‘work’ visually and aesthetically.



*Detail from “The Royal Wedding Rosebowl” by Chris Pye, lacewood and boxwood, 2005*

Participants MUST discuss their projects with Chris in advance so they come with designs appropriate to the scope of the course and their levels of skill, as well as the right tools and materials.

For biographical information on CHRIS PYE, see previous page.

*Open to intermediate and advanced carvers. Enrollment limited to 12 Tuition: \$580*

## MARQUETRY/VENEERING WORKSHOPS

### MARQUETRY

JULIE GODFREY

July 10 – 14

In this course, Julie teaches the full marquetry process, including design and drawing, veneer selection, double-bevel sawing with fret and scroll saws, taping, pressing, and finishing.



*Night Bloom by Julie Godfrey, Claro walnut, assorted marquetry woods (39"x14"x56"), 2000*

With extensive one-on-one instruction, she takes students from basic techniques to elaborate compositions. She also presents more advanced techniques through hands-on demonstrations and slide shows, including parquetry, inlay, Boulle cutting with brass, repetitive packet cutting, and three dimensional drawing and design. Students are encouraged, but not required, to come with designs and projects in mind.

JULIE GODFREY is a furniture maker in Greenfield, Massachusetts. A graduate of the College of the Redwoods' Fine Woodworking Program, she did an informal apprenticeship with master marquetarian Silas Kopf over a ten-year period while pursuing her own work. More recently, Julie wrote the section on marquetry in James Krenov's book, *With Wakened Hands*. She also serves as contributor and consultant to *Fine Woodworking* magazine for marquetry and veneering questions.

*Open to all woodworkers.  
Enrollment limited to 12  
Tuition: \$580*

### VENEERING

DARRYL KEIL

July 31 – August 4

Veneer is popular for the wide selection of wood species and figures it offers the furniture maker, and for the design freedom it brings by diminishing the constraints of wood movement. In this course, students acquire the skill to transform veneer from its raw state into beautiful, finished panels. Darryl teaches basic book matching, four-way and radial matching, and short-grain borders in straight and circular patterns, as well as edge treatments. He also covers curved panel construction and veneering of curved and shaped parts using a vacuum press. In addition, Darryl presents the tools and techniques involved in creating different types of inlay. Participants learn by building two veneered and inlaid panels, doors, or tabletops.

DARRYL KEIL is a leading expert on veneer work. He has made two excellent videotapes on the subject, "Working With Veneer" and "Working in a Vacuum," and he writes for *Fine Woodworking*. Darryl began making furniture in 1976 and was a pioneer in the application of vacuum pressing technology to woodworking. His company, Vacuum Pressing Systems, operates in Brunswick, Maine.

*Open to all woodworkers.  
Enrollment limited to 12  
Tuition: \$580*



*Veneered and inlaid demilune table by Darryl Keil, East Indian rosewood, lacewood, and maple, 1987*

## TURNING WORKSHOPS

### INTRODUCTION TO TURNING

STEPHEN GLEASNER

June 5 – 9

This course is designed for the novice turner. Instruction addresses spindle work (turned between centers) and vessel forms (turned on faceplates.) Participants gain experience and confidence to continue their exploration of turning when they return home.

Through demonstration and one-on-one instruction, Stephen teaches:

- sharpening and use of gouges, skew chisels, scraping tools, and parting tools
- lathe safety
- selection of materials
- dynamic cutting techniques which surpass scraping and sanding
- turning of spindles
- turning bowls in green wood
- finishing on the lathe

STEPHEN GLEASNER is an Appleton, Maine turner with extensive experience in faceplate and spindle work, gained over a 19-year woodworking career that has included architectural millwork and bowl-making. Currently, he specializes in turned and dyed vessels that explore the patterning possibilities of Baltic birch plywood. Stephen's work is represented by the del Mano Gallery in Los Angeles and the Dane Gallery on Nantucket, among others. Prior teaching includes demonstrations for the American Association of Woodturners' national symposium and the 2003 New England Woodturning Symposium, as well as courses at the Center for Furniture Craftsmanship.

*Open to all.*

*Enrollment limited to 11*

*Tuition: \$580*



*Early Bay by Stephen Gleasner, plywood, dyes (20" dia. x 9" tall), 2005*

### TURNING OPEN BOWLS AND PLATTERS

ALAN STIRT

June 12 – 16

This class focuses on "extracting" bowl and platter forms from both green and dry wood. Participants experiment with pure turned forms, as well as decorative processes such as carving, texturing, and coloring. Al encourages students to develop original work, acquire new techniques, and test design ideas.



*Fluted Bowl by Al Stirt, butternut (14" dia.), 2002*

Instruction covers the use of bowl gouges and sheer scraping methods in turning open bowls and platters. Among other topics, Al addresses selection and cutting of wood; drying green wood bowls; carving on turnings; using textures created on and off the lathe; and using a sgraffito technique to create designs by painting the wood and cutting through to reveal a pattern.

AL STIRT has been a professional woodturner for more than 30 years. His work is represented in numerous public and private collections, including those of the Smithsonian, the White House, and the Museum of Arts and Design in New York. He has demonstrated woodturning in England, Ireland, New Zealand and Canada, as well as throughout the U.S. In 1997, the American Association of Woodturners awarded him an Honorary Lifetime Membership for his commitment and contributions to the field of woodturning. Al lives and works in Enosburg Falls, Vermont.

*Open to intermediate turners.*

*Enrollment limited to 10*

*Tuition: \$580*

## TURNING WORKSHOPS

### TURNED BOXES FOR BEGINNERS

MATTHEW HILL

July 17 – 21

Boxes introduce the neophyte turner to nearly every aspect of lathe work. Participants in this workshop learn spindle and faceplate turning by creating end-grain and face-grain boxes. Matthew's instruction starts with the basics of tool selection and sharpening and carries students through to the details of end grain hollowing, bowl turning, and beginning hollow turning. Participants leave with the confidence and skill to continue their exploration of turned boxes at home.



*Lidded Box by Matthew Hill, boxwood, hard maple, and ebony (9" dia. x 4"), 2004*

Matthew introduces students to all the basic spindle tools, with special emphasis on creating detail with the spindle gouge, skew chisel and shear scraper. Faceplate techniques include using a bowl gouge to rough out a bowl quickly and efficiently and to refine the form without torn grain. The class also addresses the aesthetics of box making, including form, relationships among parts, handles, color, and texture. Students are encouraged to sketch out their own ideas and designs.

MATTHEW HILL turns professionally in Oklahoma City, Oklahoma, selling primarily through galleries and invitational shows. A woodworker for more than 20 years, Matthew has pieces in the permanent collections of the Minneapolis Institute of Art and the Contemporary Museum in Honolulu, as well as in most major private collections in the United States. His work may be seen at: [www.matthewhillstudios.com](http://www.matthewhillstudios.com)

*Open to beginners.  
Enrollment limited to 11  
Tuition: \$580*

### TURNING BOWLS AND MORE

BETTY SCARPINO

July 24 – 28

This course explores the techniques and aesthetics of turned forms such as bowls, discs, and platters. After leading participants through the basics, Betty throws the door open to surface texturing, carving, and use of color. As the week progresses, each participant is encouraged to explore those aspects of bowl turning which he or she finds most interesting. Work is done primarily with kiln-dried wood, which lends itself to carving, texturing, and color.

BETTY SCARPINO is an Indianapolis-based turner with a national following. She has been a professional woodworker, specializing in turning and sculpture, since 1982. Her work is in numerous museum collections, including those of the Renwick Gallery of the Smithsonian Institution in Washington, D.C., the Los Angeles County Museum of Art, and the Yale University Art Gallery. She exhibits nationally and has been written about in publications from *Fine Woodworking* magazine to *Wood Art Today*, by Dona Meilach (Schiffer Publishing, 2003). Betty also edits a turning column for *Woodworker's Journal* and is a highly experienced instructor.

*Open to intermediate turners.  
Enrollment limited to 10  
Tuition: \$580*



*Undercurrent by Betty Scarpino, maple (13" dia.), 2005*

## TURNING WORKSHOPS

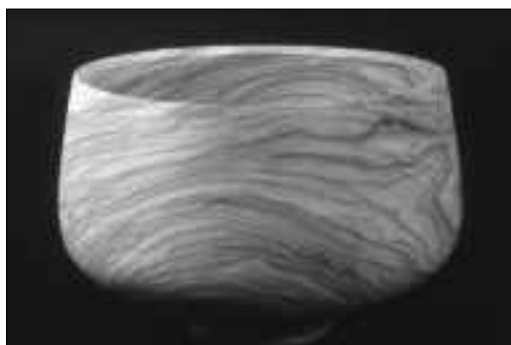
### WOODTURNING FOR BEGINNERS

NICK COOK

August 14 – 18

This course introduces novice turners to the magic of the lathe. Nick teaches both spindle turning and faceplate work, emphasizing safety, stock preparation, tool selection, sharpening, and efficient turning techniques. On the first day, students learn to spindle turn with roughing gouges, spindle gouges, skewers, and parting tools. Participants build their skills daily through a series of hands-on projects such as tops, Christmas tree ornaments, bowls, and plates, working with both kiln-dried and green woods.

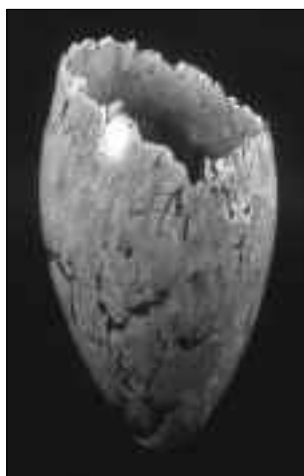
Nick encourages each student to work at his or her own pace on projects that interest them and provides ample individual attention.



*Prima vera bowl by Nick Cook (12" dia.x7")*

NICK COOK is a versatile turner who makes production gift items and one-of-a-kind bowls and vessels that he markets through gift shops and galleries from coast to coast. From his studio in Marietta, Georgia he also provides turned parts for local furniture makers and millwork shops. Nick has been turning wood for more than 30 years, and is a founding member and former Vice President of the American Association of Woodturners. He teaches extensively at schools and symposia throughout the USA, Australia, and New Zealand.

*Open to beginners.  
Enrollment limited to 11  
Tuition: \$580*



*Maple burl vessel by Nick Cook  
(5" dia.x10")*

### TURNED AND CARVED VESSELS

JOHN JORDAN

August 21 – 25

Using freshly cut green wood, students learn how to produce finished, refined work. John thoroughly addresses methods of drying, how to avoid cracking, and how to deal with wood movement. Turning instruction focuses on smooth, fluid, and efficient tool use, with emphases on the side-ground bowl gouge, shear scraping and hollowing methods.



*Cherry Vessel by John Jordan (11" dia. X 9" high), 2005*

Participants should have a good foundation of turning and sharpening skills—this is not a course for beginners.

Participants also explore the use of surface textures to add visual and tactile interest to their work, using various carving and texturing tools. John presents slides of work for ideas and inspiration, and encourages students to try

JOHN JORDAN is an internationally known wood turner who has given workshops and demonstrations in eight different countries and across the USA, and maintains his studio in Antioch, Tennessee. His turned and textured vessels are in numerous private and corporate collections, as well as many museums, including: The Renwick Gallery of the Smithsonian Institution, The White House, the Boston Museum of Fine Art, the Los Angeles County Museum of Art, the Detroit Institute of Art, the High Museum in Atlanta, and the Museum of Arts and Design in NYC.

*Open to intermediate turners.  
Enrollment limited to 10  
Tuition: \$580*



*Cherry Vessel detail*

## TURNING WORKSHOPS

### TURNING PROJECTS FOR BEGINNERS

**BOB ROSAND**

*September 11 – 15*

Bob introduces students to the lathe by teaching them to turn a series of attractive, simple items that have sold well for him at craft shows over the years. These projects, which include Christmas tree ornaments, lidded boxes, oil lamps, and ring holders, expose participants to the two major aspects of lathe work — spindle turning, and use of the faceplate and chuck — and provide a solid foundation of skills.



*Hollow-turned Christmas ornament by Bob Rosand, oak and maple burl, pyrography (7" long).*

Through demonstration and extensive one-on-one instruction, Bob teaches selection, sharpening, and safe use of the standard kit of turning tools, including the roughing gouge, bowl gouge, spindle gouge, parting tool, and skew chisel. Students also learn to make their own small skewers and bent-angle tools for hollowing.

BOB ROSAND has been a wood turner for almost 30 years, ever since he dropped out of graduate school in the mid-seventies. Based in Bloomsburg, Pennsylvania, he is primarily self-taught and has achieved an international reputation, with work in collections throughout the United States, Canada and Europe. Bob teaches extensively and has been a demonstrator at several national

symposia of the American Association of Woodturners, as well as for AAW chapters throughout the country. He is also a past vice president of the AAW.

*Open to all.*

*Enrollment limited to 11*

*Tuition: \$580*



*Lidded box by Bob Rosand, maple burl, water-based bronzing material (3" tall), 2004*

### ARCHITECTURAL WOODTURNING

**BETH IRELAND**

*September 18 – 22*

This is a rare opportunity for furniture makers, turners, and restoration woodworkers to learn the tricks of the trade from a production wood turner. Architectural turning encompasses parts for furniture, such as table legs, pulls, and finials, and architectural details such as balusters,



*Crown molding in paint-grade poplar being turning by Beth Ireland, 2004.*

moldings, and columns. Beth shares efficient techniques for replication, moldings, half turnings, twists, fluting, joinery, rosettes, and more.

Participants can expect to learn the proper use of gouges, skewers, and other tools to resolve any turning challenge that comes up. The emphasis is on developing skills in cutting, sharpening and problem solving. Beth also discusses the applications of jigs and tool making.

BETH IRELAND has been a professional turner and furniture maker in Roslindale, Massachusetts since 1980. From 1999–2001 she was Director of the Wood Program at the Worcester Center for Crafts. Beth's work has been widely exhibited throughout New England and her extensive teaching experience includes demonstrations for dozens of guilds and symposia, including the American Association of Woodturners and the New England Woodturning Symposium.

*Open to intermediate turners.*

*Enrollment limited to 10*

*Tuition: \$580*



*Exterior mahogany balusters by Beth Ireland, part of an order for 100 made in 2005*

## TURNING WORKSHOPS

### TURNING FROM A TO Z

BETH IRELAND

October 9 – 20

This course introduces novice woodturners to professional techniques for spindle and faceplate turning. Starting with tool history and sharpening, Beth teaches participants how to work safely and effectively with standard turning tools such as gouges, skew chisels, scrapers, and parting tools. She also demonstrates methods for making custom tools in order to achieve professional-level results.



*Spalted Maple Bowl by Beth Ireland, spalted maple and ebony (12" x 6"), 2000*

During the first week, participants begin with architectural turning, learning tricks of the trade for reproducing multiple spindles. They then learn hollow-turning and faceplate-turning techniques for making bowls, boxes, and hollow vessels. Instruction covers everything from wood selection to finishing, as each student completes a series of small projects.

In the second week, students use their newly acquired skills to design and develop more intricate pieces that reflect their tastes and interests. These could take the form of bowls, functional and sculptural objects, or furniture. Beth discusses creative problem solving as it relates to developing a personal turning style—where ideas come from and how to translate them into beautiful finished pieces.

BETH IRELAND's bio appears on the preceding page.

*Open to all.*

*Enrollment limited to 10*

*Tuition: \$1,050*

## CLASSROOM PHOTOS



*Instructor Clifton Monteith with student in 2005's Light Through Natural Woods workshop*



*Instructor Jenn Anderson with 2005 Basic Woodworking student*



*Instructor Chris Pye (left) with 2005 Relief Carving student*

## MESSLER GALLERY

### MISSION

The purpose of the Messler Gallery is, first and foremost, educational. It enables students and the public to view work by faculty and other professional woodworkers first-hand; it hosts public lectures by faculty and visiting artists; and it offers exhibition experience to students and alumni. In addition, as the only venue in Maine dedicated to the year-round exhibition of studio furniture and wood art, the Gallery provides much-needed exposure for regional furniture makers, turners, and carvers.



*Turning show curator Jacques Vesery giving gallery talk to students*

### HOURS

The Gallery is open to the public Monday through Friday from 9 a.m. to 5 p.m. and on weekends from 10 a.m. to 4 p.m.

## SCHEDULE OF EXHIBITIONS

### WOODWORKERS OF MIDCOAST MAINE

*December 1, 2005 – March 2, 2006*

Our biennial review of the best work being done within 50 miles of the school, curated this year by arts writer Deborah Weisgall.

### CURRENT STUDENT WORK

*March 10 – April 13, 2006*

Participants in the current Nine-month Comprehensive strut their stuff.

### CELEBRATING THE STUDIO FELLOWSHIP

*April 21 – June 15, 2006*

Adventurous and accomplished work from former and current participants in the Studio Fellowship Program.

### ANNUAL FACULTY SHOW

*June 23 – September 7, 2006*

Luminous work from a cast of dubious characters who happen to be some of the finest makers in the world.

### GETTING PERSONAL: MAINE ARCHITECTS DESIGN FURNITURE

*September 15 – November 20, 2006*

Leading Maine architects have been invited to distill their personal aesthetics into pure furniture by curators Richard Bernhard, AIA and Phil Kaplan, AIA.



*Current Student Work exhibition in the Messler Gallery, April 2005*

## ASSISTANTSHIPS

### ASSISTANTSHIPS

Assistantships are for emerging woodworkers, who get to work closely with Workshop instructors in a professional teaching environment. The hours are often long, and the learning and career opportunities can be invaluable.

### BENEFITS

- Working with, and learning from, outstanding professionals in a wide variety of woodworking disciplines
- Teaching experience
- Free lodging in a private room in a shared house
- A stipend of \$140/week

### QUALIFICATIONS

The most important qualification is a friendly, helpful personality. After that, we look at your woodworking experience, commitment, and personal goals. We want to be sure the assistantship will be of maximum value to you.



*2005 assistant Jordan Gehman hard at work!*

### DUTIES

The work done by Assistants is essential to the successful outcome of the Workshops. Responsibilities include:

- monitoring student safety in the machine room
- running errands
- helping students one-on-one with their work
- building jigs and fixtures
- attending lectures and demonstrations
- shop and machine maintenance
- keeping bathrooms clean on a daily basis
- preparing materials for faculty demonstrations
- setting up and taking down special events
- participating in daily shop clean up and weekend changeovers

### SCHEDULE

Work hours are Monday through Friday from 8:30 a.m. to 5:00 p.m., plus as much as a full day over the weekend. In addition, Assistants help out with two evening events each week: the Monday night faculty slide show and the Thursday night potluck.

### DATES

Assistantships are available for periods of six to ten weeks from June through October.

### APPLICATION

We should receive the following by March 17, 2006.

1. Your resumé
2. Images of your work in any format, with a stamped return envelope (if you want them back)
3. A letter stating your reasons for wanting an assistantship and your goals as a woodworker
4. The names and telephone numbers of three references
5. An indication of when you are available between June 2 and October 21

Notification will be sent by April 1, 2006.

Applications should be addressed to:

Assistantship Program  
Center for Furniture Craftsmanship  
25 Mill St.  
Rockport, Maine 04856

Or e-mailed to [cfc@woodschoool.org](mailto:cfc@woodschoool.org).



*Assistant Becca Massanari (left) helping a student in the Basic Woodworking course, Summer 2003.*

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*We would like to thank all those who so generously support the Center for Furniture Craftsmanship through Annual Giving.*

*The following names represent gifts received between December 1, 2004 and November 29, 2005*

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PEAR	\$1,000+
CHERRY	\$500+
OAK	\$100+
PINE	\$25+

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*A heartfelt thanks to the many individuals who give their time to help fulfill the mission of the Center.*

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*Our sincere thanks to these individuals and foundations who so generously funded the Woodturning Studio*

Davis Family Foundation  
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 Marshall and Carlyle Jones  
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 Kent Schmidt

## GENERAL INFORMATION

Photo by Jim McLarty



### LOCALE

The Center for Furniture Craftsmanship is located in the coastal village of Rockport, Maine, between Camden and Rockland. This is a beautiful vacation destination and a wonderful place to live. Explore Penobscot Bay from the deck of an historic windjammer or the intimacy of an ocean kayak. Canoe, fish, and swim in our many lakes and rivers, including famous Megunticook and our favorite swimming hole, Rocky Pond. Hike in Camden Hills State Park, or drive to spectacular Mt. Desert Island. Visit the lovely fishing villages of Tenants Harbor and Port Clyde. Take a ferry to the quiet islands of North Haven, Vinalhaven, and Islesboro.

The Camden/Rockport area is also blessed with excellent restaurants, the Bay Chamber Concerts, the Center For Maine Contemporary Art, and the renowned Farnsworth Museum in Rockland. Those who like to shop will find an abundance of galleries, antique stores and flea markets, not to mention L.L. Bean and Freeport just over an hour away. For more information visit the Camden Chamber of Commerce at [www.camdenme.org](http://www.camdenme.org).

### MATERIALS

Participants may purchase lumber and sandpaper from the Center at normal retail prices, or provide their own. We stock ash, cherry, maple, white oak, and poplar. Students in more specialized courses may be charged a flat fee to cover the cost of materials.

### LODGING

#### WORKSHOPS

The best deal during the workshop season, from June through October, is a private room in a shared house, usually with a shared bath, for \$260/week/person. These rooms are in private houses whose owners rent only to our workshop participants. All are clean, attractive, friendly situations between five and ten miles from the school. You can reserve a room when you register for your workshop or you may contact us later. Rooms are available on a first-come, first-served basis.

Also, we can refer you to private apartments, cottages, motels, bed

and breakfasts, and campsites. They are plentiful throughout the mid-coast area. However, we suggest you book your housing without delay, as this is a popular vacation area. We are always available to help you find what you need.

To reserve a private room/shared house, send us a \$100 deposit. The balance will be due thirty days in advance of your course. If you cancel more than 30 days in advance your full deposit will be refunded. If you cancel less than 30 days in advance, you will forfeit your deposit and the full balance will be due.

#### LONGER COURSES AND FELLOWSHIPS

Long-term rentals are available to participants in the Twelve-Week Intensives, Nine-month Comprehensive, and Studio Fellowship Program at reduced rates, depending on the season. These vary from a private room in a shared house (approximately \$450/month in the off-season, \$650/month in the summer) to private apartments (approximately \$700/month in the off-season to \$1,000/month and more in the summer).

To find out more about long-term housing opportunities, contact the school office.



*Staff Instructor Pete Schlebecker helping a Basic Woodworking student*

## GENERAL INFORMATION

### EVENTS

Two weekly events are scheduled during the Workshop season, from June through mid-October. On Monday evenings we meet for dessert and a faculty slide show at 7:00 p.m. On Thursday evenings we hold a potluck class dinner and the weekly croquet tournament, starting at 6:00 p.m. Family and friends are welcome at both events.

### WEEKLY SCHEDULE

- Courses begin at 9:00 a.m. Monday mornings and end Fridays at 5:00 p.m.
- Instruction is offered weekdays from 9:00 a.m. to 4:30 p.m. We break for lunch from twelve to one.
- The workshop buildings are open to students around the clock during their courses, with certain restrictions on machine use.

### SKILL LEVELS

Every course description indicates the appropriate experience level for participation. If you have questions, please call.

### COLLEGE CREDIT

We have affiliations with two Maine universities.

#### UNIVERSITY OF SOUTHERN MAINE

College credit for courses taken at the Center for Furniture Craftsmanship is available through USM. The number of credits is determined by the duration of the course and you must successfully meet the specific educational goals required. To apply for college credit contact:

Office of Prior Learning Assessment  
122 Payson Smith Hall  
USM Portland, Maine 04104  
207-780-4867

#### UNIVERSITY OF MAINE AT ORONO

UMaine has signed an agreement to make the Center's Twelve-week Intensive an elective for students in its undergraduate Wood Science and Technology Program. The focus of the University's program is to prepare students for careers in wood technology, ranging from working as wood craftsmen to becoming professionals in the field of Material Science and Engineering. UMaine is an international leader in research and the

study of wood and wood products. Their world-class facilities provide students with opportunities to work with advanced technologies and the AEWG hires over 100 students each year to work on a variety of wood-related research projects.

For more information on the University's program, visit:  
[www.woodscience.umaine.edu](http://www.woodscience.umaine.edu)

### AIR TRAVEL

Usually, participants fly into Portland (a 1-1/2-hour drive away). It is also possible to fly into Knox County/Rockland Airport (15 minutes away), Boston (3-1/2 hours) or Bangor (1-3/4 hours). Automobile rentals are available at all airports.

### SMOKING

No smoking is permitted in the school buildings.

### PETS

Kindly leave your pets at home.

### ACCEPTANCE

- Participants must be at least 17 years old.
- For the Workshops and Twelve-week Intensives, admission is first-come, first-served. Those wishing to repeat a course may enroll if there are still openings ninety days in advance.

- Application requirements for Studio Fellowships and the Nine-month Comprehensive are listed on pages 4 and 5, respectively.
- Upon registration you will be sent a supply list and housing information.

### DIRECTIONS TO THE CENTER

Driving from Boston

- Take I-95 North through New Hampshire into Maine
- Just before Portland take Exit 44 onto 295 North
- Take Exit 28 to Brunswick/Route 1 North
- Follow Route 1 North to Warren (about 45 miles)
- Left on Route 90 at blinking light
- Go 6.5 miles
- The entrance to the school is on the right. If you pass it, take a right onto Mill St., where we have a second entrance.



*Faculty and students enjoy lunch in front of the Workshop Building.*

REGISTRATION	
Name _____	
Address _____ _____	
Tel. DAY _____ EVE _____	
e-mail _____	
COURSE & DATE	DEPOSIT
Non-refundable application fee	\$ 60
<b>HOUSING (CHECK ONE)</b>	\$
<input type="checkbox"/> Private room/shared house (\$100 deposit) (for Workshop participants)	
<input type="checkbox"/> Please send me information about other housing options.	
<input type="checkbox"/> I already have housing.	
TOTAL ENCLOSED	\$
<b>METHOD OF PAYMENT</b> <input type="checkbox"/> VISA <input type="checkbox"/> MASTERCARD <input type="checkbox"/> CHECK	
Card # _____	
Expires _____	
Cardholder _____	
Permission to charge remaining balance to card when due? <input type="checkbox"/> YES <input type="checkbox"/> NO	
Signature _____	
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[www.woodschoool.org](http://www.woodschoool.org)

**REGISTRATION**

Please complete the registration form and return it with the application fee, your tuition deposit, and any housing deposit. We suggest you call first to check course availability.

**FEES**

- Tuition for one-week workshop \$580
- Tuition for two-week workshop \$1,050
- Tuition for Twelve-Week Intensive \$5,800
- Tuition for Nine-month Comprehensive \$15,500
- Non-refundable application fee \$60 per person
- Private room/shared house \$260 per week (for Workshop participants)

**DEPOSITS**

- The deposit for Workshops is \$200 per course.
- The deposit for the Nine-month Comprehensive and the Twelve-week Intensive is \$400.
- The deposit for a private room/shared house is \$100.

**PAYMENT**

- Full payment of Workshop tuition and housing is due 30 days prior to the first day of class.
- Full payment of tuition for the Twelve-week Intensive and Nine-month Comprehensive is due 45 days prior to the first day of class.
- We accept personal checks, Visa or MasterCard.

**REFUNDS AND CANCELLATIONS**

- If you withdraw from a Workshop more than 30 days in advance, we will refund your deposits, less the \$60 application fee. No refund will be given for withdrawal within 30 days of your Workshop and full payment will be due.
- For the Twelve-week Intensive and Nine-month Comprehensive, half of the \$400 deposit is non-refundable. No refund will be given for withdrawal within 45 days of the course.
- In the unusual event that Center for Furniture Craftsmanship must cancel a course, deposits and fees will be promptly refunded.

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REGISTRATION	
Name _____	
Address _____ _____	
Tel. DAY _____ EVE _____	
e-mail _____	
COURSE & DATE	DEPOSIT
Non-refundable application fee	\$ 60
<b>HOUSING (CHECK ONE)</b>	\$
<input type="checkbox"/> Private room/shared house (\$100 deposit) (for Workshop participants)	
<input type="checkbox"/> Please send me information about other housing options.	
<input type="checkbox"/> I already have housing.	
TOTAL ENCLOSED	\$
<b>METHOD OF PAYMENT</b> <input type="checkbox"/> VISA <input type="checkbox"/> MASTERCARD <input type="checkbox"/> CHECK	
Card # _____	
Expires _____	
Cardholder _____	
Permission to charge remaining balance to card when due? <input type="checkbox"/> YES <input type="checkbox"/> NO	
Signature _____	
<p><b>CENTER for FURNITURE CRAFTSMANSHIP</b>                      25 Mill Street, Rockport, Maine 04856                      Phone: 207-594-5611 Fax: 207-594-7511                      e-mail: cfc@woodschoool.org</p>	

[www.woodschoool.org](http://www.woodschoool.org)

### REGISTRATION

Please complete the registration form and return it with the application fee, your tuition deposit, and any housing deposit. We suggest you call first to check course availability.

### FEES

- Tuition for one-week workshop \$580
- Tuition for two-week workshop \$1,050
- Tuition for Twelve-Week Intensive \$5,800
- Tuition for Nine-month Comprehensive \$15,500
- Non-refundable application fee \$60 per person
- Private room/shared house \$260 per week (for Workshop participants)

### DEPOSITS

- The deposit for Workshops is \$200 per course.
- The deposit for the Nine-month Comprehensive and the Twelve-week Intensive is \$400.
- The deposit for a private room/shared house is \$100.

### PAYMENT

- Full payment of Workshop tuition and housing is due 30 days prior to the first day of class.
- Full payment of tuition for the Twelve-week Intensive and Nine-month Comprehensive is due 45 days prior to the first day of class.
- We accept personal checks, Visa or MasterCard.

### REFUNDS AND CANCELLATIONS

- If you withdraw from a Workshop more than 30 days in advance, we will refund your deposits, less the \$60 application fee. No refund will be given for withdrawal within 30 days of your Workshop and full payment will be due.
- For the Twelve-week Intensive and Nine-month Comprehensive, half of the \$400 deposit is non-refundable. No refund will be given for withdrawal within 45 days of the course.
- In the unusual event that Center for Furniture Craftsmanship must cancel a course, deposits and fees will be promptly refunded.

Return Service Requested

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