



Figure 19. Edward Zucca, *Mystery Robots Rip Off the Rainforest*, 1989.
Honduran mahogany, maple, yellow poplar, acrylic paint, gesso, polyethylene ink; 31 x 30 ½ x 132 in. Carnegie Museum of Art, Bequest of Charles H. Carpenter, Jr. in honor of Phillip M. Johnston, 2002.52.3. Photo: Museum of Fine Arts, Boston, Department of Photographic Services. © Ed Zucca. Source: Edward S. Cooke, Jr., *New American Furniture: The Second Generation of Studio Furnituremakers* (Boston: Museum of Fine Arts, Boston, 1989), 129.



Figure 20. Steve Madsen, *Factories in the Field Where the Rivers Used to Flow* (c. 1978). Spalted Maple, Vermilion, Ebony, Imbuia, Plexiglas; 26 x 9 x 24 in. Photo source: "Containers," Steve Madsen Design, <http://www.stevemadsendesign.com/containers.html> (accessed October 20, 2010).



Figure 21. Edward Zucca, *Shaker Television*, 1979.
Maple, basswood, zebrawood veneer, Shaker seat tape, gold leaf; 36 x 24 x 18 in. Collection of Bernard and Sherley Koteen. Photo: Ed Zucca. 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), 83.



Figure 22. Edward Zucca, *XVIIIth Dynasty Television*, 1989.
Honduras mahogany, yellow poplar, ebony, gold leaf, silver leaf, rush, latex paint, ebonizing; 61 x 33 ½ x 42 in. Museum of Fine Arts, Boston, gift of Anne and Ronald Abramson, 1989.263. Photo source: Museum of Fine Arts Boston, Collections Search, <http://www.mfa.org/collections/object/xviiiith-dynasty-television-44934> (accessed March 24, 2010).



Figure 23. Edward Zucca, *Caveman Television*, 1993.
Poplar, hemlock, oak, ash, maple, bark, bark paper, cowhide, paper rush, horn, bones, chamois,
Connecticut fieldstone; 74 x 32 x 26 in. Photo: Michael Galatis, © Peter Joseph Gallery. Source:
Postcard, collection of the author.



Figure 24. Wendy Maruyama, *Mickey Mackintosh* chair, 1981.
Zolotone on poplar; 66 x 33 x 18 in. Edition of 20. Photo: ARTstor Slide Gallery, ARTstor,
www.artstor.org (accessed January 12, 2011).



Figure 25. Richard Scott Newman, *Commode*, 1989.

Mahogany, cherry, yellow poplar, pearwood, ebony; curly maple, pearwood, ebony veneers; brass; 35 1/2 x 46 x 20 in. Photo: Museum of Fine Arts, Boston, Department of Photographic Services. Source: Edward S. Cooke, Jr., *New American Furniture: The Second Generation of Studio Furnituremakers* (Boston: Museum of Fine Arts, Boston, 1989), 85.



Figure 26. James Schriber, *Cupboard*, 1989.
Maple, cherry, birch plywood; bird's-eye maple veneer; aluminum, industrial casters; milk paint; 51 ¼ x 44 x 19 in. Photo: Museum of Fine Arts, Boston, Department of Photographic Services.
Source: Edward S. Cooke, Jr., *New American Furniture: The Second Generation of Studio Furnituremakers* (Boston: Museum of Fine Arts, Boston, 1989), 109.



Figure 27. Wendell Castle, *Demilune Table*, 1981.

Brazilian rosewood, Baltic birch plywood, Brazilian rosewood veneer, carved ivory, ivory inlay; 35 x 38 ½ x 19 ¾ in. Collection of Mr. and Mrs. Roger Berlind. Photo: Bruce Miller. Source: Davira S. Taragin, Edward Cooke, Jr., and Joseph Giovannini, *Furniture By Wendell Castle* (New York: Hudson Hills Press, 1989), 62.

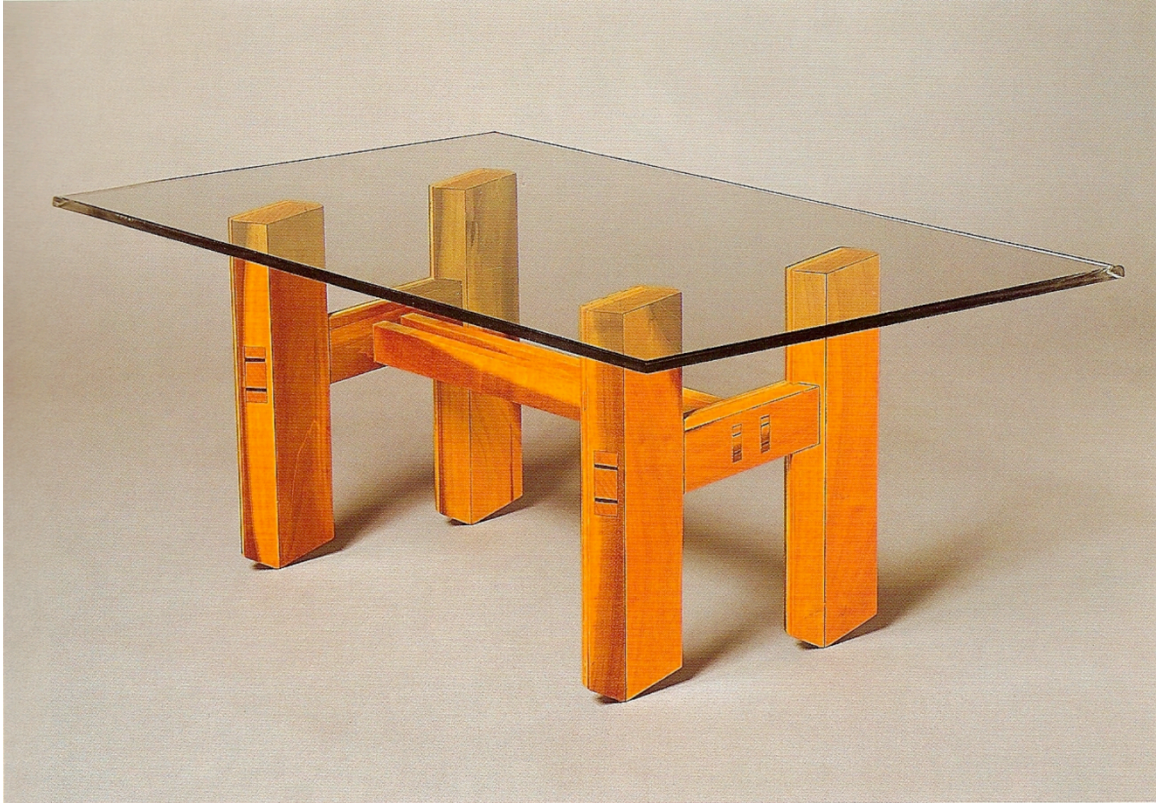


Figure 28. John Cederquist, *First Piece*, 1981.
Glass, Baltic birch plywood, poplar, embuia inlay; wood frame, 16 x 25 x 14 in.; glass top, 44 x 19 in. John Cederquist. Photo: Michael A. Sasso. Source: Arthur C. Danto and Nancy Princenthal, *The Art of John Cederquist: Master of Illusion* (Oakland, CA: Oakland Museum of California, 1997), 28.



Figure 29. John Cederquist, *Olive's Chair*, 1982. Baltic birch plywood, Spanish cedar, embuia inlay, leather, aniline dye; 38 x 18 x 14 in. Private Collection. Photo: Michael A. Sasso. Source: Arthur C. Danto and Nancy Princenthal, *The Art of John Cederquist: Master of Illusion* (Oakland, CA: Oakland Museum of California, 1997), 34.

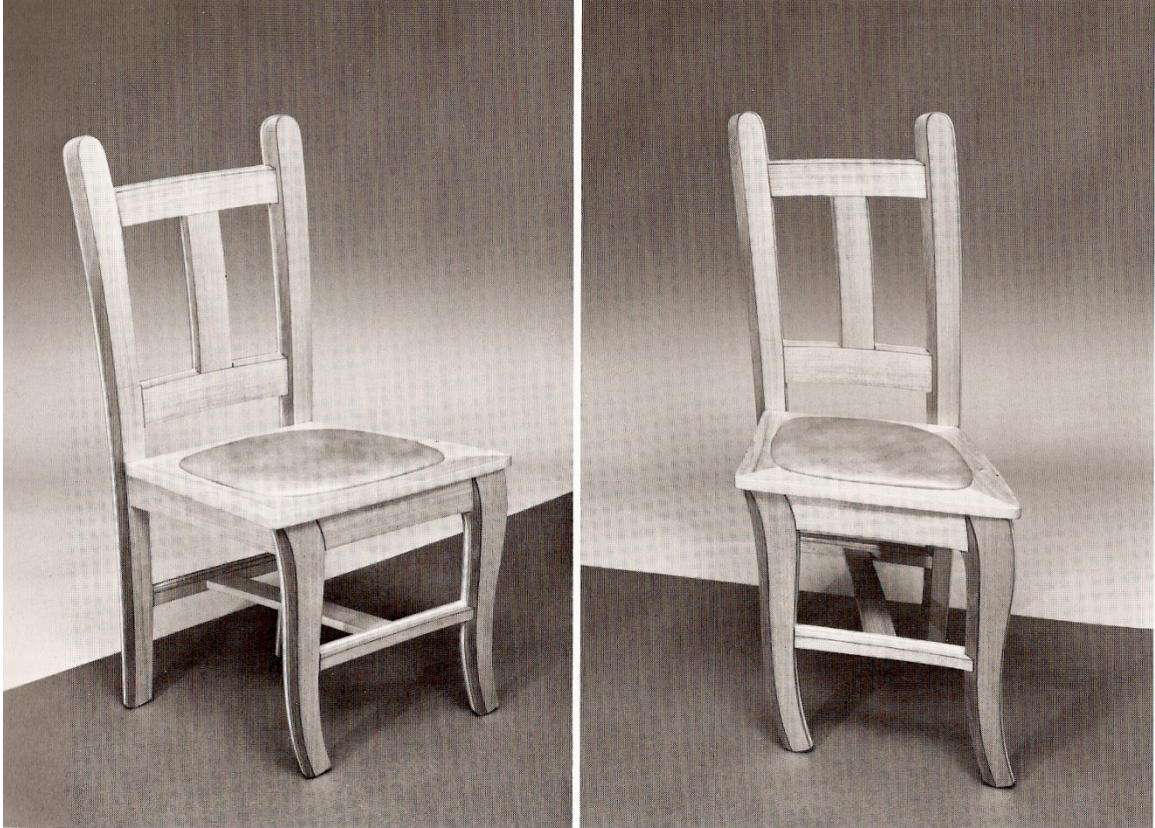


Figure 30. Compared views of Figure 29.

Photo: Michael A. Sasso. Source: *John Cederquist: Deceptions* (Los Angeles: Craft & Folk Art Museum, 1983), fig. 6. Notice how the illusion no longer “works” when the viewer shifts perspective.