

Figure 6. Tommy Simpson, *Man Balancing a Feather on His Knows*, 1968. Pinewood, acrylics, rice paper, glue, wood pegs, steel hinges; constructed, painted; 74 1/2 x 45 x 13 1/2 in. Gift of the Johnson Wax Company, through the American Craft Council, 1979. Museum of Arts and Design, 1979.3.6a-c. Photo: Ed Watkins, 2007, http://collections.madmuseum.org/code/emuseum.asp?emu_actionmedia&id=362&mediaid=9070 (accessed 28 October, 2010).



Figure 7. Wendell Castle, *Wall Table No. 16*, 1969.
Afrommosia; 50 x 81 x 17 ½ in. Collection of Wendell Castle and Nancy Jurs. Photo: Dirk Bakker.
Source: Davira S. Taragin, Edward Cooke, Jr., and Joseph Giovannini, *Furniture By Wendell Castle* (New York: Hudson Hills Press, 1989), 39.



Figure 8. Garry Knox Bennett, painted cabinet, 1979. Yellow poplar, cherry, glass, paint, dye; 74 x 24 x 17 in. Collection of Andy and Ginny Lewis. Photo: Garry Knox Bennett. Source: Edward S. Cooke Jr., Gerald W. R. Ward, Kelly H. L'Ecuyer, *The Maker's Hand: American Studio Furniture, 1940-1990* (Boston: MFA Publications), 73. The caption on the image notes the year as 1978, but Garry Knox Bennett is nearly certain that he built this cabinet after *Nail Cabinet*. Oral History with Garry Knox Bennett, 2002 Feb. 1-2, Archives of American Art, Smithsonian Institution.

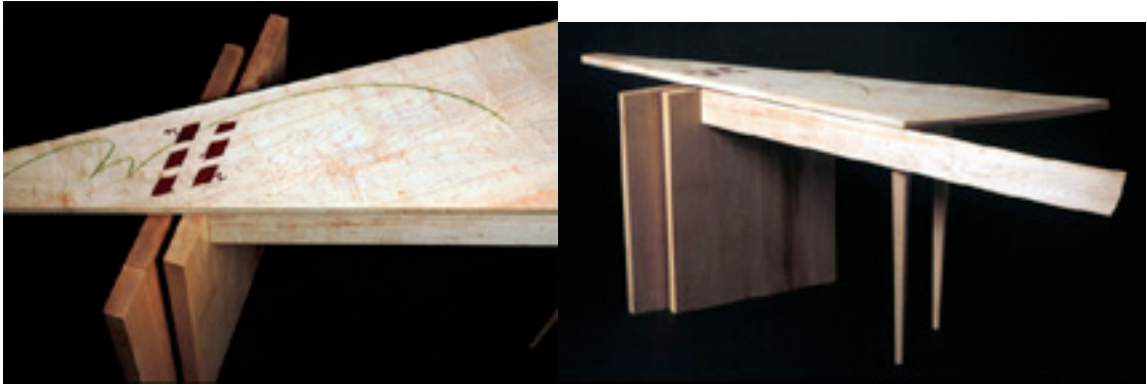


Figure 9. Wendy Maruyama, *Writing Table*, 1980.
 Maple, Plexiglas, epoxies, crayon; 5 foot length. Photo source: Pritam and Eames, "Archives: The First Decade," Pritam & Eames: The Gallery of Original Furniture, <http://www.pritameames.com/archives-1.html> (accessed March 24, 2010). The purple squares highlight the placement of the blind tenons below that join the leg planks to the writing surface.



Figure 10. Wendy Maruyama, *Highgirl*, 1984.
 Colorcore, Baltic birch, plywood, lacquer. Photo: Si Chi Ko. Source: *Material Evidence: New Color Techniques in Handmade Furniture* ([Washington, DC]: Smithsonian Institution Traveling Exhibition Service, 1985), 14.

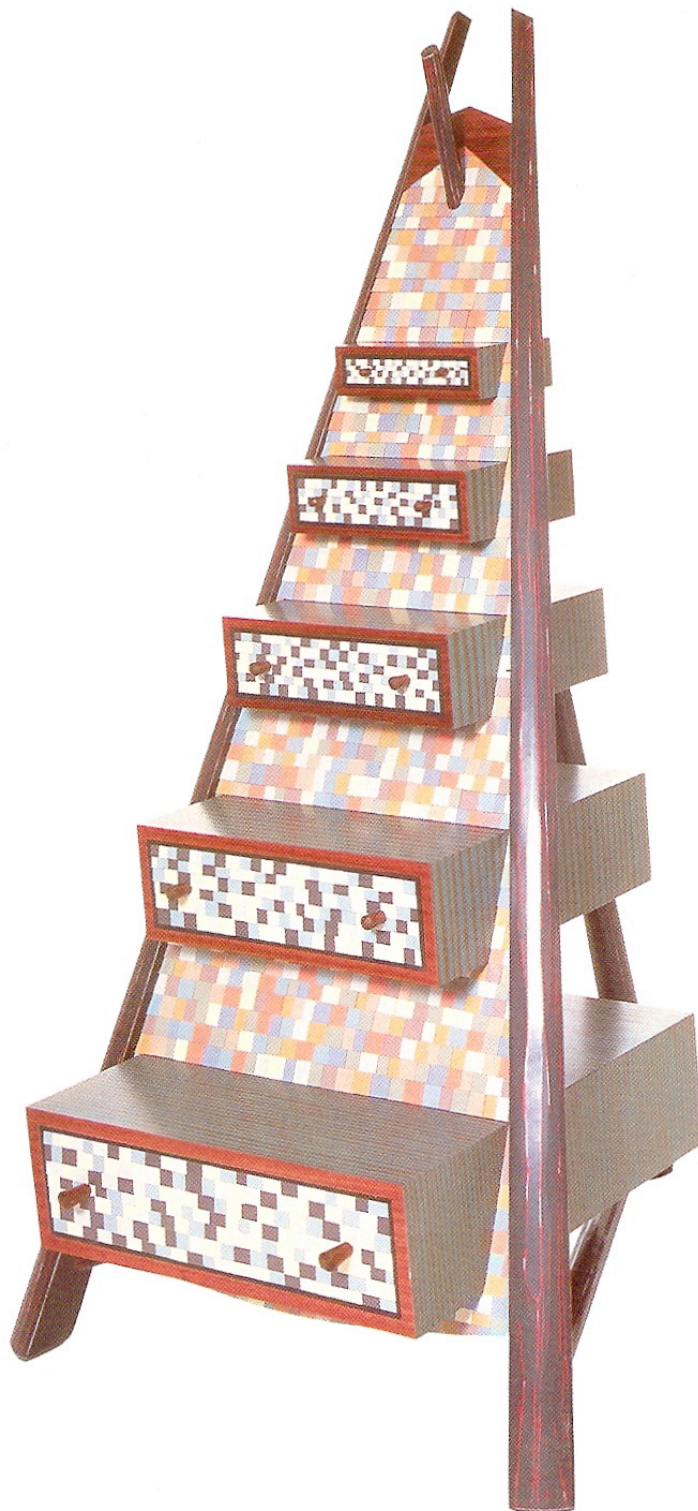


Figure 11. Tom Loeser, *Chest of Drawers*, 1984.
Colorcore, Baltic birch, poplar, bubinga veneer, enamel paint; 62 x 40 x 42 in. Photo: Si Chi Ko.
Source: *Material Evidence: New Color Techniques in Handmade Furniture* ([Washington, DC]:
Smithsonian Institution Traveling Exhibition Service, 1985), 15.



Figure 12. Mitch Ryerson, *Hall Piece*, 1984.
Colorcore, white oak, iron, mirror, maple. Photo: Si Chi Ko. Source: *Material Evidence: New Color Techniques in Handmade Furniture* ([Washington, DC]: Smithsonian Institution Traveling Exhibition Service, 1985), 28.



Figure 13. Judy Kinsley McKie, *Leopard Chest*, 1989. Basswood, oil paint, gold leaf; 33 3/8 x 49 7/8 x 18 in. Museum of Fine Arts, Boston, Anonymous gift, 1991, 1991.444. Photo © Judy Kinsley McKie. Source: Museum of Fine Arts Boston, Collections Search, http://72.5.117.145/collections/search_art.asp (accessed March 24, 2010).



Figure 14. Mitch Ryerson, *Washboard Children's Highchair*, 1986.
Cherry, curly maple, washboard, clothes pins, soap box labels; 43 x 15 x 18 in. Private collection.
Photo: Dean Powell, courtesy of the artist.



Figure 15. Mitch Ryerson, *Washboard Children's Rocker*, 1986. Maple, cherry, clothespins, soapbox labels, washboard, oil paint; 26 x 12 x 21 in. One of three, all in private collections. Pictured chair, collection of Owen Ryerson. Photo: Dean Powell. Source: Edward S. Cooke Jr., Gerald W. R. Ward, Kelly H. L'Ecuyer, *The Maker's Hand: American Studio Furniture, 1940-1990* (Boston: MFA Publications), 82.



Figure 16. George Nakashima, Conoid Bench, 1977.
Walnut and hickory; 31 1/8 x 84 1/2 x 35 5/8 in. Smithsonian American Art Museum, Gift of Dr. and Mrs. Warren D. Brill, 1991.121. Photo: Smithsonian American Art Museum, Search Collections, <http://americanart.si.edu/collections/search/artwork/?id=32461> (accessed January 13, 2011).



Figure 17. Wendell Castle, *Ghost Clock*, 1985.
Bleached Honduras mahogany; 86 1/4 x 24 1/2 x 15 in. Smithsonian American Art Museum,
Museum purchase through the Smithsonian Institution Collections Acquisition Program, 1989.68.
Photo: Smithsonian American Art Museum,
<http://americanart.si.edu/collections/search/artwork/?id=31977> (accessed January 11, 2011).



Figure 18. Hans Hollein, Austrian Travel Agency, 1976-1978.
Architectural interior. Photo: Charles Jencks, *The New Paradigm in Architecture: The Language of Post-Modernism* (New Haven: Yale University Press, 2002), 104.