

Photo by Tom Hellmich



FROM THE DIRECTOR

Signs of Spring abound. Yesterday a stately blue heron flapped its way north above the stream we call the Oyster River. Today that same grandiosely named stream is flooding through the woods behind the school, swollen to true river status by the heaviest rain in a decade.



The school year presents the same combination of cyclical recurrence and unexpected events. Much that happens is delightfully familiar, such as the return of so many friendly faces among faculty and students with the start of the Workshop season in June. And much that happens is unexpected, often fortuitously so.

The recent expansion of the school continues to bring surprises in its year of completion. We knew that the size of the student body would more than double and the square footage of the physical plant would quadruple. What we didn't suspect was just how remarkable the new Messler Gallery and Nine-month Comprehensive course would become right off the mark.

The unfolding of the Nine-month Comprehensive has been a joy to watch, as the adjacent article indicates. The enthusiasm and accomplishment of the students has exceeded my own expectations, which were never modest. Much of the credit goes to Lead Instructor David Upfill-Brown, who has done an outstanding job of giving the course backbone and who steadfastly evinces that generous interest in the individual student that is one of the Center's hallmarks.

The Messler Gallery, which mounts five exhibitions per year, has radically altered the atmosphere of the Center, crystallizing the professionalism of the school in the minds of visitors, students, and faculty alike. It has been a valuable source of inspiration and education for our students. It has given the school an accessible public face, bringing us many new friends and dramatically increasing the school's visibility. And it has built new bonds of community among furniture makers, turners, carvers, sculptors, and the general public.

A nonprofit organization goes through its own seasons of birth, growth, decline, and regeneration. This is the Center's Spring, and it is joy to behold.

— Peter Korn

NINE-MONTH STUDENTS DASH TOWARD FINISH LINE

With their June graduation fast approaching, the 13 students in the Center's first-ever Nine-month Comprehensive will be celebrating a remarkable year of accomplishment. The measure of their achievement was apparent at two recent events.

The first event was a five-week exhibition, "Current Student Work," in the school's Messler Gallery that concluded on April 12. Every student in the Comprehensive had work in a display that was notable for freshness of design, quality of craftsmanship, and breadth of aesthetic viewpoint.



Photo by Kate Fletcher

"Current Student Work" appeared at the Messler Gallery this Spring

The second event was the students' initiative to take a booth at the 2005 Philadelphia Furniture and Furnishings Show, from April 15–17. The project was intended as a real-world learning experience about the business of furniture making, and it worked. Students undertook the entire process on their own, from paperwork, to booth design and construction, transportation, and sales. Public response was more than positive, with five students selling work off the floor, others taking significant orders, and two major galleries requesting to represent individual students.

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
25 Mill Street, Rockport, ME 04856
(207) 594-5611
cfc@woodschooll.org
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Center for Furniture Craftsmanship does not discriminate on the basis of race, color, religion, gender, national origin or sexual orientation.

NINE-MONTH COURSE (continued)

"The Philadelphia show was awesome," says student Leslie Webb, 22, of Georgetown, Texas. "I didn't think anyone would buy anything from me and I sold all my vases. It was a huge surprise to get so much positive feedback and good to see student work in the same context as professional woodworkers. I think our stuff stood out!"

The Lead Instructor for the Comprehensive is David Upfill-Brown, who moved from Australia to teach the course. A different Visiting Instructor joins him for each project in the curriculum. These have been Liza Wheeler (Belfast, Maine), Aled Lewis (Oxford, England), Ted Blachly (Warner, New Hampshire), Toby Winteringham (Norfolk, England), Brian Boggs (Berea, Kentucky), Julie Moringello (Stonington, Maine), and Tom Hucker (Hoboken, New Jersey).

"I have been particularly impressed by the quality of the Center's faculty," David Upfill-Brown mused recently,



Nine-month Comprehensive students and instructor with trailer loaded for the Philadelphia Furniture and Furnishings Show.

enjoying lunch on the school's croquet pitch in the warm April sun. "It's been wonderful learning for me. And the students get more input and points of view than at any other place I've taught, by a long shot! Some of them will go on to do exceedingly well."



The Comprehensive students' booth at the Philadelphia show

DONATIONS REQUESTED

Windows-compatible laptop with DVD drive

More books for the Fine Woodworking Library

ALUMNI NEWS

MARIANNE ALBANESE (Collegetown, Pennsylvania) is apprenticing for one year at the Jeffrey Greene Design Studio. ■ **JOE ALDRICH** (Cologne, Minnesota) has owned his own cabinet shop, Bridgewater Furniture and Cabinets, for about 5 years now, specializing in high-end remodeling. ■ **COLLIN BEGGS** has opened a timber-framing business in Sandpoint, Idaho. ■ **ELMER JACOBS** (Woodland Park, Colorado) is Secretary of the Pikes Peak Woodturners guild and Vice-chairman of the Mt. Artists Association in Teller County. ■ **MEI-YING HO** (Taichung, Taiwan) has developed woodworking programs at Tunghai University Adult Educational Center in Taichung and Hsinchuang Community University in Taipei. With 46 students enrolled in three classes, she has also opened a store selling tools, hardware, and books. ■ Studio Fellow and former Assistant **NATHAN KUSHNER** (Thunder Bay, Ontario) has received an education grant from the Furniture Society to help underwrite his participation in the Center's Studio Fellowship Program. Grants were awarded on the basis of the professionalism of the presentation and consideration that fulfillment of the grant would lead to the advancement of the individual

applicant's expertise toward the overall enhancement of the studio furniture field. ■ **STEVE LOAR** (Warsaw, New York) is leaving the Rochester Institute of



The response to student Fred Stehman's stand-up comedy routine at the 2nd Annual All-School Talent Show in March.

Technology to head the new Center for Turning and Furniture Design at Indiana University of Pennsylvania. ■ Current Studio Fellow **PAUL STEFANSKI** (Rockland, Maine) wrote an article for the October 2004 issue of *Furniture Matters* about his experience in our Twelve-week Inten-

sive, for which his tuition was funded in part by an Educational Grant from the Furniture Society. ■ An article on **LESLIE RAVEY** (Willis, Texas) appears in the Woodworkers Gallery of the Women in Woodworking web site at: www.womeninwoodworking.com/gallery/AlcadeRavey.cfm. ■ **LIBBY SCHRUM** (Providence, Rhode Island) graduates from Rhode Island School of Design this June with an M.F.A. in Furniture Design. ■ **DOLLY SPRAGINS** (Upper Montclair, New Jersey) has her furniture on line at: www.dollyspragins.com ■ **JOHN TUTON** (Philadelphia, Pennsylvania) exhibited his rustic furniture at the Philadelphia Museum of Art Craft Show last November and the Philadelphia Furniture and Furnishings Show in April. ■ **BRIAN WEIR** (South Dartmouth, Massachusetts) was an exhibitor at the Fine Furnishings Providence show last Fall.

IT'S NOT TOO LATE!

The following workshops had openings as of mid-May:

CARVING TUTORIAL	July 4-8	Chris Pye
CABINETS AND CASEPIECES	July 18-29	Miguel Gomez-Ibanez & Tim Philbrick
ADVANCED FURNITURE MAKING	August 15-26	John Fox & Craig Stevens
SCULPTURAL FURNITURE	September 12-23	Tom Hucker & Peter Pierobon
JAPANESE HAND TOOLS	July 11-15	John Fox
LIGHT THROUGH NATURAL WOODS	July 18-22	Clifton Monteith
HAND TOOL SKILLS	August 1-5	Philip Lowe
WOODTURNING II	September 19-23	Alan Lacer
TURNING GAMES WEEKEND	October 1-2	Michael Hosaluk et al.
CREATIVITY ON THE LATHE	October 3-7	Michael Hosaluk
VENEERING	October 10-14	Darryl Keil

SATTERLEE BUILDING DEDICATED

On November 6, 2004, the former Main Building was named in honor of Craig Satterlee, Founding President of the school's Board of Directors, as he passed the baton to Rick Kellogg at the Annual Meeting.

Craig first came to the school as a Twelve-week Intensive student in 1997, following early retirement from hospital administration. In April of 1998, when a Board of Directors coalesced at the request of school founder Peter Korn for the purpose of making the Center a nonprofit, Craig accepted the position of President.

Under Craig's leadership, the school made formidable strides. Facilities quadrupled, from a single 4,200 square-foot building to four buildings totaling more than 17,000 square feet. The curriculum expanded from a Workshop Program and two Twelve-week Intensives to include a third Intensive, a Nine-month Comprehensive, and a major Fellowship Program. Woodturning was added to the curriculum and a Woodturning Studio was established. The Messler Gallery and the Fine Woodworking Library were created. Full-time staff grew from one person to five, the annual budget grew from \$250,000 to \$700,000, and endowment grew from \$0 to \$900,000. "These

are some mighty big shoes to fill!" said incoming President Rick Kellogg.

The dedication was a complete surprise to Craig and was undertaken by the Board to show their appreciation for his remarkable tenure. "Craig never pursued a personal agenda," comments fellow Board member Mark Horowitz, "and his legacy is a fully engaged governing body, superb programs, excellent staff, and a healthy balance sheet." Craig continues

on the Board until November 2006 and will remain active as an instructor in the Basic Woodworking course.

"I can't thank Craig enough for his friendship, guidance, and advice over the past seven years," said Executive Director Peter Korn. "It is an honor to work in a building with his name on it."



Peter Korn congratulates outgoing Board President Craig Satterlee

RICK KELLOGG NAMED BOARD PRESIDENT

Richard C. Kellogg, Jr., of Houston, Texas, was elected President of the Center's Board of Directors at the November 2004 Annual Meeting.

A businessman by profession and woodworker by avocation, Rick first came to the Center in 1997 to take Basic Woodworking with his son, Clark. Four years later he joined the Board of Directors and assumed Chairmanship of the Capital Campaign Committee, which spearheaded the school's recent successful \$2.4 million fundraising effort.

"I am thrilled and honored to have been elected by this Board," said Rick. "Center for Furniture Craftsmanship brings together the very best teachers in woodworking, and the quality and generosity of their teaching is something seldom seen in any setting. I look forward to helping Peter Korn and the Board of Directors build upon the strong foundation of my predecessor, Craig Satterlee." Rick also noted, with mock dismay, that his new position



Incoming Board President Rick Kellogg

would necessitate more frequent travel to Penobscot Bay from Houston, particularly in the summertime.

Rick brings a strong background in business and non-profit governance to the Center. Among other business interests,

he is currently Chairman of the Board of Basic Management, Inc., an industrial utility and land-holding company in Henderson, Nevada. In the non-profit sector, he is a Trustee of the Jefferson Scholars Foundation at the University of Virginia, where he chairs the Graduate Fellows Committee and sits on the Executive Committee. He is also a founding Board member of the Nevada State College Foundation.

Among previous non-profit affiliations, Rick served for fifteen years on the Board of St. Mark's Episcopal School in Houston, where he chaired the Education and Finance Committees, and for eleven years on the Board of the Landon School in Bethesda, Maryland, where he chaired the Future Planning and Finance Committees.

In addition to his business and civic involvement, Rick is currently a Ph.D. candidate in the field of Medieval Iberian History at Rice University, where he earned his M.A. in Medieval History in 2002.

FACULTY NEWS SPRING 2005

JENNIFER ANDERSON (San Diego, California) wrote an article titled "Non-Traditional Integration" for the October 2004 issue of *Furniture Matters*. ■ **TED BLACHLY** (Warner, New Hampshire) is working on the 10th Anniversary exhibit of the New Hampshire Furniture Masters Association, to be held at the Currier Museum of Art in Manchester, New Hampshire from July 15 – September 7. Other former and current faculty in the exhibit will include **GARRETT HACK**, **TIM COLEMAN**, **JERE OSGOOD**, **TERRY MOORE**, **JO STONE**, and **BILL THOMAS**. ■ **BRIAN BOGGS'** (Berea, Kentucky) new DVD, "Spokeshaves and Traversers," is being distributed by Lie-Nielsen Toolworks and was shot at Center for Furniture Craftsmanship. ■ **TOM CASPAR** (Minneapolis, Minnesota), Editor of *American Woodworker*, recently served as a judge for the 22nd Minnesota Woodworkers Guild show. ■ **ED CHURCHILL** (Augusta, Maine) is developing a major permanent exhibition at the Maine State Museum on home life in Maine, due to open by 2008. ■ **TIM COLEMAN** (Shelburne, Massachusetts) has a new web site, www.timothycoleman.com. ■ **ROSS DAY** (Poulsbo, Washington) will be participating in Northwest Fine Woodworking Gallery's 25th Anniversary Show, July 7 – August 31, with a console table. ■ **JOHN DUNNIGAN** (W. Kingston, Rhode Island) will be raffling tuna sandwiches and martinis as a fundraiser for the Furniture Society at their June conference in San Diego. ■ A completely revised and updated edition of **BOB FLEXNER's** (Norman, Oklahoma) classic tome "Understanding Wood Finishing" is being published this June by Readers Digest Association. ■ **MICHAEL FORTUNE's** (Lakefield, Ontario) "Launching Pad" is one of three designs chosen from among 77 submissions to the Benchmarks public art competition for park benches at Little Lake in Peterborough, Ontario. Quoth Michael, "I kicked some serious artistic butt." ■ **STEPHEN GLEASNER** (Appleton, Maine) was chosen as one of ten "People to Watch in American Craft 2005" by *The Crafts Report* in their April 2005 issue. ■ An article on **MIGUEL GOMEZ-IBANEZ'** (Weston, Massachusetts) furniture and use of veneer will appear in a forthcoming issue of *Traditional Home Magazine*. ■ **GARRETT HACK** (Thetford Center, Vermont) has been elected Chairman of the New Hampshire Furniture Masters Association. ■ **WAYNE HALL** (Orland, Maine) will teach a new Wood Sculpture course at the University of Maine at Orono starting in the Fall semester. ■ **TOM HUCKER** (Hoboken, New Jersey) recently returned from Gerona, Spain where he was developing a line of hotel furniture with designer Pete Sans. ■ In March, **DARRYL KEIL** (Brunswick, Maine)

visited **DAVID HAIG** in New Zealand, where he taught a three-day veneering course and toured the island. ■ National Furniture Manufacturing Company will introduce the Admire seating collection, designed by **MARCY KING** (Dexter, Maine), at Neocon 2005. ■ **PHILIP LOWE** (Beverly, Massachusetts) received the 2005 Cartouche Award from the Society of American Period Furniture Makers. For more information, visit www.sapfm.org. ■ "Still Life: Fantasy Gold Top, 1968," a Gibson guitar featuring marquetry by **JIM MACDONALD** (Burnham, Maine) is included in "The Player's Art," an exhibition



Instructor David Uphill-Brown giving a dramatic reading of Australian poetry at the 2nd Annual All-School Talent Show in March.

celebrating the guitar at the Colby College Museum of Art in Waterville, Maine, from May 7 through July 10. ■ **HARV MASTALIR** (Boulder, Colorado) participated in "Delicate Balance: Contemporary Decorative Functional Art," a juried exhibition at the Lakewood Cultural Center in Lakewood, Colorado this past February and March. ■ "Captain of the Caribbean Style," a feature article on **AUSTIN MATHESON** (Camden, Maine) appears in the May issue of *Traditional Home Magazine*. ■ **LAURA MAYS** (County Wicklow, Ireland) is on the faculty of the Furniture College in Letterfrack in the west of Ireland. In January she had three pieces in an exhibition in Cork called "Forty Shades of Green," which is currently traveling the U.S.A. ■ **JOHN MCALEVEY** (Tenants Harbor, Maine) has been awarded a commission to build seven pieces of chancel furniture for the Rockland Congregational Church in Rockland, Maine. John also has a new web site: www.johnmcalevey.com. ■ This June, **CLIFTON MONTEITH** (Lake Ann, Michigan)

will participate in "Inspired by China: Contemporary Studio Furniture," a project of the Peabody Essex Museum that involves interchange between American, Canadian and Chinese studio furniture makers. ■ **WILL NEPTUNE's** (Acton, Massachusetts) "The Art Nouveau Harp," designed and carved for Swanson Harp Company, can be seen at: www.swansonharp.com/The_Art_Nouveau.html ■ An interview with **JERE OSGOOD** (Wilton, New Hampshire) for the Smithsonian Archives of Art by journalist Donna Gold is posted at: archivesofamerican-art.si.edu/oralhist/osgood01.htm ■ **TIM PHILBRICK** (Narragansett, Massachusetts) will be participating in "Undercover: Upholstery and Contemporary Furniture" at Boston's Gallery NAGA next November and December. ■ **PETER PIEROBON** (N. Vancouver, British Columbia) is working on a public commission for a 20' tall bronze totem consisting of a series of 10 chairs, one stacked upon the next, for the Bellevue Art Museum in Washington State. ■ **MICHAEL PURYEAR** (Shokan, New York) has received a New York Foundation for the Arts Grant. He has also been selected to participate in the Peabody Essex Museum's "Inspired by China: Contemporary Studio Furniture" program. ■ **CHRIS PYE** (Hereford, England) has carved yet another trophy for HRH the Prince of Wales: "HRH The Royal Winnipeg Rifles Trophy." ■ **BRIAN REID** (Carbondale, Colorado) is featured in the Portfolio section of the May/June issue of *American Craft*. ■ An article titled, "Arts & Crafts Table Joinery" by **KEVIN RODEL** (Pownal, Maine) appears in the June/July issue of *Fine Woodworking*. ■ **MICHAEL RUST** (Kent, England) has been appointed consultant in lettering to the Canterbury Diocesan Advisory Committee. ■ A one-person show by **BETTY SCARPINO** (Indianapolis, Indiana) will be on exhibit at the Indianapolis Art Center in August and September. ■ **DAN SCHWARTZ** (Anchorage, Alaska) and Alison Ariens have a daughter, Meredith, born on August 20, 2004. ■ **VALDEMAR SKOV** (Waldoboro, Maine) has received another commission from the Maine State Legislature, this time to build four benches for the lobby of the recently renovated State House. ■ **AL STIRT** (Enosburg Falls, Vermont) had a piece in "Artist Reflections: Selections from the Permanent Collection" at Philadelphia's Woodturning Center. ■ **DAVID UPFILL-BROWN** (Rockport, Maine, on loan from Australia) will be fishing in Ireland this June. ■ **ROD AND ALISON WALES** (E. Sussex, England) are completing "Marriage Chest" for the collection of the Fitzwilliam Museum in Cambridge, commissioned by Sir Nicholas Goodison.

CALL FOR ENTRIES

2ND ANNUAL ALUMNI SHOW

ELIGIBILITY: Open to all former students
EXHIBITION DATES: September 16 – November 22, 2005
LOCATION: Messler Gallery
JURORS: Thomas Moser, founder of Thos. Moser Cabinetmakers; Julie Moringello, furniture maker and freelance designer; and David Uphill-Brown, lead instructor of the Nine-month Comprehensive
SELECTION CRITERIA: Furniture, carvings, turnings, and sculptural objects in wood that exhibit excellence in concept and completion
SHOW AWARDS
BEST IN SHOW: \$300 workshop gift certificate
SECOND PRIZE: \$200 workshop gift certificate
THIRD PRIZE: \$100 workshop gift certificate

TO APPLY, PLEASE SEND:

1. One or two digital images (300 dpi at 5" x 7") or slides of each piece being submitted
2. A completed application form (see below)

Images and application form may be submitted via e-mail to gallery@woodschooll.org, or by post, attention "Gallery."

APPLICATION DEADLINE: JULY 1, 2005.

SHIPPING: Delivery and return of work is the responsibility of the maker.

SALES AND COMMISSIONS: The Center for Furniture Craftmanship will receive a commission of 25% on sales off the floor and a commission of 10% on sales resulting from the exhibition.

2ND ANNUAL ALUMNI EXHIBITION APPLICATION FORM

Name: _____

Address: _____

Phone: (daytime) _____ (evening) _____

E-mail: _____

DESCRIPTION OF WORK:

Title: _____

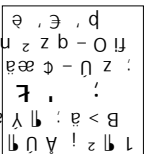
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