



# *Inspirations & Origins*

A Juried Exhibition of the  
Cumberland Furniture Guild

# *Inspirations and Origins*

*A Juried Exhibition of the Cumberland Furniture Guild  
at The Customs House Museum and Cultural Center, Clarksville, Tennessee  
August 10th through October 28th, 2012*

The theme of this Cumberland Furniture Guild biennial exhibition is “Inspirations and Origins.” We asked makers to discuss the inspiration for their work and the responses were amazingly varied – from cooking pots, to plants, to personal challenge, to revered traditional furniture forms. The jurors – Candace Adelson, Kim Brooks, and Matthew Teague – were then asked to select works which, in their opinion, not only exemplified fine craft and artistry, but also successfully accomplished these stated or implied visions and goals.

The resulting exhibition, which also includes invited works by some of Tennessee’s master furniture makers, is diverse in inspirations, techniques, and materials, as well as in interpretations of what handmade furniture is all about. These works truly represent the entire broad field of American furniture-making today – from precise replicas of exquisite antiques, to modern takes on furniture for sitting, drinking coffee, or writing, to non-functional “deconstructed” pieces. As the jurors noted, it proves once again that the art of furniture making has never faded in Tennessee and continues rightfully to remain on the cutting edge in the national arena.





## “Cuvée Chair”

2012– Red Oak and Basswood

Tim Hintz

Smithville, Tennessee



## “Cuvée Chair”

2012– Red Oak and Basswood

Tim Hintz

Smithville, Tennessee



# “Cuvée Chair”

Tim Hintz  
Smithville, Tennessee



## *Inspiration*

“The Cuvée Chair combines two of the major influences on my chair making career. It borrows elements from both ladderback chairs and Windsor chairs (shown above). During my woodworking education, I studied techniques for both Windsor chair and ladderback chair construction. The first chair that I made was a Windsor chair. My second chair was a ladderback chair. When it came time to decide which style to begin my career with, I chose to make ladderback chairs. Since that time, I have been experimenting with design ideas of how to combine the two styles into one chair. The Cuvée Chair has the solid seat and the undercarriage of Windsor chairs. Like the Windsors, its seat sits on a tapered joint with the legs. But like ladderback chairs, the back posts continue up through the seat and form a supportive curve. Curved slats between the back posts show the chair's ladderback heritage.”





## Samuel McAdoo Desk

*2012 – Walnut, Poplar, Holly, Chittam Burl*

Tom Cowan

Winchester, Tennessee





## Samuel M°Adoo Desk

*2012 – Walnut, Poplar, Holly, Chittam Burl*

Tom Cowan

Winchester, Tennessee





## Samuel M<sup>c</sup>Adoo Desk – *detail*

*2012 – Walnut, Poplar, Holly, Chittam Burl*

Tom Cowan

Winchester, Tennessee





## Samuel McAdoo Desk

Tom Cowan  
Winchester, Tennessee

### *Inspiration*

“The work of early Tennessee cabinet makers displayed by the furniture exhibit in the Tennessee State Museum is my inspiration for making this desk. The original desk (above) is believed to have been made very early in the nineteenth century for Sam McAdoo by John Quarles of Wilson County, Tennessee. The inlay work of Quarles certainly inspired me to meet the challenges he faced and share similar experiences he must have felt two hundred years earlier.

As I dealt with each construction issue, I could not escape thinking of Mr. Quarles. What tools did he have compared to the tools I have today? I often thought of his shop conditions and what his bench must have been like. I feel I now understand early cabinet makers differently than I ever did before and am grateful for the experience.”



# Walnut Rocking Chair

*2011 – Walnut, Upholstered Seat*

Dale McLoud

Murfreesboro, Tennessee





# Walnut Rocking Chair

*2011 – Walnut, Upholstered Seat*

Dale McLoud

Murfreesboro, Tennessee



# Walnut Rocking Chair

Dale McLoud

Murfreesboro, Tennessee

## *Inspiration*

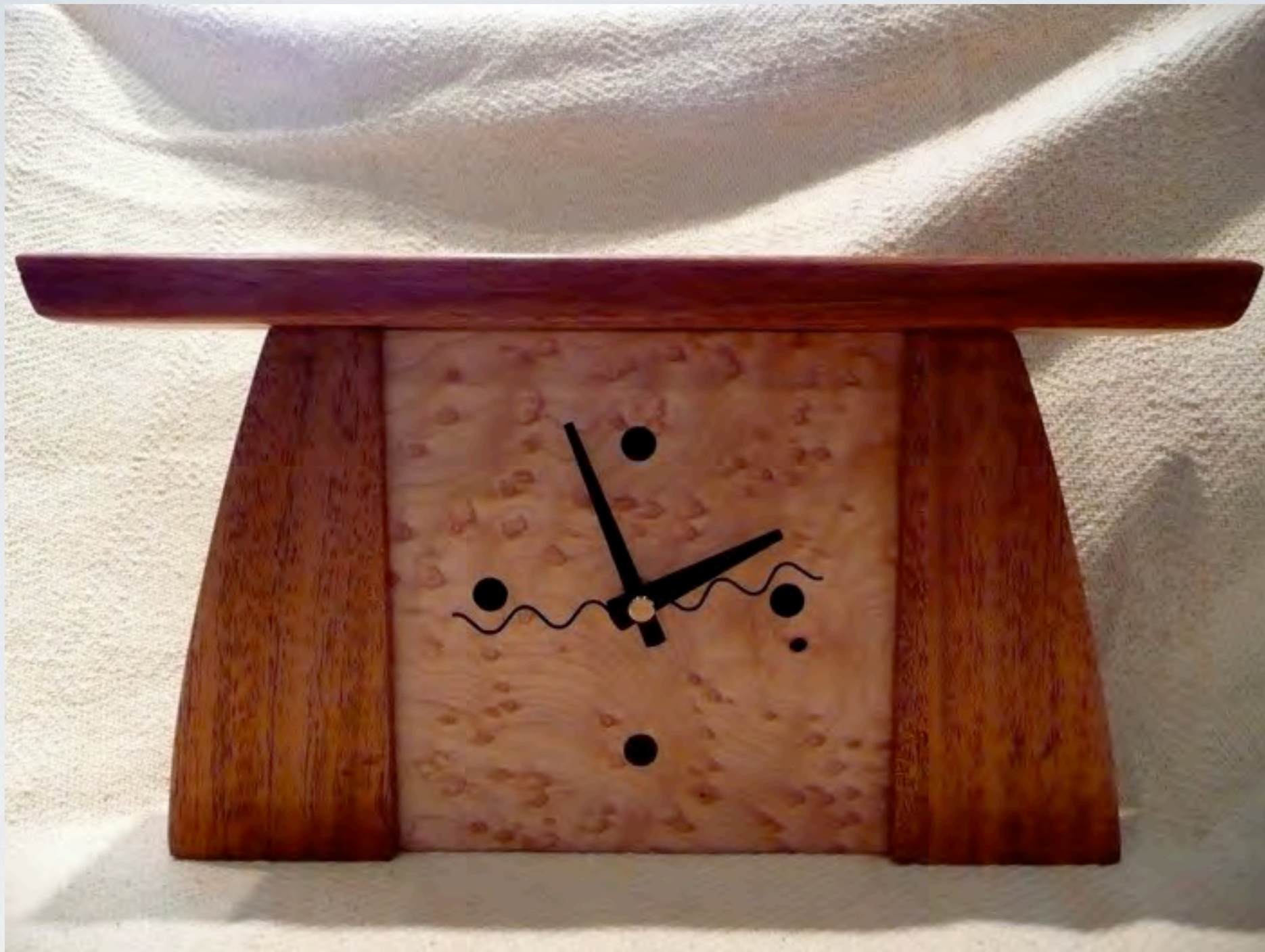
“My wife and I were strolling through a local antique shop when we noticed this unique chair (shown, right) with elements of Arts & Crafts and perhaps even a bit of Art Nouveau. We did not debate long before we were loading it into the car for the trip home. Something in the combination of elements and the lines captured my admiration.

Over a period of a few years it found its way into various rooms of our house and I would periodically comment, “I think I may reproduce this chair.” As so often happens though; other pieces took precedence – not to mention the desire to build the new workshop.

Then joyous news provided the trigger – our daughter announced the impending arrival of our first grandchild. When asked what piece of furniture I could make to commemorate this event the reply came back, “I’d really love a rocking chair.” So the decision was made to try to capture some of the flavor of the antique chair and incorporate that into the design of a very special rocker for a very special occasion. My entry in this exhibition is the result of that aspiration.”







## “Places In Time”

*2012 – African Mahogany, Birds Eye Maple, Ebony, Clock Mechanism*

Rita Kaplan

Nashville, Tennessee





## “Places In Time”

*2012 – African Mahogany, Birds Eye Maple, Ebony, Clock Mechanism*

Rita Kaplan

Nashville, Tennessee





## “Places In Time”

Rita Kaplan  
Nashville, Tennessee



### *Inspiration*

The clock is an amalgam of two styles that bear to some degree on my family. It contains the simple lines and functionality of the Roycroft, a community of artisans in East Aurora, N. Y., near my hometown, specializing in Arts and Crafts furniture, where I have visited and worked. It is also infused with an Asian style that expresses my love of Chinese and Japanese furnishings, like those in our home from my husband's mother who was raised in Teintsien, China. I wanted to combine these two elements into a functional work of art bringing two different places and eras, both parts of my life, together in the form of a timepiece.





## “Weave Even”

Chest Of Drawers

*2011 – MDF, Sapele Veneer, Steel Frame*

David Knudtson

Nashville, Tennessee

*Awarded ‘Best In Show–Contemporary’ by the Museum Curators*





## “Weave Even”

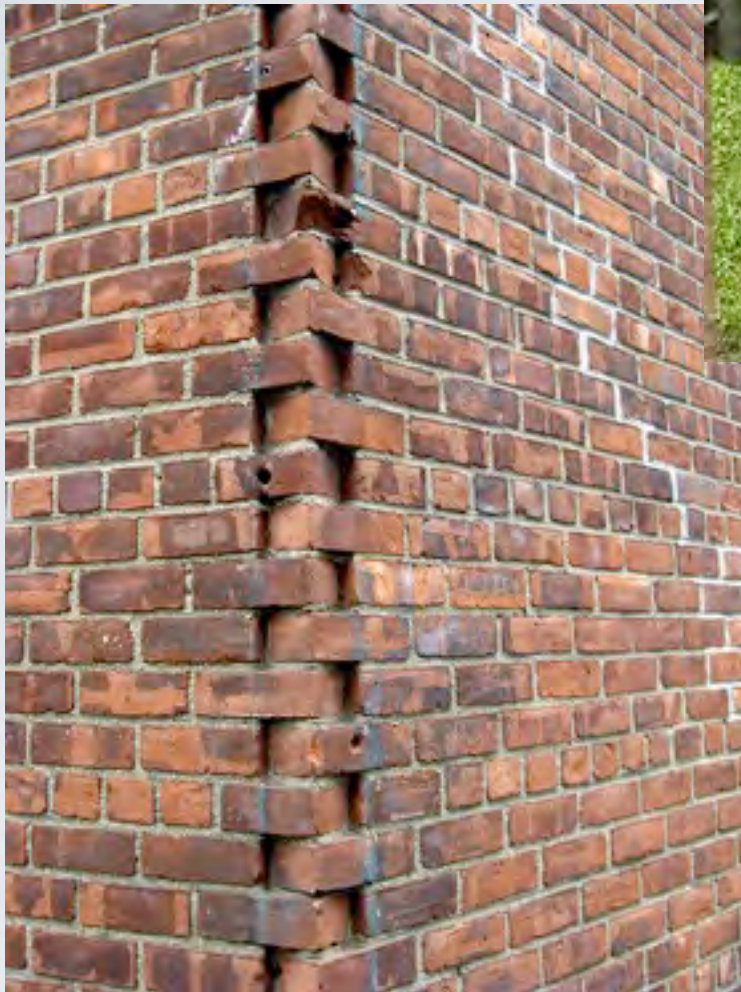
Chest Of Drawers

*2011 – MDF, Sapele Veneer, Steel Frame*

David Knudtson

Nashville, Tennessee





## “Weave Even” Chest Of Drawers

David Knudtson  
Nashville, Tennessee

### *Inspiration*

“In ‘Weave Even’ one can see the influence of woven patterns on ubiquitous display throughout the material world in the forms of retaining walls, brick buildings and basket of all kinds.”





## “Breathe In”

Chest Of Drawers

*2011 – Reconstituted Wenge Veneer, Birch  
Plywood, Aluminum Frame*

David Knudtson

Nashville, Tennessee



## “Breathe In”

Chest Of Drawers

*2011 – Reconstituted Wenge Veneer, Birch  
Plywood, Aluminum Frame*

David Knudtson

Nashville, Tennessee





## “Breathe In”

Chest Of Drawers

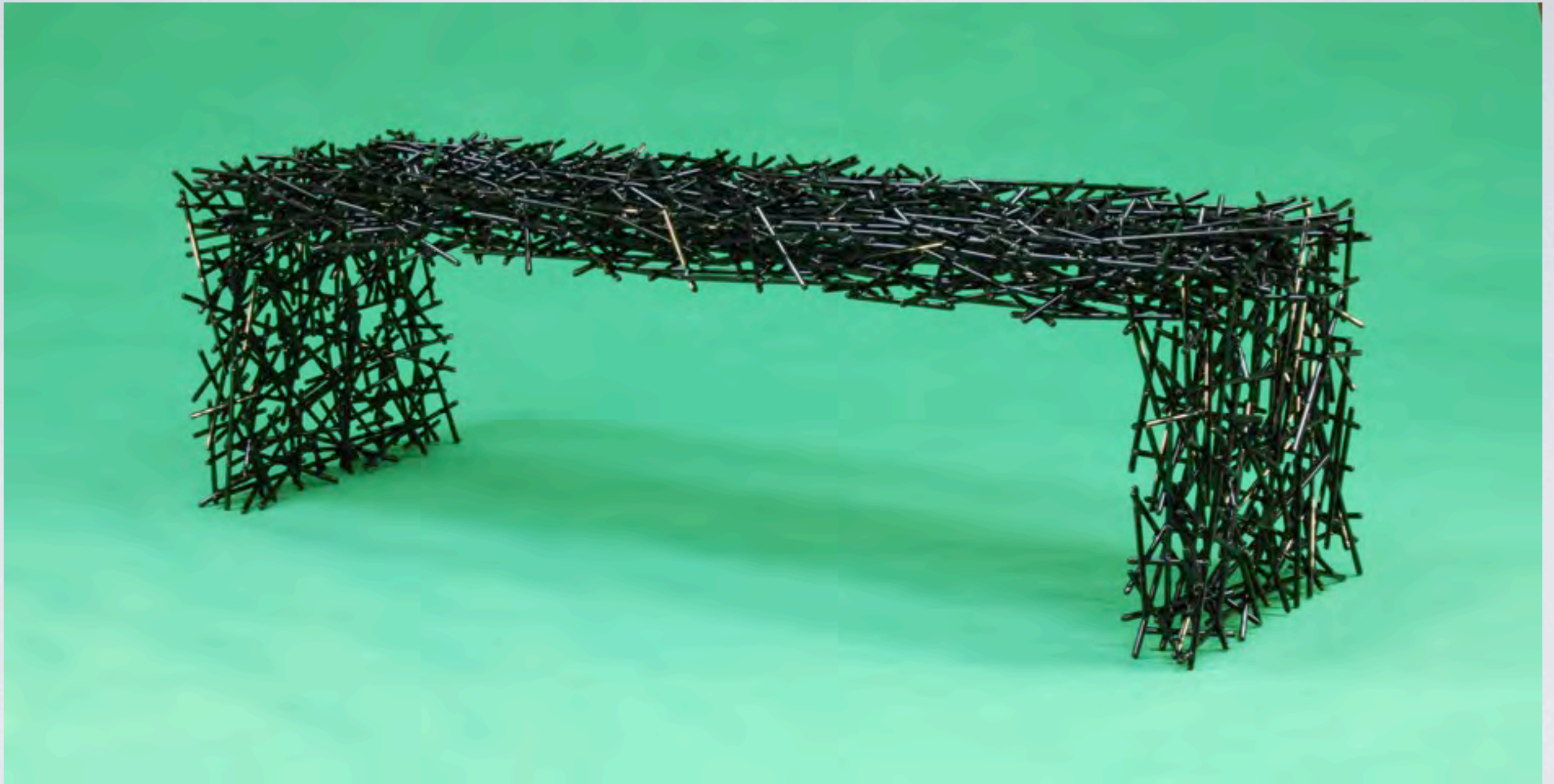
David Knudtson

Nashville, Tennessee

### *Inspiration*

“I don’t recall any specific inspirations for either of the pieces I’m submitting, and I wouldn’t feel right about making something up. However, after the fact, I found “breathe In” to be reminiscent of a honey jar I recall seeing as a kid. So I’ll say then, that the origins of these works, having been filtered through my subconscious, were borne of my life experiences.”





## “Bench”

*2012 – Powder Coated Steel*

Bob Marsh

Grand Rapids Michigan





“Bench” – *detail*

2012 – *Powder Coated Steel*

Bob Marsh

Grand Rapids Michigan





“Bench” – *detail*

2012 – *Powder Coated Steel*

Bob Marsh

Grand Rapids Michigan

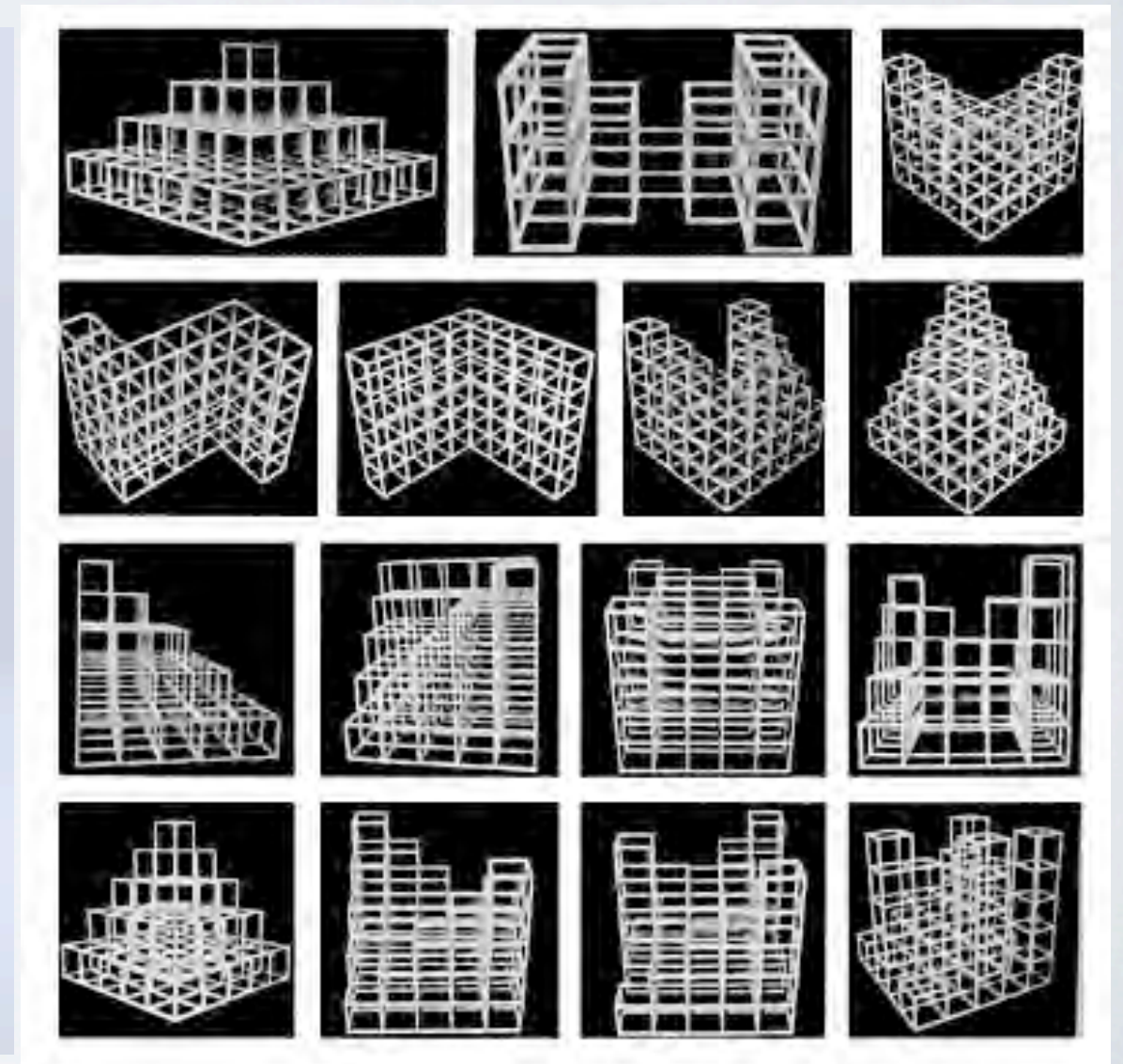


# “Bench”

Bob Marsh  
Grand Rapids Michigan

## *Inspiration*

“This piece finds its inspiration in the mid-century furniture designs of Harry Bertoia and the drawings of Sol LeWitt.”







# “Walkin’ To The Show”

*2012 – Poplar*

Monty Ligon

Murfreesboro Tennessee





# “Walkin’ To The Show”

*2012 – Poplar*

Monty Ligon

Murfreesboro Tennessee





## “Walkin’ to the Show”

*2012 – Poplar*

Monty Ligon

Murfreesboro Tennessee

### *Inspiration*

“I was inspired by Stephen Proctor’s pot belly cabinets. My wife and I had seen one of his slide shows and she loved those pot belly cabinets. He put his on some type of bird legs. I wanted to use a human leg and give the illusion of it leaning back to offset the large pot belly. This will be used as a DVD cabinet so I have named it ‘Walking to the Show’ ”





## “Cat’s Meow”

Tall Pedestal Tables

2010 – *Polychrome Poplar, Hard Maple*

Kimberly Winkle

Smithville, Tennessee





## “Cat’s Meow”

Tall Pedestal Table – *detail*

2010 – *Polychrome Poplar, Hard Maple*

Kimberly Winkle

Smithville, Tennessee





## “Cat’s Meow” Tall Pedestal Tables

Kimberly Winkle  
Smithville, Tennessee

### *Inspiration*

“My entry ‘Cat’s Meow Tall Pedestal Tables’ was inspired by a Shaker turned pedestal table such as the one pictured above. I have great admiration and respect for the economy of Shaker made objects, including furniture. I often look to their quiet, pared down aesthetic for a starting point for my own work. Borrowing their simple forms as inspiration, I transform the humble form through use of color and pattern.”





## “Here/There”

Wall Mounted Shelves

*2011 – Polychrome Poplar, Cherry, Aluminum*

Kimberly Winkle

Smithville, Tennessee





## “Here/There”

Wall Mounted Shelves

*2011 – Polychrome Poplar, Cherry, Aluminum*

Kimberly Winkle

Smithville, Tennessee





## “Here/There”

Wall Mounted Shelves – *detail*

2011 – Polychrome Poplar, Cherry, Aluminum

Kimberly Winkle

Smithville, Tennessee





## “Here/There”

Wall Mounted Shelves

Kimberly Winkle

Smithville, Tennessee

### *Inspiration*

“My entry ‘Here/There wall mounted shelves’ was inspired by a fishing net. A net collects debris and detritus in its network of lines. My piece utilizes the iconic house form as the ‘nail’ on which the net hangs. The idea behind the piece is that the house is the vessel/container/support for all of the varied experiences that are held captive in its ‘net’. Despite the house’s small size, it is capable of supporting and containing a hefty load.”





## Writing Arm Windsor

*2012 – Walnut, White Oak*

**Greg Pennington**

Hendersonville, Tennessee

*Awarded 'Best In Show–Traditional'  
by the Museum Curators*





# Writing Arm Windsor

*Before Finishing*

*2012 – Walnut, White Oak*

Greg Pennington

Hendersonville, Tennessee





## Writing Arm Windsor

Greg Pennington  
Hendersonville, Tennessee

### *Inspiration*

“My inspiration for this piece comes from the ammonite fossil. It has a pleasing and perfect spiral. I incorporated this into the carvings on the crest rail and the handholds. Many Stradivarius violins were carved this way. This shape has been used for centuries and seems to be pleasing to everyone. It has changed the way I carve the volutes on the ears of my chairs. I have a weakness for beautiful wood – it fuels my passion for what I do. I am a chair maker. The beauty I see in wood sometimes presents itself as perfectly straight grained oak that bends with ease and shapes nicely with hand tools. Sometimes figured woods like walnut when joined together with dovetails appear as if they grew that way. I have brought these two woods together along with the inspiration from the ammonite fossil to create a classic style writing-arm Windsor. Along with the carvings, the piece has two dovetailed drawers with crotch fronts and a figured writing tablet.”





## Writing Arm Windsor – *Inspiration*

Greg Pennington  
Hendersonville, Tennessee





## “Bobo”

*2010 – Painted Poplar, Glass, Mahogany*

Graham Campbell

Smithville, Tennessee





“Bobo” – *detail*

*2010 – Painted Poplar, Glass, Mahogany*

Graham Campbell

Smithville, Tennessee





## “Bobo”

*2010 – Painted Poplar, Glass, Mahogany*

**Graham Campbell**

Smithville, Tennessee

### *Inspiration*

These pieces of furniture (‘Bobo’ and ‘Thula’ which follows) are the amalgamation of unlikely beginnings into improbable results. By combining other improbable elements with the original form these pieces of furniture develop complex personalities.

“Bobo” is what happens when things like bulls, ballerinas, and clowns congregate.





## “Thula”

*2010 – Painted Poplar, Mahogany*

**Graham Campbell**

Smithville, Tennessee





“Thula” – *detail*

*2010 – Painted Poplar, Mahogany*

Graham Campbell

Smithville, Tennessee





## “Thula”

Graham Campbell  
Smithville, Tennessee

### *Inspiration*

“The shape of this piece was initially derived from a common cast iron cooking pot. ‘Thula’ is the result of the marriage of a pot and a goose with an attitude.”





## Foyer Mirror

*2012 – Spalted Maple, Eggshells, Mirror, Ebony*

DiAnne Patrick  
Nashville, Tennessee





## Foyer Mirror – *detail*

*2012 – Spalted Maple, Eggshells, Mirror, Ebony*

DiAnne Patrick

Nashville, Tennessee





# Foyer Mirror

DiAnne Patrick

Nashville, Tennessee

## *Inspiration*

“ A commission from an interior designer for an eggshell mosaic frame was the beginning of my inspiration. This commission was for white eggshells with white grout and a pickled oak frame, but while learning and experimenting with the technique, I used several colors of eggshells and different colors of grout. I was taken by the many shades of brown eggshells and noticed how close they were to the colors in spalted maple. I resolved to make a piece combining these two materials and this foyer mirror is the result. I really like the idea of taking a lowly object like an eggshell destined for the compost pile or the trash can and turning it into something elegant.”





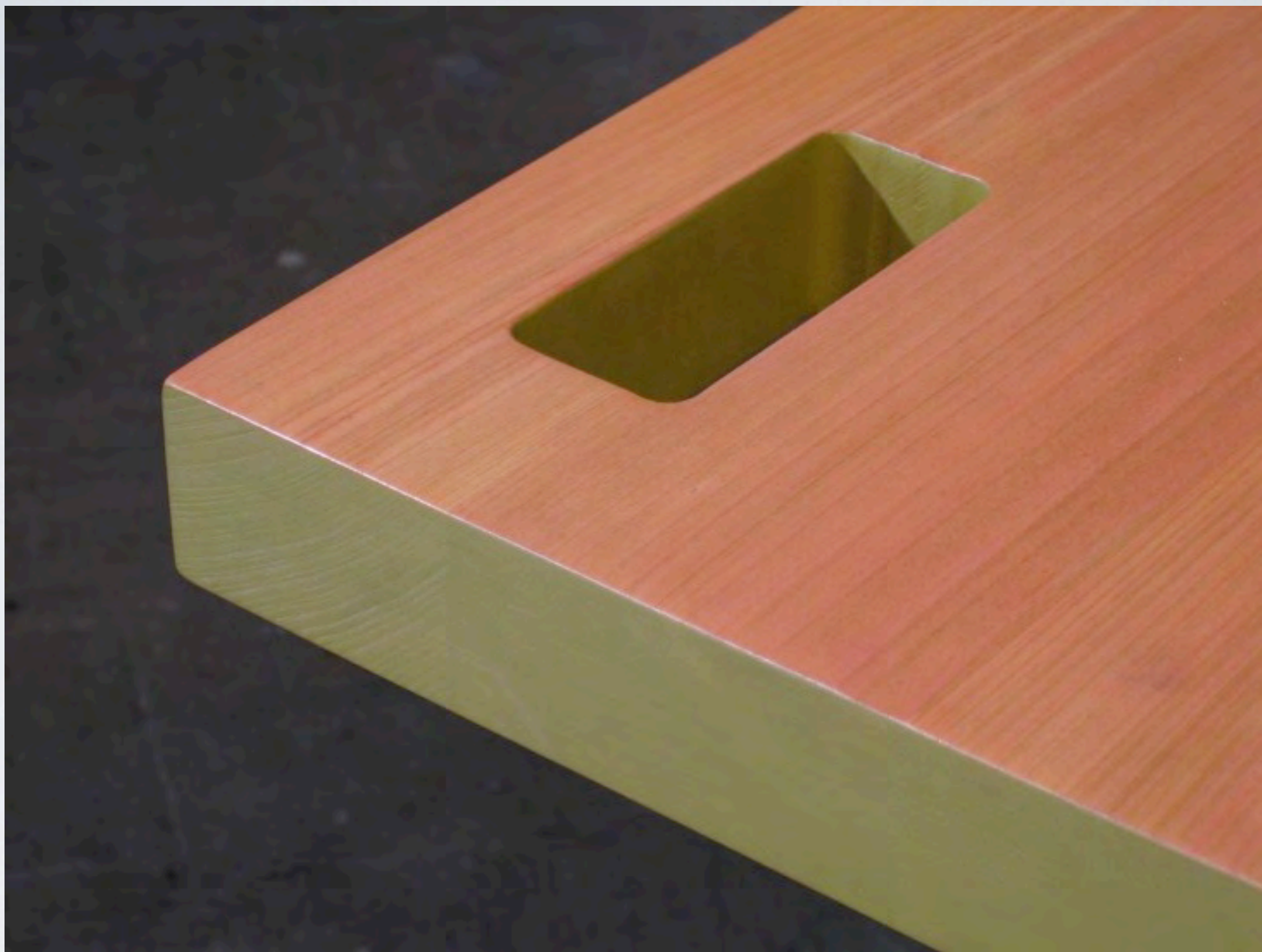
## “Pink Desk”

*2010 – Pine, Cypress*

Anice Doak

Nashville, Tennessee





“Pink Desk” – *detail*

2010 – Pine, Cypress

Anice Doak

Nashville, Tennessee





## “Pink Desk”

*2010 – Pine, Cypress*

Anice Doak

Nashville, Tennessee





## “Pink Desk”

Anice Doak  
Nashville, Tennessee

### *Inspiration*

“A favorite autumnal palette (photographed in 2007 at Fiery Gizzard Creek near Tracy City, Tennessee) inspired the surface treatment of “Pink Desk.” Although color may be the first thing one notices about this desk, it was actually the last decision to be made. Mostly, the design is an answer to frustrations the client had with his former computer station which prohibited easy access to his many computer peripherals, cords, ports, and reset buttons. First, we decided that his digital headquarters would float as a single unit on large castors so it could be fully accessed in the center of the room. To facilitate this, we also placed a large power hub under the desk top so that all connections could be preserved as the system rolled out. The slots allow the tangles of wires to be routed to their appropriate locations beneath the surface, thus cutting down on clutter. These parameters, plus the need to contain expense, left us with a large amount of surface area which “might as well be painted” as the piece is constructed largely of re-milled dimensional lumber.”





## Mantis Chair

*2010 – Red Oak, Hickory Bark,  
Elm Or Walnut For Seat, Milk Paint*

Curtis Buchanan  
Jonesboro, Tennessee





## Mantis Chair

*2010 – Red Oak, Hickory Bark,  
Elm Or Walnut For Seat, Milk Paint*

Curtis Buchanan

Jonesboro, Tennessee





Mantis Chair  
– *details*  
Curtis Buchanan  
Jonesboro, Tennessee



# Mantis Chair

Curtis Buchanan

Jonesboro, Tennessee



## *Inspiration*

“I call this chair the Mantis for its resemblance to the insect. It is called the Tac chair, for the same reason, by the Yanesha, indigenous peoples who live in the central Amazon of Peru. I designed the Mantis in 2008 while working for a community based sustainable forestry project called GreenWood. The challenge was to design a marketable chair that could be made quickly in crude shops without electricity. The starting point for the design was the Yanesha's skill with a bowl adze and thick slabs of interlocking grain wood called Tornillo. These factors enabled me to begin the design with a plank seat. By making the seat the central construction element of the chair and after locating a wood with long strong fibers that would split, adding legs and a back was relatively easy. Once split, the legs were then readily shaped with a drawknife while using a shaving horse that we built on site as a holding device. Stretchers and the complicated joinery that connect them to the legs were eliminated because of the combination of a thick slab and interlocking grain.

In every area of Latin American rain forest that I have worked, the indigenous peoples have a variety of tree bark that they and their ancestors have used for centuries to build houses, baskets, etc. Once the Yanesha located a usable bark, I was able to design a simple frame to hold the weave. Design fine tuning was influenced by insects and boats, two items that are ever present in the lives of the Yanesha.

*This chair can be made with only the following tools:*

*ax, adze, knife, drawknife, spokeshave, scraper,  
bit brace and bits, taper reamer, and scorp.”*





# Coffee Table

*2009 – Curly Cherry, Black Walnut*

Donesh Ferdowsi

Nashville, Tennessee







## Coffee Table –*detail*

*2009 – Curly Cherry, Black Walnut*

Donesh Ferdowsi

Nashville, Tennessee





## Coffee Table

*2009 – Curly Cherry, Black Walnut*

Donesh Ferdowsi

Nashville, Tennessee

### *Inspiration*

“The inspiration for this piece came from the wood itself. This piece is special to me because of its history. In middle school, I came by these 2 curly cherry boards. I bought them with no vision for their future simply because they were beautiful and a steal. My first year of high school, I designed a chest showing the boards off as its lid. I built all the pieces, cut 3 sides of dovetails, and put it aside. My first year of college, I came back to those boards and decided they needed a life out of my garage. The heaviness of a blanket chest, I decided, was far too overwhelming for the cherry, and so I made a new design for a splay-legged table. By my last year of college, that table became a wedding gift for my sister. The table surface was joined and planed by hand as were the tapered legs in walnut. I aimed for lightness and simplicity.”





**“Ginkgo Chaise”**

*2012 – Mahogany,  
Mother of Pearl, Rope.*

**Alan Daigre**

Readyville, Tennessee

*Mother of Pearl Inlay  
by DiAnne Patrick*





**“Ginkgo Chaise”**

*2012 – Mahogany,  
Mother of Pearl, Rope.*

**Alan Daigre**

Readyville, Tennessee





## “Ginkgo Chaise”

– *Inlay detail*

Alan Daigre

Readyville, Tennessee

*Mother of Pearl Inlay*

*by DiAnne Patrick*

### *Inspiration*

“I loved DiAnne's beautiful Ginkgo leaf inlays in Mother of Pearl so much that I was inspired to create a pallet to showcase them.”







**“Burning”**

*2002 – Oil Paint, Lacquer On Wood*

*Fabric: Discharge Dyed Handwoven Chenille By Janet Taylor*

**Craig Nutt**

Kingston Springs, Tennessee





**“Burning”**

*2002 – Oil Paint, Lacquer On Wood*

*Fabric: Discharge Dyed Handwoven Chenille By Janet Taylor*

**Craig Nutt**

Kingston Springs, Tennessee





## “Burning”

Craig Nutt

Kingston Springs, Tennessee

### *Inspiration*

“There are actually a couple of unrelated inspirations for ‘Burning’ which is pretty typical for me. The fabric was made by Janet Taylor and purchased at the Furniture Society Auction when the conference was in Smithville, Tennessee. On one level this piece was made to play off of the colors in the fabric– discharge-dyed handwoven chenille. The character of the fabric was perfect for my work.

The form and construction of the piece owes something to Sam Maloof’s double settees –the low arms, spindle-less back and straightforward attachment of seat to legs. The bench may be one of the less obvious tributes to Sam, and I never had the courage to show it to him! The burning pea was equally inspired by John Henry Belter and drag racers from the early 60’s. It is pretty Rococo.

Also, ‘Burning’ was designed and executed in the year following September 11, 2001. The flames come out of a variety of places, some lighthearted, some dark.

Just a note, from a carver’s perspective the difference in carving flames and leafage is subtle, but significant.”





**“Onion Blossom Table”**  
*1997 – Oil Paint On Wood, Cherry*  
**Craig Nutt**  
Kingston Springs, Tennessee





“Onion Blossom Table”

– *Detail*

Craig Nutt

Kingston Springs, Tennessee





## “Onion Blossom Table”

Craig Nutt  
Kingston Springs, Tennessee

### *Inspiration*

“Attached is an image of onions blooming in my model garden in Northport, AL. The shape of the onion stalks suggested the bulbous spindles from the undercarriage of a Windsor chair. One part onion, one part Windsor, and a slatted top courtesy of one of King Tut’s chairs.”





## “Make a Tree from a Chair”

*2007 – Oak Chair, Oil Paint*

Craig Nutt

Kingston Springs, Tennessee



Make a Chair from a Tree: An  
Introduction to Working Green Wood

John D. Alexander, Jr.



A LONE WOODSMAN BOOK

## “Make a Tree from a Chair”

Craig Nutt

Kingston Springs, Tennessee

### *Inspiration*

“I was invited to do a piece for an American Association of Woodworkers show ‘Turning Green’. This gave me occasion to speculate about whether my furniture could be recycled effectively. John Alexander’s book *Make a Chair from a Tree* was an inspiration to me and to others, and wondered how successful I could be at making a tree from a chair—the ultimate recycling project. Rather than start with my own furniture, I purchased a manufactured chair from Habitat for Humanity. The process confirmed my suspicion that it was easier to make a chair from a tree than the other way around. Actually, when you think of it, things get worse as you move away from the tree. I don’t think you can beat a tree. It is pretty difficult to make something as beautiful as the lumber as it comes off the sawmill.”





## Coffee Table

*2012 – Walnut*

Alf Sharp

Woodbury, Tennessee





# Coffee Table

*2012 – Walnut*

Alf Sharp

Woodbury, Tennessee





# Coffee Table

Alf Sharp

Woodbury, Tennessee

## *Inspiration*

“The ‘coffee table’ in this exhibition (bottom left) was made out of left-over parts from several other projects. The term, coffee table, is in quotes because such a thing didn’t exist during the 18th century when the style of this piece was introduced. Coffee was unknown, but tea was a new craze from the far East, and British and American people especially took to it like iPods. A new type of furniture was created – the tea table – to enhance the tea-drinking experience. Coffee tables didn’t appear on the scene until somewhere in the middle of the 20th century. The form of my table is heavily influenced by the Newport, Rhode Island tea table (top left). I can’t say that I looked at it first and then decided to make my piece, but the Newport table is such an icon of traditional American furniture design, that it is never far from the surface in the mind of an aficionado. I have made the Newport table before and will be teaching a workshop on it this summer.”







## “Chair After Biedermeier Style”

*2010 – Sycamore, Andiroba, Paint, Fabric*

Alf Sharp

Woodbury, Tennessee





## “Chair After Biedermeier Style”

Alf Sharp  
Woodbury, Tennessee

### *Inspiration*

“I had a commission to make a set of Biedermeier dining chairs similar to the one in the photo (left). I was moved to speculatively make a few like the example in this exhibition, tweaking the proportions and using the bone-white sycamore wood contrasting with the stunning andiroba curl and the lush purple color. I kept one, sold a couple, and traded one for a Triumph sports car.”





# Music Stand

*2008 – Buckeye Burl, Walnut*

**Alf Sharp**

Woodbury, Tennessee

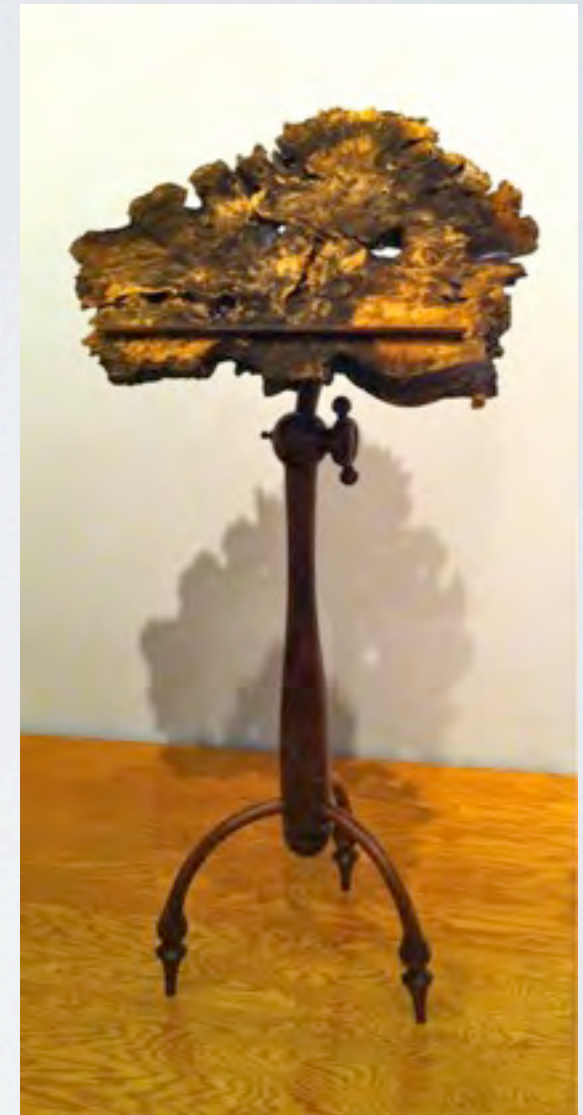


# Music Stand

Alf Sharp  
Woodbury, Tennessee

## *Inspiration*

“Ever since Wharton Escherick (maker of the music stand at left) recognized the sculptural possibilities of a music stand, custom furniture makers have used the form to showcase their own ideas – they’re small, use little wood, and are relatively quick to build. I saw this buckeye burl in a pile of burls, and instantly saw it as the platform for such a piece. The legs were actually quite complex to make, as they involved first bent lamination, then off-center turning to make.”







## “Moonlight In The Library”

Small Book, Bookcase,  
and Book Stand

*2012 – Walnut, Figured Maple, Brass,  
Papyrus Paper, Waxed String*

Scott Thompson

Ashland City, Tennessee





## “Moonlight in the Library”

Small Book, Bookcase, and Book Stand

*2012 – Walnut, Figured Maple, Brass,  
Papyrus Paper, Waxed String*

Scott Thompson

Ashland City, Tennessee





## “Moonlight in the Library”

—*detail*

Small Book, Bookcase, and Book Stand

2012 – Walnut, Figured Maple, Brass,

*Papyrus Paper, Waxed String*

Scott Thompson

Ashland City, Tennessee

### *Inspiration*

“The inspiration for this small bookcase / bookstand is quite simple. On one level, this is a simple design challenge to create a handmade book housed in a unique bookcase that can be easily folded into a bookstand to display the book. On a deeper level, this is an attempt to recreate the moonlight that descends through the trees on a winter night on the hill on which I live in middle Tennessee with my wife and children. I enjoy a beautiful sunrise and of course a clear Fall day, but I consider it the ultimate challenge to capture in a piece of furniture the quality of light that the moon reflects onto the earth each night. Scientists cannot explain the highly figured stripes in "curly maple" wood - perhaps the maple trees with the most dynamic figure are the ones who have the most direct moonlight shining down on them . . . .”





## “The Dance”

Occasional Table

*2012 – Maple, Cherry, Walnut,  
Glass, Milk Paint, Shellac*

Worth Squire

College Grove, Tennessee





## “The Dance”

Occasional Table

*2012 – Maple, Cherry, Walnut,  
Glass, Milk Paint, Shellac*

Worth Squire

College Grove, Tennessee





# “The Dance”

## Occasional Table

Worth Squire

College Grove, Tennessee

### *Inspiration*

“My inspiration for this piece was the process one uses to make a Queen Anne style cabriole leg. First you draw the profile of the leg onto two adjacent faces of the blank, then you saw one side out on the bandsaw. Then you tape the waste pieces from the first cuts back onto the blank and cut the same profile from the other face. An almost complete cabriole leg then emerges from the taped together scraps. It occurred to me that one might use this same idea, but rather than a chair leg, a human form might emerge from the wood scraps. After much experimentation, which I suspect is far from over, my piece ‘The Dance’ occasional table shows the result of those efforts.”





## “Pinwheel Table”

*2003 – Cherry, Mahogany, Rosewood,  
Various Lightwood Inlays*

**James L. Horne**

Joelton, Tennessee





## “Pinwheel Table”

—*detail*

James L. Horne

Joelton, Tennessee

### *Inspiration*

“The inspiration for this piece is an ancient Celtic motif called a *triskel*. The triskel is made up of three threes spinning around each other, which I believe may have its origins in the Trinity. This particular triskel came off of a ancient Roman shield and is called the ‘broken back’ triskel or the ‘hooded cat’ triskel.”





# Conference Table

*2003 – Mahogany, Ash, Ebony*

James L. Horne  
Joelton, Tennessee





## Conference Table

James L. Horne  
Joelton, Tennessee

### *Inspiration*



“My inspiration for this conference table is twofold. It is both the late George III (top left) and William IV (top right) pedestal center tables of the early 19th century, and the minimalist designs of the Bauhaus school of the middle 20th century (below right). I removed any extraneous moldings and appliques and merely left the ‘skeleton’ exposed. By exposing some of the joinery, however, I did gain a different surface motif. Typical of many of the formal center tables of the early 19th century is the use of mahogany for the primary wood, with ebony highlights. I followed that pattern in this table”





## Contemporary Entry Table

*2012 – Cherry and Maple,  
with Bird's-eye Maple Veneers*

**Matthew Teague**  
Nashville, Tennessee





## Contemporary Entry Table

Matthew Teague  
Nashville, Tennessee

### *Inspiration*

“Designed and built for a magazine article, my intent with this piece was to create a small entry table that teeters somewhere between a traditional bow-front design and a sleeker modern piece. My hope was to highlight the veneered bird’s-eye maple top panel and aprons by framing them with the darker, contrasting solid cherry used for the legs and top frame. One of my favorite details is found on the front legs, which are angled to visually extend the curve of the top and front apron. This little detail, which you might not notice at first, is meant to be subtle and is easily missed. I think all furniture should have a few secrets to be discovered only on closer inspection. The hidden drawer on this table qualifies as well; it’s non-traditional placement on the side of the table is completely disguised by a drawer front that is piston fit between the legs and would normally be mistaken for an apron. Unless someone points it out, you’d never know it was there.”





## “Krenovian Wall Cabinet”

*2012 – Cherry with  
Walnut Accents, Glass*

Matthew Teague  
Nashville, Tennessee





# “Krenovian Wall Cabinet”

Matthew Teague

Nashville, Tennessee

## *Inspiration*

“This two-door wall cabinet was the first piece I built for Popular Woodworking Magazine when I began working there a few months ago. Wanting to make a good impression on readers, my plan was to come up with a cabinet that was spare in design, used exposed joinery and offered just enough woodworking challenges to make building it enjoyable. So I set out on my normal (if there is such a thing) design process: I looked at books of antiques, collections of contemporary furniture and stacks of woodworking magazines.

And then I started drawing. A flat front was a bit stale but curved doors seemed too flashy. Then I remembered a cabinet from the very first book I’d pulled out, James Krenov’s *The Fine Art of Cabinetmaking*. So I drew the front with two angled doors, placing glass in them so that I could showcase a nice book-matched rear panel, as Krenov had done.

I had no intention of building what is almost entirely a reproduction of a Krenov design, but as I drew and planned I slowly figured out, step-by-step, exactly why Krenov had made all of the design decisions he made. The non-traditional orientation of the doors, where the outside members are thicker than the thinner and narrower center stiles--which are also set inside the upper and lower rails--served to frame the cabinet. Once I saw the effect of Krenov’s solution I was unable to go back to tradition because, in this case, his choice gave a subtle but successful effect, both highlighting the rear panel and creating some interesting shadowlines.

But that was just the beginning. Again and again, like it or not, I found myself returning to Krenov’s design. From using unimposing knife hinges to placing a book-matched panel in the back, his design was simple but smart, with little room for improvement. The only real change I made was to the profile on the top and bottom of the cabinet--I chose a simple bevel to echo the angularity of the front, whereas Krenov went with a more round profile. Curves or angles, it’s still his cabinet.

As far as designing furniture goes, I think I learned more about Krenov’s sensibilities by trying (unsuccessfully) *not* to reproduce one of his pieces than I could have learned from merely studying his work. Having completed the piece, I felt like I’d walked around at least a small part of his brain. And I’m glad I did: Krenov’s books, when I first read them many years ago, made me realize that furniture could speak a language that made sense to me. Had I not read Krenov’s books years ago, I’m not sure I would have ever considered woodworking a serious career. It was a joy to feel those same motivations stirring again.”





Customs House Museum Exhibition  
2012