



P.O. Box 68343
Nashville, Tennessee 37206

FEBRUARY 2012 NEWSLETTER

ADDRESS SERVICE REQUESTED

FEBRUARY 2012 NEWSLETTER

The Cumberland Furniture Guild's Winter Meeting

will be on Saturday, February 25th, 2012 from 2 p.m. until 5 p.m. at the Shop of Furniture Maker and Luthier Kipp Krusa in Bon Aqua, Tennessee.

Kipp will do a presentation on guitar history and construction, especially focusing on luthiers' techniques and tools that might cross over in their utility to furniture makers and other fine woodworkers.

←—————→

Directions to Kipp's Shop From I-40 on the West side of Nashville:

Take I-40 W toward Memphis to **exit 182**, (Fairview/ Dickson exit). **Turn left** off the ramp onto TN-96 West. In 200 yards Take the 1st left onto **Williamson County Line Rd.** In 4 miles Williamson County Line Rd. dead ends at White Rd. **Turn left onto White Rd.** In 1/2 mile White Rd. dead ends at Doug Hill Rd.

Turn right onto Doug Hill Rd. 566 is the first house on the left.

If you need help or directions the day of the meeting please call Dale McCloud at (615) 513-1924

The CFG Newsletter is published quarterly by The Cumberland Furniture Guild, P.O. Box 68343, Nashville, Tennessee 37206

Editor - Worth Squire - editor@cumberlandfurnitureguild.org; Contributing Editor Scott Thompson;

Layout & Design - Worth Squire. We are a 501(c)(3) tax exempt non-profit organization. www.cumberlandfurnitureguild.org

Thanks to the many people who volunteer their time, without whom there would be no Guild and no newsletter.

Donations are always cheerfully accepted! Copyright © 2012 The Cumberland Furniture Guild

All images and materials used are either Copyright © Cumberland Furniture Guild or Copyright © their respective owners.

Letter From The Editor

By Worth Squire

Louis the XIV meets Frank Lloyd Wright

I had hoped that Alf Sharp would do a column about a recent trip that he and I and our wives took to New York to attend the Winter Antiques show at the Park Avenue Armory and the 'Duncan Phyfe: Master Cabinet Maker in New York' Exhibition at the Metropolitan Museum of Art. Since Alf is unable to do the honors this issue, I will do my best to stand in.

When we started off at the Winter Antiques Show that Friday, we were immediately struck with the high quality of the wares on display. There were dealers there specializing in almost every style and period of furniture that one could think of, and each new booth brought more astonishment at the quality being offered. After visiting a booth offering some very fine period American pieces, including a Newport Highboy and a Hepplewhite card table that were the sort of pieces that one normally only sees in museums (priced accordingly) we then moved on to a booth specializing in the Shaker style. In keeping with everything else we saw the quality was outstanding, including two genuine New Lebanon Rockers, as well as some original shaker boxes and other items that were truly museum quality. One great thing about the antiques show is that, unlike a museum, you can touch the items, open the drawers, turn things upside down, etc., all of course under the watchful eye of the dealer.

Next we turned a corner to a booth with 3 vintage Wharton Esherick pieces, three Sam Maloofs, and four vintage Nakashimas. This furniture was, of course, sprinkled in and around some of the finest antique decorative arts that you might ever expect to see. Just one example was a booth that had six incredible genuine Tiffany lamps lined up along one side, the cheapest of which was about \$85,000 (I had to ask) and the highest asking a cool quarter of a million.

We kept speculating out loud about why everything at this show seemed to be over-the-moon in quality. Finally, after chatting up a few dealers we learned that, to loosely quote one: "The bottom and the middle of the market have completely gone away, but the top of the market is as hot as a skillet. We're buying the best we can find, and we can't keep it in stock it flies out the door so fast." This seemed to be true based on all that we saw. This is not the forum to discuss income disparity in America, but it does perhaps point up where our members are most likely to find work in the current economy.

Moving on, we also saw some really outstanding Art Deco, Federal, and more other variety than I can describe here. Of course I got to listen to Alf pontificate (his word) about all that we were seeing as we took all this in. After 6 hours at the show our wives had to bodily remove us from the premises, at which point we realized we were hungry and our feet hurt! By that time the dealers were probably getting a little suspicious that we were not really going to buy anything as we roamed around excitedly discussing styles and construction details.

The next morning we headed right out to the Metropolitan Museum of Art to take in the newly expanded American Wing and the Duncan Phyfe Exhibition. Alf and I had decided that we would



Art Deco Fall Front Desk, or Secrétaire Abbatant, burl walnut, amboyna burl, and ivory; French c. 1930

focus entirely on furniture, which proved very difficult at times as we were walking between galleries. Just a visit to the rest room required passing through the Egyptian gallery, which I had to tear myself away from to keep focused on furniture.

Alf has often told me that certain furniture styles are really difficult to appreciate properly if you don't understand the environment in which they originally came to flower. We see Louis the 14th furniture, for instance, and it seems impossibly frue-frue and over the top (which of course, it is) but when you see it in its 'native habitat' it can bring some sense to how it came to be what it is. When you see really good examples displayed in rooms of the period, the beauty of these styles can shine through, and they do this very well at the Met.

Such was definitely the case with the Duncan Phyfe exhibit. To see some of the very best examples up close and personal, and to also



Neoclassical armchair attributed to Duncan Phyfe or contemporary, mahogany, ash, cherry; New York, c. 1810

see some of the context in which they came to be, promotes a greater appreciation of those styles. I have never been particularly attracted to Duncan Phyfe furniture personally, but getting a really good look at the craftsmanship of so many of his pieces at once fostered a new appreciation of his work.

... And then we get to all of the other furniture in the Met's collection.

I think I had better give up before I start, and leave it that just the furniture in the American Wing made the entire trip worthwhile. Here you will find the very best examples of everything, from the earliest Pilgrim Era to Prairie Style. There is a room called 'visible storage' that contains about 20 aisles, each perhaps 50 feet long that contain, floor to ceiling, every sort of American furniture, displayed behind glass, all in various states of repair or lack thereof, some just chassis of couches or chairs that allow visual access to the entire construction of the piece.

All I can say is: If you have the chance to go to the Metropolitan Museum, go. And when you go, allow plenty of time!

Have Fun! -Worth ♦

Swap & Shop

Heavy Duty Steel City Shaper- 3HP, 220V, 3/4" and 1" spindles along with router bit attachment/collet, 2 yrs. old, great condition \$650.
36" Woodmaster Drum Sander, 220V Excellent Condition \$1200 or best offer. Call Alan at (615) 409-6072.

Member News

Daigre-Teague Designs, featuring the collaborative chair designs of **Alan Daigre and Matthew Teague** will be showing at the juried American Craft Council Show at the Baltimore Convention Center in Baltimore Maryland February 24th - 26th, 2012. Each of them will also be showing some of their individual work as well.

CFG Vice President **Alan Daigre** won 'Best of Show' at the Saint James Court Art Show in Louisville, Kentucky.



A glimpse of Curtis Buchanan's Windsor Chair draws visitors into the new Gallery in the mezzanine level of the Tennessee State Museum. Since the exhibit is still in the process of being installed, wall graphics, introductory panel at entrance, and other elements are not yet in place.

exhibit area.

Then the recession hit and our new museum building was put on the back burner. Hopefully as the economy improves we will eventually occupy a larger space in a new building on the mall, with a convenient parking lot next to it.

Meanwhile, I keep walking past studio furniture in storage wondering about how to exhibit these pieces in the here-and-now. Ever since the Cumberland Furniture Guild's exhibit in our main gallery in 2008 I have been searching for a corner of the museum where

New Furniture Gallery at the TSM

By Mike Bell

Curator of Furniture & Popular Culture, Tennessee State Museum

I'm happy to report that there is a new gallery entitled "Tennessee Furniture Past and Present" at the Tennessee State Museum. It is indeed a pleasure for me to finally display some studio furniture in our permanent exhibit area. I should point out that it is a small gallery with a few traditional pieces added to show the development of handcrafted work in the

I could exhibit contemporary pieces year-round. Noticing an unused space on the Mezzanine I found my solution. My plan is to rotate pieces from the collection into the space on a yearly basis, showing visitors a variety of new work. To start I've put out Craig Nutt's "Okra-tripod Table", the "Folding Chair" made out of paper by Nashville artist Kell Black, Worth Squire's "Tree Chippendale Chair", Jim Horne's "exploding Sheraton" chest of drawers, and Curtis Buchanan's comb-back Windsor chair, along



Photos: Worth Squire

From left: Slab-Sidebord, ca. 1810, East Tennessee; Writing-arm Chair, ca. 1810, belonged to John Rhea, East Tennessee, who Rhea County was named after;

Chest of drawers, 1820s, made by John Lonas in Knoxville; Corner Chair, 1890s, made by the Malone family of chairmakers in Bristol, Tennessee;

Folding Chair by Kell Black; Okra Tripod Table by Craig Nutt; Exploding Sheraton Chest of Drawers by Jim Horne; Tree Chippendale Chair by Worth Squire; Comb-back Windsor by Curtis Buchanan.

state over the past two hundred years. It is located in the Museum Mezzanine area and overlooks galleries on the lower level. Due to space and budget constraints over the years the museum's permanent exhibits generally end around 1920 with women's suffrage. An exception is our military museum across the street in the War Memorial Building where military history is portrayed through World War Two.

A few years back, during the planning of our new museum building on the Bicentennial Mall, we discussed having several 'pod galleries' to showcase objects from our storage area in small, rotating exhibits for just this sort of display. It's a common situation for most museums to only put out about ten percent of their collections at any given time due to limited

side a number of 19th Century pieces.

In the future I look forward to exhibiting the work of Alf Sharp, Wendy Maruyama, other Cumberland Furniture Guild members, and other talented Tennessee makers as our collection of studio furniture grows. These pieces are a wonderful addition to the state's cultural heritage, preserved here for the pleasure of generations to come. **-Mike ♦**

Editor's Note: I highly recommend that we all use this new Gallery as our excuse to go see the great furniture at the Tennessee State Museum. Mike has done a wonderful job displaying many periods and styles of Tennessee Furniture, as well as lots of other fascinating artifacts. The TSM has been a real friend to our Guild, and we should all make an effort to support this wonderful community resource.



**Your Most Complete
Woodworking Tool Store!**
Woodworking Tools • Supplies • Education

209 South Royal Oaks Blvd.
Franklin, TN 37064
615-599-9638

Cool Tool Review

Classic Cast Iron in the Buff

By Worth Squire

Technically, I suppose this column should be titled ‘Cool Use of a Tool Review’, since I am really describing an inventive way to use tools and materials that many of us use all the time.

Now that I am moved into my new shop I have been making an effort to tune up all of my tools, one by one. The other day I finally got around to trueing up the beds on my 1954 Northfield Jointer. Once I had all of the guards and the fence off, and had checked the beds for accuracy, I found myself being bothered by some deep stains and discoloration on the old cast iron. I decided to try going at it with some Ecotec brand nontoxic rust remover that I had left over from another project. This stuff is really pleasant to work with compared to the phosphoric acid based products I had used in the past like Naval Jelly. I confess that I was skeptical about how well it would work for this purpose, but the results were



Support the Arts!

Support the Tennessee Arts with this special license plate. The plate is only \$25 more than a regular plate and the proceeds go to all the programs and services of the Tennessee Arts Commission. The Cumberland Furniture Guild has received generous support from the TAC, so let's support what they do! Go to <http://www.tennessee.gov/revenue/vehicle/licenseplates/misc/mostpop.htm> for more



Ralph W. Bagnall

www.ConsultingWoodworker.com

**Video, Print and Social Media Marketing
Specializing in the Wood Industry**

(615) 692-2377 rbagnall@consultingwoodworker.com

surprisingly good. I understand there are a number of other brands of nontoxic rust removal products that work well, too.

Then—and here we get to the ‘Cool Use of a Tool’ part—I was talking on the phone to a friend of mine who recommended that I take some fairly fine scotch-brite pad and cut a piece the right size to put under my random orbit sander. I then polished the entire bed of the machine with this setup. Man-oh-man what a great technique! It worked so well that I ended up taking this sander-with-scotch-brite-pad to all the other machine beds in the shop. I then gave each a fresh coat of Butcher’s Bowling Alley wax, and now I’m considering whether to hold an ice skating tournament on my bandsaw bed. Well, not really, but wood sure is sliding across my machinery a lot more gracefully than it did last week! —Worth ♦

Members' Gallery

Guild Member Tom Cowan, the maker of the cellarette pictured at right, is an accomplished cabinetmaker from Winchester, TN. He belongs to the Tennessee Valley Woodworkers Association as well as the Cumberland Furniture Guild. In 2011 he very generously donated this reproduction of a cellarette to the Tennessee State Museum. It is a reproduction of an 1820s ‘case and bottles’ from Wilson County pictured in the “Art & Mystery of Tennessee Furniture,” (pg.149, fig.164) Primary wood: Curly cherry. Secondary wood: tulip poplar. The original piece is attributed to David Proctor, who lived near Lebanon, Tennessee. All Tom had to go on to make the piece were the measurements and small photo in the “Art & Mystery” book, as the original piece left the state years ago. He did an excellent job, and included the lift-out tray for glasses that was in the original. They are very pleased to have it on exhibit at the museum because antique Tennessee cellar-ettes are extremely rare.



This beautiful Tennessee Celarette is displayed in a reproduction woodshop, complete with period tools, tool box, works in progress, and the cellarette looking as though it is the newest commission ready for delivery.

Photo courtesy of the Tennessee State Museum