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Statement of Philosophy;

*“Please describe your approach to the craft of furniture making; How that approach will affect your teaching; and Your perception of the principals which distinguish the Fine Woodworking program.”*

My approach to the woodworking craft is rooted in the lineage of the Fine woodworking tradition. I started my romance with woodworking at SDSU in the furniture design program under Wendy Marayama. I was really very impressed with the skill level needed to excel at such a course, and her course challenged me. While there I met students such as Tomas Moreno (a staunch Krenovian) and Sean Goodall. Tomas (a Grad Student) was very instrumental in helping me get started at SDSU; he originally introduced me to the more unique and skilled techniques needed to fully understand the curriculum. SDSU proved to be a very liberating experience as a first step into the design world and the capabilities of the craft. SDSU openly encouraged use of mixed media, and free design. Upon finishing my education at SDSU I was then introduced to CapellaGarden, a Carl Malmsten school in Sweden. At Capella I learned the true heritage of the woodworking craft and was encouraged to study hard and work well, in order to join the handworker’s guild. The guild is a time honored tradition passing the secrets and traditions of the craft onto new members, assuring that the dedication to technique and craftsmanship remains alive for future generations.

Once I had left the school with my Journeyman’s certificate accomplished, I knew that with any job/ build I were to take on, I would hold myself to the highest standards of perfection. The guild taught me that there is always a time and a place for new materials and technology, but one should never forget the tried and true ways of working. In this way craftsmanship will never take a back seat to industrialization. Tradition will keep the progression of the woodworking craft alive through the incorporation of new technology instead of the craft being overtaken by that same technology. Upon returning to USA, and creating a woodworking business I have found that many Americans have forgotten what skill and craftsmanship are. The tradition of being a woodworker and turning to the people in your community has been all but totally lost. People in today’s culture have too many options for cheaply made furniture and then find themselves at a loss when their furniture fulfills its short lifespan. My approach is to create a piece of furniture, or work, that will stand the test of time, appreciate with age, and be made with quality materials. I often find myself describing my work to my clientele as: “a hybrid of classical and contemporary design with traditional craftsmanship and modern precision.”

As a member of your team I would bring the heritage of the Swedish woodworker’s guild to the workplace, setting by example the need for quality and

perfection in the work presented. I would also encourage the experimental and sometimes impractical nature of design inspired by my San Diego State University influence under Wendy Marayama. I find myself to be a personable instructor/ worker taking a very dedicated interest in the education and inception of my beloved craft. My work style and curriculum are based on the desire to share the craftsmanship and techniques that are not found in daily life. Students want to learn the traditional ways of construction and instruction. They are at the start of their education as I was, ignorant to the availability of such fine education and techniques. I believe that any student that applies to attend a professional furniture course is making a statement that they are interested in the intensity and the dedication needed to form and evolve their skill level by challenging themselves with the knowledge that I can bring to the course. A strong part of the education is the support of evolving designs. In any one design, techniques and construction methods often require industrious and inventive problem solving, a skill in which I am well practiced and capable of teaching. As a continued artisan in the Fine Woodworking field, I also plan to continue with the evolution of my craft continually bringing new topics of woodworking to light for the students as I am working directly with the industry. My now many years of sole entripenuerialship will also be of great importance for the curriculum. I have experience in forming OEM accounts with distributors, manufacturers, and working with clientele as well as setting up shop, and working with employees.

On a personal level, with all my experience and education, to teach at an establishment such as CCA would be a rewarding personal accomplishment for me. I look forward to the enthusiasm brought in by new students and the connection we create within the craft.