

ARMS, LEGS, FEET, HEART AND SOUL | *The Cumberland Furniture Guild
Explores the Anatomy of Furniture*



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If you wish to contact any of the artists directly,
their contact information can be found
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ARMS, LEGS, FEET, HEART AND SOUL

The Cumberland Furniture Guild Explores the Anatomy of Furniture

Whatever set of conditions conspired to cause the most talented artistic minds of the 18th century to gravitate to the decorative arts rather than the “fine arts” is still unclear to me, but most agree that the furniture from that era represents a pinnacle of excellence. Thirty-eight years ago, when I stumbled sideways into the beginnings of my woodworking career, I knew nothing of the history of the decorative arts, I just knew I wanted to be able to make all this cool stuff I’d taken for granted up until then. During the great cultural shift of the 60’s and 70’s, young people flocked to this absorbing activity. Despite my immersion in the study of 18th century styles, the original designs that were emerging, now often referred to as post-modern, held great fascination as well. At first spawned as a reaction against the regimented, impersonal austerity of the international style, the freedom and opportunities for direct, satisfying handwork appealed to the burgeoning counter-culture movement. Since few of the new inductees to this craft had been brought up in the traditional apprenticeship regimens, new ideas abounded. There were no sacred cows.

Nevertheless, as these new makers’ work evolved and matured, practitioners of this craft did begin seeking more formal education in the principles of design and workmanship. Societies and dedicated publications began to arise. It amounted to a renaissance of the nearly forgotten skills and knowledge that had produced such astounding results 200 years earlier.

And yet, since so few new craftsmen wanted to slavishly recreate past forms and conventions, many sought to reposition furniture making in the art/cultural spectrum. Hence the rise of the studio furniture movement.

In the last couple of decades, I have come to the conclusion that the body of work from the last 60 years has risen to the level of brilliance and importance that many ascribe to the 18th Century. I’m convinced that dozens of today’s furniture makers will, with time, rise in general esteem to the level of a Thos. Chippendale or a Duncan Phyfe.

Perhaps some of those makers will even come from Tennessee, for as you will see as you peruse this catalogue, work capable of standing alongside the best being done anywhere is being done in the American mid-south.

Alf Sharp, President of the Cumberland Furniture Guild

“STUDIO FURNITURE IN TENNESSEE”

Edward S. Cooke, Jr.

For many people, Tennessee furniture evokes a popular image of mule-eared settin’ chairs made by barefoot, poorly educated mountain craftsmen working with extremely low technology to produce timeless furniture. Such a romanticized view of production has its roots in the 1930s publications on the Southern Highlands crafts, particularly the publications of Allen Eaton. Focusing upon the images in these books and the quaintness of a distant but contemporary pre-industrial economy, readers from outside of the region generalized about folklife in the region. Only recently have scholars such as Jane Becker begun to demonstrate the limits of this mythologized view. Becker portrays a group of savvy craftsmen who engaged willingly with a wider national market, access to which was facilitated by northern philanthropists and educators. The makers responded to this opportunity by making what the distant customers wanted—authentic American folk furniture—and conforming to the idealization of rural craftsmen. They were not passive curiosities but rather conscious participants in a complex far reaching economic network.

Becker’s ability to contextualize and historicize the work of regional artisans in the 1920s and 1930s offers an instructive lesson in understanding the complex relationships between country and city, between South and North, and between tradition and innovation. The exhibition organized by the Cumberland Furniture Guild offers another opportunity to address the romanticized view of Tennessee furniture, but in this case linking recent production within contemporary recent trends in small shop furniture work. The context for understanding the examples in this exhibition is the niche of the furniture market referred to as studio furniture. Studio furniture makers are independent artists and craftsmen who have not learned their skills through traditional wage-based commercial apprenticeship systems but rather are self

taught or academically trained in college art, design, or craft curricula. The term “studio” evokes this type of long-term, exploratory learning while also suggesting a high degree of visual literacy and a vigorous conceptual approach to design and construction. Studio furniture makers draw inspiration from a vast stock of images and ideas—traditional furniture or new industrial design, fine arts or popular culture, the familiarity of wood and joinery or the excitement of new materials and techniques, common notions or private dreams, and so forth. What remains constant throughout the design and fabrication process is an intellectual rigor in which a maker fully invests him- or herself to realize an idea. While some might emphasize the functional elements of furniture, others explore the deeper cultural meanings of the genre. Their work can thus not be grouped into a single stylistic category based on aesthetic characteristics.

“Studio” also identifies the place in which this practice of furniture making occurs. Studio furniture makers use a vast array of machinery and hand tools, and often employ assistants or specialists; they also tend to work in smaller spaces, organized to maximize the efficiency of the individual. Still, their level of production remains relatively low. Their spaces, approaches to work, and final products lack the larger scale of manufactured goods.

The marketing of studio furniture is also unique to our time. Normal retail outlets have little relevance to the field, where work is distributed through more specialized and dynamic sales networks. Works are showcased and sold through art and craft galleries or at craft and furniture shows. It is also displayed at studio “open houses” where local groups of art supporters might see them, commissioned by a particular client, or purchased directly from the maker’s own shop. Some makers sell through a number of these venues simultaneously. The marketing, therefore, is distinct from that of the mainstream furniture trade, and more akin to small local businesses and the fine art world.

Tennessee’s long tradition of small shop furniture production, plentiful native hardwoods, vital presence of the Appalachian Center for the Craft, and desirable quality of life has attracted a number of studio furniture makers who see the benefits of establishing shops in the state. There is not an identifiable “Tennessee aesthetic,” but rather a variety of approaches ranging from Curtis Buchannan’s traditionally-based Windsor chairs to Steve Crump’s meticulously carved creatures, from Alf Sharp’s reverence for historic forms reinterpreted to Craig Nutt’s whimsical vegetable furniture. Some of these makers, such as Crump, studied furniture design and cabinetmaking in formal degree programs, while others, such as Nutt, were liberal arts majors who developed their skills through trial-and-error experimentation, restoration or reproduction work, or informal short-term workshops. All of the makers in this exhibition maintain small shops, selling to and taking on commission work for regional clients, but also placing work in distant homes as well. To attract this broader attention, they rely on word-of-mouth, membership in national organizations such as the Furniture Society, participation in craft shows such as those organized by the Tennessee Association of Craft Artists, speculative work for distant galleries, or even a web presence. It is a complex web of marketing and sales.

The exhibition of the Cumberland Guild is an excellent example of the initiative such makers take to get their work seen and understood. Because the work is made in many shops sprinkled throughout the three different parts of Tennessee, people interested in furniture rarely have the opportunity to see a significant body of work in one place. Such a regionally focused exhibition not only showcases some of the extraordinary work being made in Tennessee today, but it also should further overturn the mythologized view of the Tennessee craftsman.

Edward S. Cooke, Jr., *Charles F. Montgomery Professor of American Decorative Arts,
Department of the History of Art, Yale University*

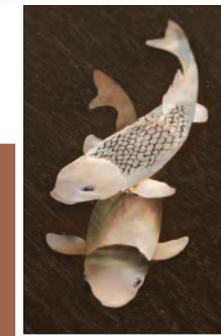
D I A N N E *Patrick*

Lily Pond Table (*Night*), 2008

*Ebonized Walnut, Mother-of-Pearl,
Found Iron Base, Painted Maple Feet*
28h x 30w x 30d

The base of my table was discovered discarded in the yard of an abandoned residence in my rural neighborhood. Okay, it was a mobile home. Anyway, I liked the rusty old thing and dragged it home, cleaned it up, and had it powder coated. The shape of the base inspired me to echo that shape for the top, and I thought it was an appropriate shape for the subject I wanted to do- the lily pond at night.

Nashville, Tennessee



A L Hudson

Coffee Table, 2005

Claro Walnut Veneer, Tiger Maple, Ebony
15h x 40w x 24d

A third generation woodworker, many of my pieces include intricate inlay patterns and veneering techniques. My goal is that my pieces stand as mute testimony to fine craftsmanship, with finishes that beg to be touched. The top is veneer re-sawn from a scrap piece of claro walnut, book-matched and edged with tiger maple. The legs and frame are dovetailed together.

Knoxville, Tennessee



ALLEN Brooks

Writing Desk, 2007

Maple, Walnut, Spanish Cedar
40h x 63w x 48d

This writing desk is meant to convey a sense of loss of personalized communications between individuals in the wireless age. I miss the slowness and thoughtfulness that comes from letter writing to the degree that I have created an even more stringent ritualistic process of communication. This is a space where the writer is expected to use rubbings of a carefully selected set of words in order to communicate.

Smithville, Tennessee



BOB *Marsh*

Perch II, 2007

Wood, Cast Resin, Paint
22h x 20w x 19d

Grand Rapids, Michigan



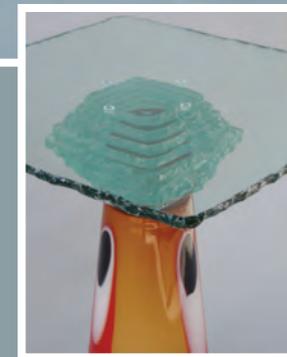
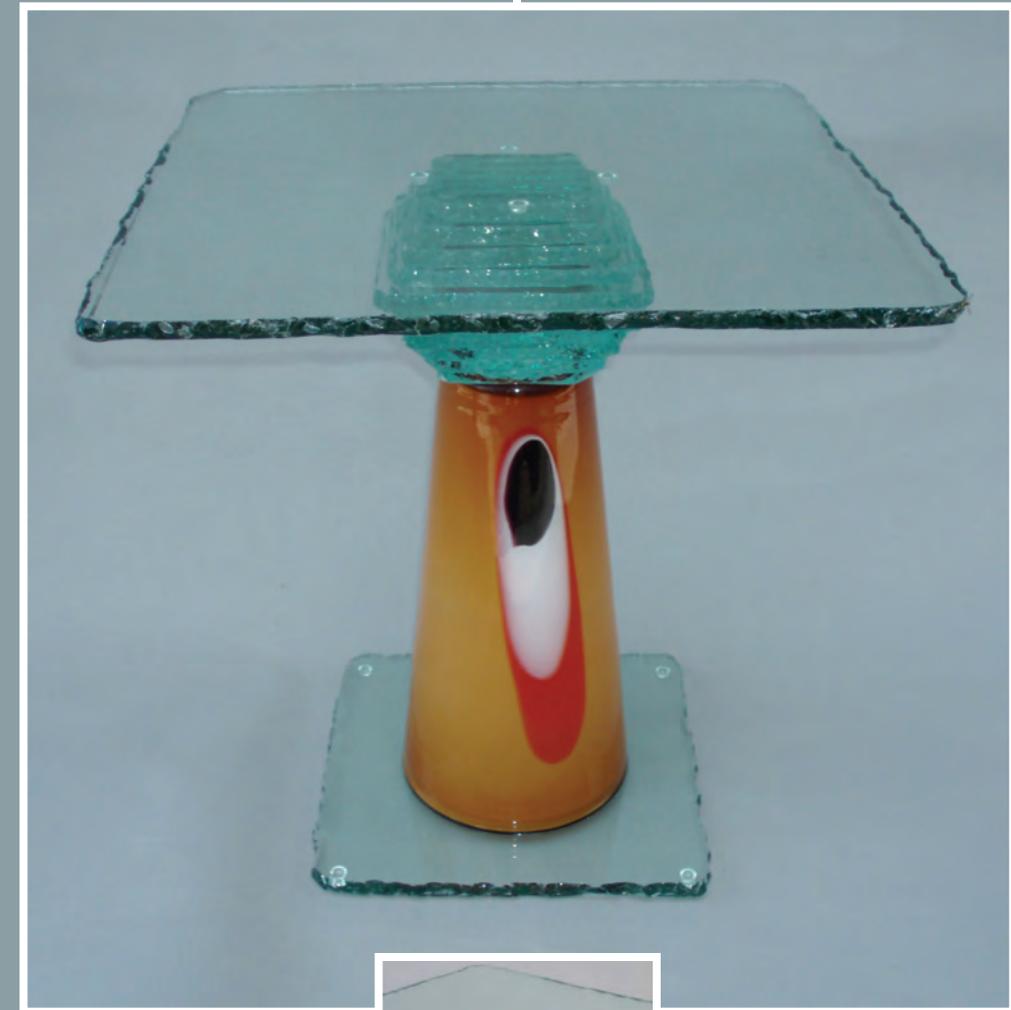
T O M *F u b r m a n*

Table, 2008

Blown and Laminated Glass
17h x 16w x 16d

“Table” is a combination of blown, laminated and fabricated glass. Until the introduction of high tech adhesives, pieces such as this design were almost impossible. The chipped edges are not only a decorative element, but are also functional: it will never show if you bump something against the edges.

Woodbury, Tennessee



W O R T H *Squire*

Tree Trestle Table, 2008

Williamson County Ash
30h x 91w x 42d

What is more fundamentally the heart and soul of most of the furniture we use than wood? Yet much of the time we forget all about the trees that are so essential to our quality of life. In this table I am acknowledging the trees as the unnoticed and many times taken for granted underpinnings of so much of what I do.

The tree this table was made from grew on the crest of the ridge above my house. It had two great trunks, maybe 30 inches in diameter each, which separated near the ground. When we felled the first trunk, to our great wonderment, a family of flying squirrels flew out from the void between the two trunks, around us, and off down the mountainside. Perhaps the motif I have used in the base of the table reflects my desire to reunite the two trees and restore the family of flying squirrels to the home from which we displaced them.

College Grove, Tennessee



JAMES L. Horne

Carlton House Desk, 2008

Figured Maple, Rosewood, Aluminum
44h x 48w x 21d

My Carlton House desk is an interpretation of the famous English form of writing table, which was given to Admiral Payne by the Prince Regent of England, later King George IV. The form derived its name from Carlton House, the Prince's primary residence at the time.

Goodlettsville, Tennessee



CHRISTOPHER *Somerville*

Warrior Desk, 2005

“Antioch” Cherry, Ash
30h x 69w x 36d

This piece was an exercise in joinery attempting to expose the architecture of the table ornamentally with a deliberate sense of graceful fortitude. Each of the ten mortise-and-tenon joints were hand cut and pegged for further reinforcement. The top was made from three consecutive pieces cut from the same tree and aligned to highlight the figure of the grain symmetrically. Serendipitously, a winged angel was mysteriously revealed within the grain of the wood.

Nashville, Tennessee



CHRISTOPHER *Somerville*

“Wingspread” Coffee Table, 2005

Walnut, Ash

18h x 17w x 63d

This slab of walnut sat in the studio for 18 months before its purpose became evident. I’ve always shared the desire with many woodworkers to tastefully defy the thought that “there’s nothing new under the sun” in furniture design. It’s a challenging quest to find the one or two elements that don’t look awkward or haven’t already been used by inverting this or rotating that (whenever I try this, my work seems to end up with an unintended Asian feel). As there are many familiar elements within this symmetrical design, it was built to “elevate” the graceful swirling in the grain of this walnut slab.

Nashville, Tennessee



MILES *Fields*

Chicken Little Table, 2007

Poplar, Acrylic Paint
23h x 18w x 28d

For centuries, the story of Chicken Little has told everyone that she is wrong – the sky is not falling, and everything is all right. Had the story's origin been more recent, though, I do believe that the sky would, indeed, have fallen on Chicken Little. Having suffered my entire life from tongue-in-cheek disease, making my Chicken Little table with the sky fallen on her has been a great deal of fun. Playful irreverence sometimes provides the shock value needed to elicit a response from an otherwise sleepwalking society. With that being said, I hope this table will encourage people to look at their circumstances in life and, hopefully, find that the sky is not falling after all.

Lebanon, Tennessee



DALE McLOUD

Shaker-Inspired Table, 2007

Mahogany, Brass Fasteners, Danish Oil
27h x 20w x 20d

A lifelong woodworker, I began my training as a boy, working with my cabinet-maker father. I have always been fascinated by the mechanics of building and the geometry of construction, but it wasn't until I was introduced to the wonders of hand-tool woodworking that my pursuit of furniture building truly began to flourish. Manual methods encourage a contact with the materials – a relationship with the wood. I have studied traditional joinery practices, refurbished antique tools, constructed my own tools, and striven to “put myself into” each piece I construct.

The design of this table is based on the traditional Shaker styled three-legged table, with the lines of the legs blended into the central column to appear as one flowing whole.

Murfreesboro, Tennessee



GRAHAM Campbell

Kabambamussassa... it is I, 2008

Cherry, Brass, Paint
19h x 40w x 16d

Smithville, Tennessee



MARK Dillon

Scalloped Bench, 2008

Walnut, Maple
18h x 60w x 14d

Arts and Crafts joinery, Shaker simplicity, and native Tennessee maple and walnut make up this bench/table. Admiring Japanese architecture and calligraphy, I wanted to bring an Asian feel to this piece. The golden ratio was used to help determine some relationships and proportions. The maple tops are scalloped underneath on the long edge defying the true thickness of the slab, which can be seen on either end. Wedges for through-tenons are maple and the "spike" shaped tusk that locks the through-tenoned stretcher is ebonized walnut.

Columbia, Tennessee



CHRIS Barber

Bench for two, 2008

Flamed Birch, Cumaru, Wenge
18h x 52w x 13d

The base of this piece is made of cumaru, and the seats are made from one piece of flame birch with a wenge lamination. The seats appear to “float” within the frame. The whole piece is built on a slight radius, inviting conversation while seated. The purpose of the Wenge lamination is to reflect the shadow line under the seats, reiterating the linear theme.

Nashville, Tennessee



G R E G *Pennington*

Settee, 2008

*Basswood, Maple and White Oak, Milk Paint,
Varnish, Linseed Oil, Wax
47h x 78w x 21d*

This settee is made all by hand with very straight grain woods to provide strength. The seat is carved from basswood, the legs are turned from sugar maple, and the back and spindles are white oak. The arm and back are steam bent from one solid piece of white oak with carved knuckles. All ten legs come through the seat with a tapered tenon that is wedged to lock it in place. The forty-five spindles are each fitted by hand to match their own hole through the arm, back, and comb. The finish is black over red milk paint with a varnish, linseed oil, and wax topcoat.

Hendersonville, Tennessee



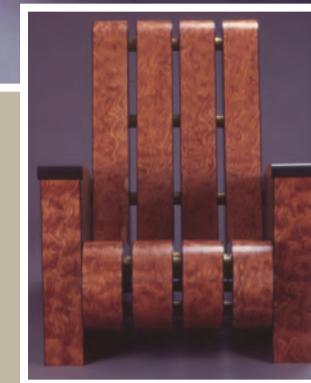
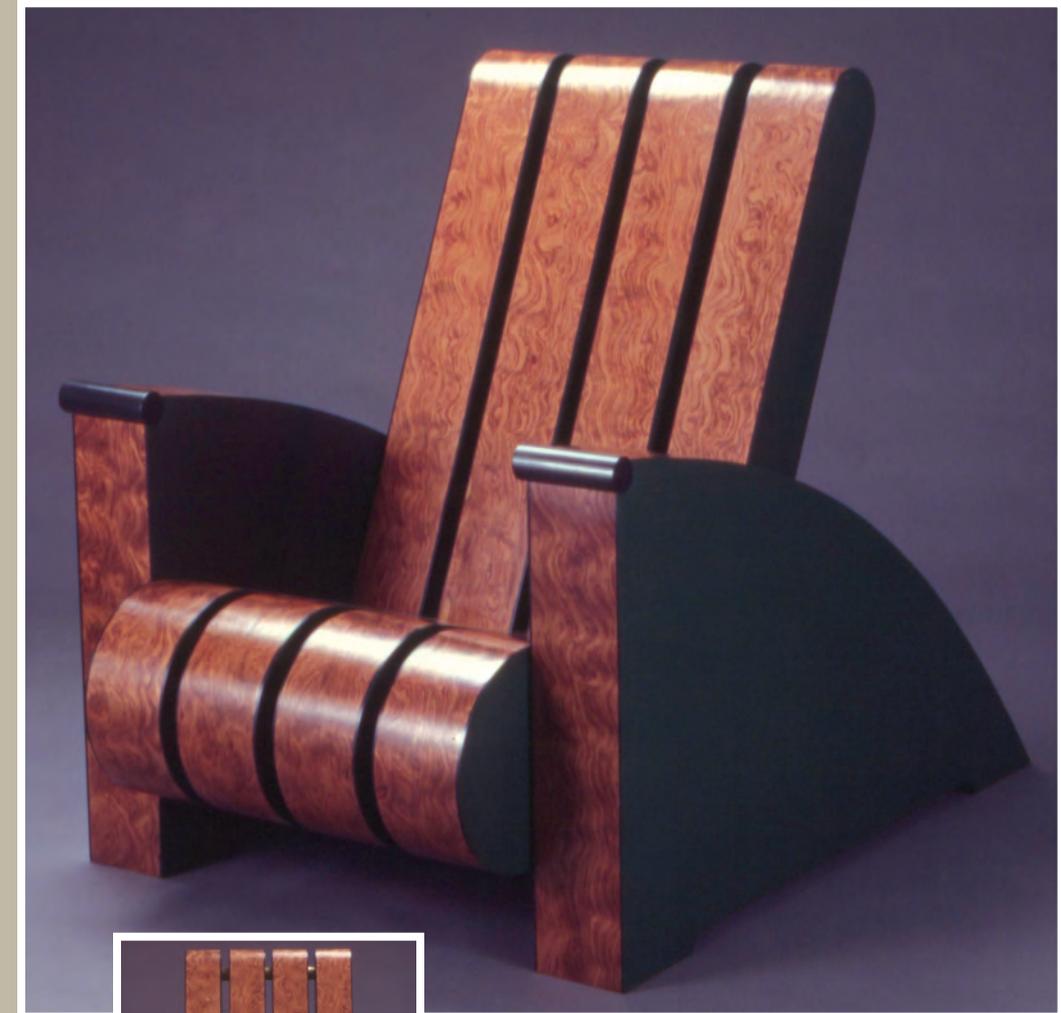
J . M I C H A E L *Floyd*

Adirondack 20/20 Chair, 2007

*Bending Plywood, Bubinga Veneer, Painted Plywood
42h x 32w x 42d*

The Adirondack camp chair has long been synonymous with comfort and relaxation. I have used this archetype as my inspiration for Adirondack 20/20. Adirondack 20/20 reinterprets this American icon, expanding its role into a more formal setting.

Cookeville, Tennessee



MATTHEW *Teague*

New Ladderback, 2007

*Cherry, Walnut, Woven Reed with an Oil/Varnish Finish
38.5h x 19.5w x 20.5d*

Chairmaking involves working intimately with the human form. In an ideal world, every person would have chairs designed specifically for their body, but few are able to do so. The challenge in designing a chair for an imaginary sitter is to create something that is not only attractive but also comfortable for both a 6 foot 4 inch male and a petite woman only 5 feet tall. There are plenty of uncomfortable chairs in the world—the makers' challenge is to see that those designs never leave their shops. Any successful chair design requires mixing visual interest with function, and the design process always requires a large trash can. The process is also addictive: once I built my first chair, I knew I'd never stop. Every new design is, for me, the logical extension of earlier chairs—I hope to get it right one day.

Nashville, Tennessee



CRAIG Nutt

Celery Chair with Carrots, Peppers, and Snow Pea, 2005

Lacquer on Carved Wood, Leather
37h x 19w x 22d

Kingston Springs, Tennessee



W O R T H *Squire*

Tree Chippendale Chairs, 2008

Historic Franklin Walnut, Poplar, Upholstered Seat
38.5h x 21.5w x 17.5d

The walnut in these chairs grew within a couple of hundred feet of the Harpeth River in Historic Franklin. Since the wood I was working with was nourished by the soil of this historic battlefield, I wanted to include a tribute to the tree in the design, while still staying true to the classic Chippendale form.

College Grove, Tennessee



M I C H A E L *S u m m e r s*

Adirondack Chair, 2008

Maple, Walnut
37.5h x 31w x 35d

The initial design for this chair was created on the computer, then built as a scale model to work out proportions. The arms and rear stretcher are through-tenoned. The maple leaf design in the Curly Maple back is hand-carved.

Until a few years ago most of my professional career had been spent as an illustrator, painter, and graphic designer. After pursuing art in a two dimensional realm for many years there still seemed to be something more I wanted to accomplish—something that combined art with function. Furniture making has become a new artistic direction for me. It combines my interests in architecture, design, art, and sculpture into a single pursuit.

Watertown, Tennessee



M I C H A E L *S u m m e r s*

Windsor Writing Chair, 2007

Walnut, Ash
44h x 33w x 28d

This chair has a single board seat and back rail made of walnut. The legs and spindles are ash, and were taken from a 100 year old ash tree that was removed from a property in my hometown. The writing arm, with its interesting burl, is walnut, and by many standards might have been considered “junk” wood. The inspiration for this chair was one built by George Nakashima, and documented by his daughter Mira in her book *Nature Form & Spirit: The Life and Legacy of George Nakashima*.

Watertown, Tennessee



KIMBERLY *Winkle*

Odd Man Out Table, 2008

Polychrome Poplar, Mahogany, Graphite
23h x 50w x 18d

I aim to create objects that are sophisticated yet approachable, have intention but are not overly serious, and that display equilibrium between utility and decoration. In the end they should bring pleasure and something new to the user.

I respect and admire the tradition of making and the resulting utility of a finely crafted object. The practice of manipulating and transforming humble materials into something full of wonderful idiosyncrasies is rewarding and seductive. I choose to make furniture and furnishings because I find honesty in both the process and product. Employing traditional furniture making techniques and materials, I build forms and structures with results that are untraditional.

Ultimately, I seek to find a balance of proportion, form and surface enhancement that will transform the common furniture format into something that is very uncommon.

Smithville, Tennessee



JAMES L. HORNE

Chest of Drawers (*Lowboy*), 2007

Walnut, Satinwood, Ebony, Stainless Steel, Marble
31h x 29w x 22d

This chest of drawers draws its primary motifs from the so-called Sheraton style chest of drawers manufactured in the northeastern United States in the first few years of the 19th Century. The main motifs that I used are the turned legs and the turret corners capped with turned bosses.

Goodlettsville, Tennessee



ALFRED Sharp

Sideboard/Commode, 2008

Cherry, Rosewood, Ebony, Glass
53h x 36w x 23d

Woodbury, Tennessee



MITCH *Roberson*

Entry Shelf, 2007

Wormy Cherry, Walnut
6h x 30w x 9.5d

My design approach is to let the wood's intrinsic beauty speak for itself. Knots, cracks and even wormholes are more often emphasized than hidden, in appreciation for the unique characteristics of the wood and its history. Even the signature—a tracing of my hand—serves as a reminder that it is, in all ways, the work of human hands.

Nashville, Tennessee



PETER D. Fleming

Side Table, 2008

Found Objects, Solid Walnut, Shagreen, Porcelain.
Design, Finish and Shagreen Work by Peter Fleming;
Construction by Martha Berry
32.5h x 24.5w x 15.5d

The general composition is a play on customary notions of balance with the unorthodox positioning of the legs. The only examples similar to this that I am aware of are some small tables fabricated for La Villa Kerylos and some other production pieces by T.H. Robsjohn-Gibbings based on classical Greek models.

Beginning with the found turned legs (which I guess to be stair balusters) as an indicator of formal vocabulary I have attempted to generate a cohesive design with the delicate posture of an 18th century tea table. Using salvaged components is an enjoyable exercise in itself. Especially when they are of the character and quality of nineteenth century detailing which I was raised surrounded by and which I find myself continually drawn to. There is an enjoyable sense of rejuvenation in finding a place for the discarded stylistic voice in new forms.

Nashville, Tennessee



SCOTT DeWard

Family Cabinet, 2008

Larch, Concrete, Smoked Oak, Cherry, Paper
81h x 61w x 24d

This piece is a continuation of my exploration in how a furniture maker may respond to and enrich end life rituals. It is meant to be a blank canvas for the user to display and chronicle family history. I was thinking of a furniture maker's response to the tradition of the family Bible, where significant events in the life of a family are chronicled. In my imagination, I see this piece as a monument of a family, not of just one person; I see it gradually collecting small objects that act as triggers to encourage the oral history of a family. Births, deaths, marriages, adoptions, vacations, any significant person or event that has a small object associated with it. I also see it function from time to time as a shrine to a recently lost loved one, when the loss is acute and the need for a physical display may aid in the healing of the loss. I hope this Family Cabinet may function as a canvas for the events and passages in the lives of a family.

Walland, Tennessee



SCOTT De Waard

Palanquin, 2008

Mahogany, Wenge, Satinwood
51h x 60w x 24d

The Palanquin is designed to aid in a memorial service involving a cremation urn. It bridges the imagery of a traditional casket-centered memorial service to an urn-centered service. The piece offers its users the options of a fully concealed, partially exposed, or fully exposed urn. As well as giving a dignified platform for presentation, it also offers the opportunity for the participation of family and friends as pallbearers.

Walland, Tennessee



J. SCOTT Thompson

Pierced, 2008

Swiss Pear, Figured Apple, Ebony
24h x 15w x 5.5d

“Pierced” has many connotations in modern America and Europe – varied “body piercings” come readily to mind. This Swiss Pear wall cabinet is not intended as a comment on the present fad. I am thinking about a piece of furniture about the size of a human torso – a “carcass” is the term that furniture makers have borrowed from human anatomy – meaning the main section of a chest of drawers or a wall cabinet. I am also thinking about the idea of “Corpus Christi” literally meaning “body of Christ” – whose torso was pierced in the side.

Ashland City, Tennessee



STEPHEN Crump

Adjustable Music Stand, 2008

Steam-bent Walnut, Blistered Sassafras, Bois-d'arc
64h x 29w x 20d

Legs? Definitely. Arms? Imagine the arms of the musician, coaxing soulful sounds from the heart of the instrument. I hope to inspire the musician with this lyrical interpretation of a rather prosaic item — the music stand. This fully adjustable music stand is constructed entirely from West Tennessee hardwood trees, some of which I personally harvested.

Memphis, Tennessee

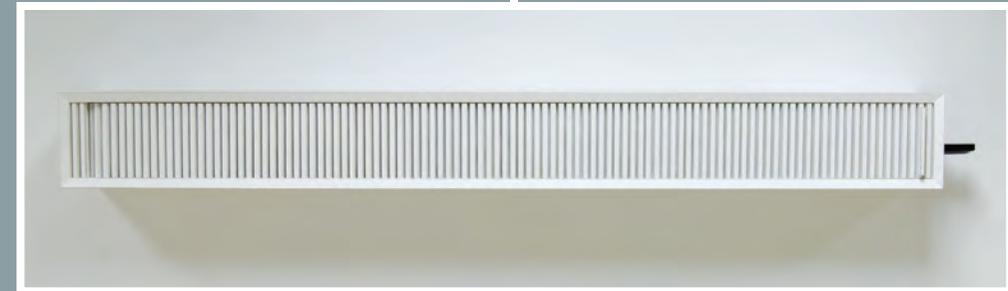


B O B *Marsh*

Sequence, 2008

Wood, Cast Resin, Paint
7h x 65w x 7d

Grand Rapids, Michigan



ALFRED Sharp

Tall Case Clock, 2008

Walnut Crotch, Abalone Shell, Aluminum, Holly
84h x 25w x 16d

Woodbury, Tennessee



DAVID Knudtson

Spiral Floor Lamp, 2008

*Woven Fiberglass Sheeting contained by
Laminated Mahogany Spirals, LED Light Source
75h x 9.5w x 9.5d*

I wasn't looking to be an artist. It happened upon me while I was chasing other notions, and as of yet, I'm not entirely willing to name myself as such. Preferring not to be boxed in, I'll leave the naming to those who feel more comfortable with those things. At any rate, I assemble my pieces by accident when I can and try not to hold them too tightly. They are my teachers when I have the courage to accept their tutelage. When I let myself see it, they show me who I am and who I might dare to be.

Nashville, Tennessee



BRAD Sells + JAMES Hopper

Chest with Free-form Vessel Drawers and Carved Pulls, 1998

Cherry, Bubinga, Mahogany, Curly Maple, Pecan
55h x 56w x 24d

The purpose of the collaboration between period furniture maker James Hopper and sculptor Brad Sells was to fuse a traditional Tennessee style chest with organic sculptural elements without detracting from the aesthetically pleasing simplicity of the style. The finely crafted chest has mortise and tenon construction, with traditional dovetail drawers as well as free-form vessel drawers. These drawers, on the sides of the chest, are made of pecan wood, and are intended to hold things one might take out of a pocket. The untraditional bubinga pulls on the chest are purposely all a little different, thus adding a little character to the piece and a nice contrast to the minimalist form of the chest.

Cookeville and Knoxville, Tennessee



Putting together an exhibition like this requires a lot of time, work, thought, and effort. The Cumberland Furniture Guild would like to thank and recognize those who have been instrumental in this endeavor.

Charles Todd, who got the whole thing started
Susan Shockley at the Parthenon Museum
Molly Pratt
Edward S. Cooke Jr.
Stephen Wicks and the staff at the Knoxville Museum of Art

Mike Bell and the staff at the Tennessee State Museum
The Jurors: Derita Williams, Ben Caldwell, Andrew Glasgow
Casey Gill Summar, Tennessee Volunteer Lawyers Association
Mrs. Lamar Alexander
Whitfield Art Agency

We would like to thank all the members of the guild who submitted works to the jury and all of those members who have spent countless hours over the last couple of years preparing for this exhibition.

To all those whom we have forgotten to mention, please accept our apology and know that we haven't forgotten your contributions.

The Cumberland Furniture Guild would like to thank the following for their generous support.

Mr. and Mrs. James C. Bradford Jr.
Ransom Jones
Tom John and Brenda Butka
The Tennessee Arts Commission
John Orman

Sandra Polk
Honorable Senator and Mrs. Lamar Alexander
Richard and Jane Eskind
Mike Weesner and Sharon Anthony

The Cumberland Furniture Guild is a 501(c)(3) non-profit organization. If you are interested in becoming involved in our Guild, please contact: Scott Thompson at (615) 876-2724. The Cumberland Furniture Guild, P.O. Box 68343, Nashville, Tennessee 37206. www.cumberlandfurnitureguild.org.

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The Cumberland Furniture Guild especially wishes to thank the three distinguished Jurors who selected the pieces included in this exhibition:

BENJAMIN H. CALDWELL, JR. is an author, a retired physician, and one of the most well-known collectors of American art and antiques in the South. He has served on the board of the Museum of Early Southern Decorative Arts, and co-curated the "Art of Tennessee" exhibition at the Frist Museum in Nashville. He is the author of *Tennessee Silversmiths*, and has lectured at Winterthur and Colonial Williamsburg. He has also authored articles for several leading periodicals including *The Magazine Antiques*, and has served as a consultant to The Hermitage, Cragfont, Oakland, and Belle Meade Mansion.

ANDREW GLASGOW is the newly appointed American Craft Council Executive Director. He was until recently the Executive Director of The Furniture Society, and has also served as Director of Education and Collections at Southern Highland Craft Guild and Assistant Curator of Decorative Arts at Birmingham Museum of Art, as well as on numerous museum advisory boards. For many years he was the director of educational programs for the Heart of Country antique shows in Nashville. He is also a highly regarded curator, lecturer, and essayist.

DERITA COLEMAN WILLIAMS Derita Coleman Williams is an independent scholar in American material culture and a private dealer in American fine art and decorative arts. For the past 16 years she has assisted private, corporate and museum collections with acquisitions. She holds a Master of Arts from the University of Memphis with post-graduate studies from the University of North Carolina and the University of Delaware. After she attended the Museum of Early Southern Decorative Arts (MESDA) and the Henry Frances DuPont Winterthur Museum Summer Institute, her interest in Southern fine arts and decorative arts came into focus. She worked on a major National Endowment for the Humanities Grant serving as a field researcher for MESDA in Tennessee. She has been a guest curator of furniture, silver and art exhibitions and lectures and writes on these topics. Currently she is serving on the Tennessee Historical Commission. Derita co-authored the definitive scholarship on Tennessee furniture, *The Art and Mystery of Tennessee Furniture and Its Makers Through 1850*.