

113 Alphonse Mattia, Furnituremaker questionnaire, Oscar P. Fitzgerald Papers, 2003-2004, AAA.

114 Oral history with Wendy Maruyama, AAA.


116 Tom Loeser, telephone interview with the author, September 23, 2010.

117 Ibid.

118 Ibid.; and Clowes, "Romancing the Surface."

119 Oral history with Wendy Maruyama, AAA.


122 John Dunnigan, interview with author, November 11, 2010; quote taken from Cooke, *NAF*, 50 in which Cooke quotes Dunnigan’s response on a June 1989 questionnaire.

123 Ibid. for both sources cited in note 124.

124 John Dunnigan, interview with author, November 11, 2010.


127 Material Evidence: New Color Techniques in Handmade Furniture (Washington, DC: Smithsonian Institution Traveling Exhibition Service, 1985); and Material Evidence: Fine Woodworkers Explore ColorCore, April 11-May 27, 1984, folder Garry Bennett, box 1,
Gallery at Workbench Records, AAA. When Smithsonian Institution Traveling Exhibition Service (S.I.T.E.S.) picked up the show to tour it in 1985, the subtitle changed to *New Color Techniques in Handmade Furniture*.

128 Ibid., 21-22.

129 The Workbench Gallery also explored new materials in furniture in a 1983 show (March 31-May 8) entitled *Wood and Wood Not: Handmade furniture of man-made materials* including work by Mike Funk, John Marcoux, Wendy Maruyama, Michael Pierschalla, Ronald Puckett, Rick Wrigley and Kathi Yokum. These artists used a variety of materials in combination with wood. Post card, “Handmade furniture of man-made materials,” folder Wood and Wood Not, box 5, Gallery at Workbench Records, AAA.

130 [Judy] Coady to Color Corps, 22 June, 1984, folder Formica-Furn. Spec., folder Formica, box 5, Gallery at Workbench Records, AAA.


132 Bernice Wollman to All “Material Evidence” Participants, 2 October, 1984, folder Formica-Furn. Spec., folder Formica, box 5, Gallery at Workbench Records, AAA.


134 Robert Janjigian, *High Touch: The New Materialism in Design* (New York: E. P. Dutton, 1987), 2-3. Janjigian noted that this trend has been called “Postmodern industrial posh,” but he took issue with using “postmodern” to refer to 1980s style. The word, he says, offers a negative definition, being defined by what it is not. However, he imagines people have adopted the term to cover everything not strictly Modern. Thus, the movement he describes—without any stylistic cohesion—could fit the, to him, unfortunate term. Ibid., 2.


138 Ibid., 2, 18, 21.


143 Ibid., 43.

Chapter 2


147 Slideshow part of Mitch Ryerson’s personal documentation materials.

148 Mitch Ryerson, interview with the author, September 26, 2010.


material evidence, 14.


154 material evidence, 14.


157 Sam Maloof gained experience during and after high school as a graphic designer, and had rudimentary cabinetry and joinery training, which he expanded on the job while working for Harold Graham at a workshop. There he helped produce store window displays, furniture and cabinetry—all practical applications for woodworking. Jeremy Adamson, The Furniture of Sam Maloof (New York: Smithsonian American Art Museum, 2001), 5-12. Art Carpenter taught himself, starting with a lathe, occasionally gathering advice from experienced woodworkers. Oral history interview with Arthur Espenet Carpenter, 2001 June 20-2001 September 4, AAA. Wharton Esherick had trained as a painter but turned to woodworking on his own as an extension of making woodcuts and sculpture. Cooke et al., The Maker's Hand, 22. Nakashima had trained as an architect and applied this knowledge to his furniture forms, but he was shown traditional Japanese furniture-making while in an internment camp in Idaho during WWII. Janet Koplos and Bruce Metcalf, Makers: A History of American Studio Craft (Chapel Hill, NC: The University of North Carolina Press, 2010), 248.

158 Warren Johnson, telephone interview with the author, October 6, 2010.


160 Craft Horizons, the magazine of the American Craft council at the time, began to host some mild conversation about craft being art in the late 1960s—in the March/April 1969 issue the subtitle to an article on “The New Weaving” asked: “Is it art?” Later in the year, a review of Young Americans 1969 acknowledged a lessened focus on function and greater interests in “aesthetic values in themselves.” Azalea Thorpe, "Young Americans 1969," Craft Horizons, July 1969, 9. In Art that Works: The Decorative Arts of the Eighties, Crafted in America (Seattle: University of Washington Press, 1990), 17, Lloyd Herman suggested that the “landmark exhibition” Objects USA helped display to a broad audience how craft had bridged over into the world of art.
In trying to establish a taxonomy for craft, Howard Risatti determined that one of the
clearer approaches to this taxonomy begins with categorizing objects based on their
purpose and function. He argued that this allows for a clearer taxonomy than the more
traditional genres based on material (wood, glass, fibers, metal, ceramics) or trying to
categorize craft by process (turning, blowing, throwing weaving). Howard Risatti, *A
Theory of Craft: Function and Aesthetic Expression* (Chapel Hill, NC: University of
Function.”

Garth Clark, "Meaning and Memory: The Roots of Postmodern Ceramics, 1960-
1980," introduction to *Postmodern Ceramics*, by Mark Del Vecchio (New York: Thames
& Hudson, 2001), 11.

Graduate School of Fine Arts, University of Pennsylvania, 1973), 131. Charles Jencks
relies on Eco’s thoughts in *New Paradigm* and *LPMA* when he discusses the language of
architecture.

Handcrafted Wood Furniture: Furniture as Sculpture by Five Contemporary Artists
would be simplistic” to see the move to art only in terms of “economic concerns.”


Michael Stone, *Contemporary American Woodworkers* (Layton, UT: Gibbs M. Smith,

Davira S. Taragin, Edward S. Cooke, Jr., & Joseph Giovannini, *Furniture by Wendell

January/February 1983, 98-103.

Robert Venturi, Denise Scott Brown and Steven Izenour, *Learning from Las Vegas*

All quotations and information from Ryerson to follow come from an interview with
the author, September 26, 2010 in the artist’s studio in Medford, MA, unless otherwise
noted.

Kathran Siegal also expresses similar, if emphatic, concern about cleverness in furniture. In *Tradition in Contemporary Furniture*, ed. Rick Mastelli and John Kelsey (Free Union, VA: The Furniture Society, 2001), 141, she declares that she wants nothing to do with cleverness in her own work. “Cleverness comes from a place just enough below the surface to surprise and amuse us. We get it...Cleverness is a way to please and to be liked and to avoid sincerity.”

When Oscar Fitzgerald surveyed craft furniture makers in 2003-2004, he found that 25% of makers “saw a social or cultural content in their work” with 11 makers dealing with gender issues, 6 making political statements, and 4 addressing religious content. Oscar Fitzgerald, “The Movers and Shakers & How They Got There,” (lecture, Furniture Society Conference, Savannah, GA, June 23-26, 2004), Oscar P. Fitzgerald Papers, 2003-2004, AAA.


Chapter 3

Umberto Eco, *Postscript to The Name of the Rose* (San Diego: Harcourt Brace Jovanovich, 1984), 67-68. Charles Jencks, in *New Paradigm*, 101, uses part of this selection to further illuminate the idea of double-coding, in which quotation with irony can send two meanings at once. After this selection in *Postscript*, Eco acknowledges that some people do not necessarily comprehend irony, and while there is danger in taking irony seriously, with the double-coding like he describes in his romantic scenario—or like architects used in buildings—people who do not catch the irony can still gain meaning from taking something at face value.

See chap. 1, n. 72.

John Kelsey, "Wood ’79," *Fine Woodworking*, January 1980, 80; Ken Strickland (Associate Professor Emeritus of Art + Design who was involved in planning Wood ’79), e-mail message to the author, June 14, 2010. Strickland recalls that the conference came out of discussions at the annual craft fair in Rhinebeck, New York. In e-mail correspondence with the author, June 4, 2010, Dennis FitzGerald (Woodshop Instructional Support Specialist, SUNY Purchase and assistant in planning and organizing Wood ’79) observed that the ’79 conference, a similar one that occurred the following year, and the Society of American Woodworkers (SAC) that developed from the conference focused on the material, not studio furniture, or woodturning, or reproduction work etc. FitzGerald noted that several attempts to organize woodworkers followed with varying success, including the American Society of Furniture Artists.
(ASOFA), The Woodturning Center, The American Association of Woodturners, and The Furniture Society.


183 Photograph, “Jacobean Table with Books and Glasses.” folder Wendell Castle Photographs and Slides, undated, box 9, Fendrick Gallery records, 1952-2001, AAA.


Wendell Castle does not consider these pieces postmodern today. In a telephone conversation with the author, September 29, 2010, Castle allowed that he did not see these as postmodern, but that one could, and if one did, then one could consider him to have been slightly ahead of the “onrush of postmodernism.” He saw the pieces as a very definite borrowing from history, something that he sees postmodernism as doing, but his purpose in doing so was specifically to create successful illusions.

185 Art Carpenter did acknowledge getting ideas from “everywhere.” In an Oral history interview, 2001 June 20-2001 September 4, AAA, Carpenter said that “You can get [design ideas] from looking at old furniture, which I seldom do, because I don’t like it. And I skipped most of the centuries between us and the Egyptians” in terms of what furniture he would look at. However, “I don’t make anything that refers to anything else.”


187 In the catalog for, The Eye of the Beholder: Fakes, Replicas and Alterations in American Art, ed. Gerald Ward (New Haven, CT: Yale University Art Gallery, 1977), curator Gerald Ward discussed revivals, replicas and reproductions and their role in American decorative arts. He acknowledged that the tendency toward making reproductions gained momentum and validity when Colonial Williamsburg began its Reproduction Program in 1937. The catalog for the show clearly pointed out, however, that revivals and reproductions must be considered as products of the time period in which they were made, not the period they reference.

188 Edward Zucca, interview with the author, November 10, 2010 at the artist’s home in Woodstock, CT. As for comparative information about furniture history education in woodworking programs, when Wendell Castle taught at RIT around the same time (1963-1969), he also chose not to teach the history of furniture to his students. In a 1981 oral history interview, he realized that this did a disservice to students and they, like he, would have benefited from a historical education. Oral history interview with Wendell Castle, 1981 Aug. 13-1981 Dec. 12, AAA. Students a decade later at the Program in Artisanry at Boston University did receive education in furniture history. Mitch Ryerson, interview with the author, September 26, 2010.
He made a lamp called the *Interossiter* in 1990 that showed at the Peter Joseph Gallery in December of 1991. Edward Zucca, interview with the author, November 10, 2010. All quotes and specific information about Zucca in this chapter come from this source unless otherwise cited.

The owners, Bernard and Sherley Koteen do not use the drawer, but have stored books inside the cabinet. Sherley Koteen, in discussion with the author, October 27, 2010.

In fact, the conscious inauthenticity even engages in one of the concerns of the postmodern world—the question of what is reality, or even truth. Chapter 4 addresses this aspect of postmodern concerns.

Cooke et al., *The Maker’s Hand*, 84.

I use the term “historicism” to simply refer to the trend of incorporating previous styles from history into creative productions. Charles Jencks, in *New Paradigm*, does not define “historicism” except to insure it is “not to be confused with Karl Popper’s use of this term in politics,” 53. He considers Historicism one beginning of postmodernism (as discussed by Reyner Banham and Nikolaus Pevsner, in which buildings returned to historical allusions). Fredric Jameson, in *Postmodernism, or, The Cultural Logic* defined “historicism” as “the random cannibalization of all the styles of the past” in architecture, 18. However, he also saw it as a “secession from a genuine history or dialectic of its styles and of the content of its forms,” 174.

Zucca was not alone in making artistic historical collages. Gregory Ulmer in “The Object of Post-Criticism” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle, WA: Bay Press, 1983), 84, wrote that “by most accounts, collage is the single most revolutionary formal innovation in artistic representation to occur in our century.” In his essay, Ulmer noted how collage involves bringing objects or images together into a new context, stripped of the old.


The show was on display in the Gallery at Workbench during April and May 1981.

Suzanne Slesin, "Home Beat," *New York Times*, April 16, 1981, C3 (accessed ProQuest Historical Newspapers). One important role of the Workbench Gallery was publicizing shows, even though they did not take commissions and were subsidized by Workbench.


The hieroglyph for water comes as a horizontal zig-zag line; the snake, facing left or right depending on the way the text should be read, has its head slightly raised above its body, then the tail drops down to a point (symbol for the “dj” sound). The horned viper (for the “f” sound) looks similar, but has two pronged horns at the head and the tail remains horizontal with the body. Zucca’s plug takes the shape of snake, but the plug prongs could relate to the horned viper hieroglyph. Alan Gardiner, *Egyptian Grammar: Being an Introduction to the Study of Hieroglyphs*, 3rd ed. (Oxford: Griffith Institute, Ashmolean Museum, 1957). By referencing specific hieroglyphs (regardless of whether the forms intended particular meaning in terms of the ancient language itself), Zucca double-codes the artwork to be understood on multiple levels.

He laments not copyrighting the idea, because the printing company has since made their own, as have others.

Kathi Yokum, in conversation with the author, November 10, 2010, noted that they realized having a television was a key requirement for anyone wishing to solicit babysitting services.


At least from the catalogs for *Precious Metals* and Herman, *Paint on Wood*, it seems that little effort was made to connect or draw relationships between past and present other than shared medium and/or technique.

Cooke, *NAF*.

Ned Cooke to Garry Knox Bennett, 10 October 1986, and attached prospectus, p. 3, folder Boston Museum of Fine Arts, box 1, Garry Knox Bennett Papers, AAA.

Prospectus in Ibid., 2.

Initially, Cooke had planned to display the new works alongside the historic pieces, but by 1988, the MFA decided to only show three of the historic pieces. Ned Cooke to Garry Knox Bennett, 18 May 1988, ibid. In part, Cooke notes this will provide more space, but the decision also responds to “the fear of overshadowing or being overshadowed.” A map to accompany the exhibit shows the placement of all the inspirational pieces—the others on display in the American Decorative Arts Galleries or in the American Period Rooms. In addition, this map points to the placement of 5 seating furniture pieces in the collection made by first-generation makers. *New American Furniture* gallery map, curatorial file John Cederquist, Renwick Gallery, Smithsonian Institution.


John Dunnigan, interview with the author, November 11, 2010 at his office in Providence, RI.

Michael Malone, then curator at the Renwick Gallery, observed that the historical connection for all objects in the show “does not mean that all furniture makers are using tradition in this manner or are even consciously basing their new designs on old forms. This was like a homework assignment and does not necessarily represent the fact that they all look to the past.” Ruhling, "Back to the Past," 80.


Cooke, *NAF*, 84.


Davira S. Taragin, Edward S. Cooke, Jr., & Joseph Giovannini, *Furniture by Wendell Castle* (New York: Hudson Hills Press, 1989), 71, 74, 106. Charles Jencks, in *New Paradigm*, distinguished between postmodernism and “PoMo,” though he never quite defines the latter (although his tone regards it as unfortunate). He noted that the media successes of Charles Moore’s Piazza d’Italia, Michael Grave’s Portland Public Services Building, and Philip Johnson’s AT&T building in New York, “branded PM in some people’s minds as Pop Classicism, a stereotyping that reduced the plural movement to a single strand (and then to PoMo),” 97.

Eco, *Postscript*, 67-68.

Chapter 4


M. L. d’Otrange Mastai noted that “trompe l’oeil reached its zenith during the troubulous time of transition between the Renaissance and the Age of Reason, the seventeenth century” and continued to interest audiences until the Victorian era when “the odium of ‘trickery’ applied to trompe l’œil came as the result of a censure not only narrow and ungenerous but completely insensitive to either the artistic merit or the true purpose of illusionism in any form.” *Illusion in Art: Trompe L’Oeil A History of Pictorial Illusion* (New York: Abaris Books, 1975), 12.

I here rely on Nancy Princenthal, "John Cederquist: Theater in the Round," in *The Art of John Cederquist: Reality of Illusion* (Oakland, CA: Oakland Museum of California, 1997), 20-27, for her distinction between illusion and deception. The former she notes fits in the realm of polite society, and art would be included in this because illusion is founded on shared language and understanding. Deception is “meant to conceal something from the viewer, whereas illusion generally makes things exceptionally plain,” 21.


239 Based on illustration and detail in Danto and Princenthal, *The Art of John Cederquist*, 42.

240 To discuss Cederquist’s work is to necessitate a certain amount of circular conversation.


243 John Cederquist, telephone conversation with the author, December 9, 2010. Subsequent specific information and quotes from Cederquist from this conversation, unless otherwise cited.


246 John Cederquist, telephone conversation with the author, December 9, 2010; and Cooke, *NAF*, 43.


248 On his website ([www.johncederquist.com](http://www.johncederquist.com)), one section of work is labeled “Deconstructions.” The first pieces include *The Missing Finial* and a similar work that followed called *Ghost Boy* (made for the Renwick Gallery after they were unsuccessful in acquiring the former. For more information, see the John Cederquist curatorial file at the Renwick Gallery). A separate series that he relates to these includes *Revenge of the*