

we can assume, good art—brings you in “just three beats after the teller gives you the punch line.”<sup>288</sup>

In making this extended metaphor, Bennett demonstrated one of the most important ways that studio furniture began to change as makers engaged with postmodern ideas. Bennett was writing about the creation of meaning and how that process happened from artist to viewer (or, comedian to audience, author to reader). His *Nail Cabinet*, Mitch Ryerson’s *Washboard Children’s Highchair*, Ed Zucca’s *Shaker Television* and John Cederquist’s *Le Fleuron Manquant (The Missing Finial)* all demonstrate how a furniture artist can participate in this kind of witty conversation. By rejecting the formalist values and functional emphasis of modernism—along with its particular manifestations in craft furniture—and turning towards new materials, colors, ornamentation and historical references, makers initiated such conversations.

Bennett used an oddly placed nail to invite consideration about the field, its rules, and the importance of creativity. Ryerson used coded referents—found household objects—to construct a narrative about parenthood for his viewers to “read.” By similarly using the coded, meaning-laden popular culture and historical references (to television and Shaker furniture), Zucca offered his viewers the opportunity to puzzle what Shaker’s relationship to TV would be (or perhaps what our own should be). Building on the tradition of trompe l’oeil but applying it to physical furniture, John Cederquist encouraged his viewers to question their perceptions and cultural relationship to imagery.

Like the joke building Bennett described, these pieces involve a layering of ideas, with the shared foundation being solid, usable furniture forms. By consciously engaging with the vocabulary available to them, Bennett, Ryerson, Zucca, Cederquist and other

studio furniture makers created meaning and conversation in their functional artwork. This represented a new direction for studio furniture.

With postmodernism in literature came the idea that the reader also created meaning, not only the author. Maker Ed Zucca recognized that artwork is in this way a conversation. In a 1991 catalog for *Masterworks* at the Peter Joseph Gallery, Zucca wrote: “Communication happens ideally in the SPACE between the object and the viewer’s brain, via their eyeballs.” He cautioned how “WORDS (whether mine or someone else’s) can muddy the terrain in between,” both “confusing” and “limiting” the conversation “and the spontaneity of the object-viewer interaction.” In true postmodern pluralism, his essay’s final words demonstrated how studio furniture audiences, as much as makers, establish a piece’s meaning: “Like the tree that falls in the forest, nothing happens in the gallery until the viewer comes and completes the cycle. You just have to be there.”<sup>289</sup>

## Notes

In citing works in the notes, short titles have generally been used. Works and archives frequently cited have been identified by the following abbreviations in order to save space:

AAA	Archives of American Art, Smithsonian Institution
LPMA	<i>The Language of Post-Modern Architecture</i> (Jencks 1977)
NAF	<i>New American Furniture: The Second Generation of Studio Furnituremakers</i> (Cooke 1989)

### Introduction

<sup>1</sup> Oral history interview with Garry Knox Bennett, 2002 Feb. 1-2, Archives of American Art, Smithsonian Institution (hereafter cited as Oral history with Garry Knox Bennett, AAA).

<sup>2</sup> Ibid.

<sup>3</sup> Loy D. Martin, "Decoding Studio Furniture," in *Tradition in Contemporary Furniture*, ed. Rick Mastelli and John Kelsey, 8-19 (Free Union, VA: The Furniture Society, 2001), 13; and John Kelsey, e-mail message to author, June 28, 2010.

<sup>4</sup> See Chapter 1 for a discussion of Bennett's intentions and subsequent interpretations.

<sup>5</sup> Henry Intili, letter to the editor, *Fine Woodworking*, November/December 1980.

<sup>6</sup> Henry Fisher, *ibid.*

<sup>7</sup> John Kelsey, "How to Be Garry Knox Bennett," *Woodwork*, October 2001, 32; and John Kelsey, e-mail message to author, June 28, 2010.

<sup>8</sup> Several articles about Garry Knox Bennett begin by talking about the *Nail Cabinet*, using it as I have here, for narrative introduction (for example, see Michael Stone, "Garry Knox Bennett," *American Craft*, October/November 1984, 22-26; and Joshua Markel, "Exploring the 'New' Furniture," *American Craft*, August 1991, 56-62). The story's narrative appeal both shows what it meant at the time, but also how it has become a widely known story of dissention in the woodworking community. Its repeated retelling expresses and extends its importance, turning the cabinet into something larger.

<sup>9</sup> Arthur C. Danto, "Furniture as Art," *The Nation*, April 23, 1990, 573.

<sup>10</sup> Ibid.

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<sup>11</sup> Some makers, like Wendell Castle, dislike the term “studio furniture,” preferring instead “furniture as art” (Castle, telephone conversation with the author September 29, 2010) or “art furniture.” Historical scholarship categorizes the field as “studio furniture,” so I use the term here. I refer you to Edward S. Cooke, Gerald W. R. Ward and Kelly H. L'Ecuyer, *The Maker's Hand: American Studio Furniture, 1940-1990* (Boston, MA: MFA Publications, 2003), 10-17, in which the authors explain why they employ “studio furniture” in their discussion.

<sup>12</sup> Cooke et al., *The Maker's Hand*, 76, 102. Oscar Fitzgerald, in *Studio Furniture of the Renwick Gallery* (Washington, DC: Smithsonian American Art Museum/ East Petersburg, PA: Fox Chapel Publishing, 2007) notes how the Renwick Gallery of the Smithsonian American Art Museum began building its collection, including studio furniture, in earnest in the 1980s, particularly increasing the furniture collection in the 1990s.

<sup>13</sup> Edward S. Cooke, *New American Furniture: The Second Generation of Studio Furnituremakers* (Boston, MA: Museum of Fine Arts, Boston, 1989), (hereafter cited as *NAF*).

<sup>14</sup> I use the word “work” to describe furniture makers’ creative productions in awareness of theorist Roland Barthes’ distinction between “work” and “text” in which the former conceives of Literature as a fixed entity with definite meaning but the latter understands the concept of literature as open-ended and dynamic in regards to creating and expressing meaning. (For a clear discussion of this distinction, I rely on Barbara Johnson, “Writing,” in *Critical Terms for Literary Study*, ed. Frank Lentricchia and Thomas McLaughlin, (Chicago: University of Chicago Press, 1995), 39-49.) I use “work” for clarity of discussion when describing artistic creations, often referred to as “artworks.” While I recognize that their meaning is dynamic and changing—and that I am constructing my own reading of the art (or “text”) in this discussion—to use “text” would be cumbersome, confusing and unnecessary.

<sup>15</sup> For ease of discussion and elucidation, I artificially teased apart these four intertwined aspects into separate categories. The furniture offered as examples bleed from one category to the next, not heeding any futile academic desire for concise, clear structure.

<sup>16</sup> Jean Baudrillard, *Simulacra and Simulation*, trans. Sheila Faria Glaser (Ann Arbor, MI: The University of Michigan Press, 1994), originally published as *Simulacres et Simulation* (Paris: Éditions Galilée, 1981); Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991); and Ada Louise Huxtable, *The Unreal America: Architecture and Illusion* (New York: The New Press, 1997). Also see Guy Debord, *The Society of the Spectacle*, trans. Donald Nicholson-Smith (New York: Zone Books, 1994), originally published as *La Société du Spectacle* (Paris: Buchet/Chastel, 1967).

<sup>17</sup> Oscar Fitzgerald, “The Movers and Shakers and How They Got There” (lecture, Furniture Society Conference, Savannah, GA, June 23-26, 2004), accessed in Oscar P.

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Fitzgerald papers, 2003-2004, AAA. Because there is no clear definition for what the word “postmodernism” means, and specifically in the context of studio furniture, this comes as no surprise. Had there been a clearer definition and method for asking about influences or ideas related to postmodernism at the time of the survey, the results may have been different. Many makers engage with the thoughts and directions of postmodernism in their work, even if the overall result may not be clearly identifiable according to general lay definitions of postmodernism.

<sup>18</sup> John Dunnigan, in conversation with the author, November 11, 2010, recalled that he may have emphasized the influence of postmodernism’s rejection of modernism on his work simply because he felt that this influence and expression had been underestimated in studio furniture scholarship.

<sup>19</sup> Garry Knox Bennett, in an oral history interview with Glenn Adamson said, “I don’t know what postmodernism is. Some guy name[d] Graves or Groove or ‘Teapot Joe’ or whatever it is,” Oral history with Garry Knox Bennett, AAA. John Cederquist, in a telephone interview with the author December 9, 2010, noted how he considered the word to really be related to architecture. Ed Zucca said, “I probably didn’t know what it was then and I don’t now” in an interview with the author, November 10, 2010.

<sup>20</sup> John Dunnigan, interview with the author, November 11, 2010.

<sup>21</sup> Charles Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli International Publications, Inc., 1977), (hereafter cited as *LPMA*).

<sup>22</sup> Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991).

<sup>23</sup> Hal Foster, ed., *The Anti-Aesthetic: Essays on Postmodern Culture* (Seattle, WA: Bay Press, 1983).

<sup>24</sup> Mark Del Vecchio’s *Postmodern Ceramics* (New York: Thames & Hudson, 2001) offers an extensive look at postmodernism within the ceramic crafts; the only focused exploration I have found of postmodernism in craft furniture is the exhibit “Post-Modern Embellishment” shown at Pritam & Eames Gallery in 1983, for which no catalog exists. See Chapter 1 for a brief discussion of this show.

<sup>25</sup> Suzi Gablik, *Has Modernism Failed?*, 2nd ed. (New York: Thames & Hudson, 1984; London: Thames & Hudson, 2004), 83. Citations are to the 2004 edition.

<sup>26</sup> Foster, ed., *The Anti-Aesthetic*, ix.

<sup>27</sup> Angela George, "Modernism" (class lecture, Corcoran College of Art + Design and the Smithsonian Associates, Washington, DC, March 6, 2009); and Bruce Metcalf, "Replacing the Myth of Modernism," *American Craft*, February/March 1993.

<sup>28</sup> Metcalf, “Replacing the Myth,” 41.

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<sup>29</sup> Alice Rawsthorn, "The Demise of 'Form Follows Function'," *The New York Times*, June 1, 2009, <http://www.nytimes.com/2009/06/01/arts/01iht-DESIGN1.html> (accessed September 23, 2010).

<sup>30</sup> Arthur C. Danto, "Art & Craft: Master of Illusion," *House & Garden*, December 1996, 50.

<sup>31</sup> Philip Johnson, "'The glass box had had it,' the architects decided," *The Christian Science Monitor*, August 29, 1978, 23 (access ProQuest Historical Newspapers). In fact, architectural critic Charles Jencks pointed to a single moment as the death of modernism. Jencks wrote *LPMA*, proclaiming that at 3:32 PM on July 15, 1972, modernism met its end as St. Louis, MO dynamited the failed Pruitt-Igoe housing project, 9. For earlier critiques of modernism, see: Jane Jacobs, *The Death and Life of Great American Cities* (New York: Random House, Inc, 1961; New York: The Modern Library, 1993); and Robert Venturi, *Complexity and Contradiction in Architecture*, 2nd ed. (New York: Museum of Modern Art, 1966; New York: The Museum of Modern Art, 1977).

<sup>32</sup> In paying "lip-service to technology," architecture and design ignored materials that could make the art more interesting and approachable (quote from Introduction by Vincent Scully to Venturi, *Complexity and Contradiction*, 11). See also Cooke et al., *The Maker's Hand*, 12; Edward S. Cooke, "The Rise of Women Furnituremakers," *Woodwork*, April 2001, 74; Venturi, *Complexity and Contradiction*; and Tician Papachristou and James Stewart Polshek, "Venturi: Style, Not Substance?," *New York Times*, November 14, 1971, D24, (accessed ProQuest Historical Newspapers).

<sup>33</sup> Paul Goldberger, "Less Is More--Mies van der Rohe Less Is a Bore--Robert Venturi," *New York Times*, October 17, 1971, SM34, (accessed ProQuest Historical Newspapers).

<sup>34</sup> Golberger, "Less is More"; see also Carol Vogel, "The Trend-Setting Traditionalism of Architect ROBERT A.M. STERN," *New York Times*, January 13, 1985, SM41, (accessed ProQuest Historical Newspapers); and Cooke, *NAF*, 23.

<sup>35</sup> Gablik, *Has Modernism Failed?*, 22. While modernists shrouded meaning in their work, postmodern artists and architects also took pleasure in making inside jokes and commentary. However, postmodern creators often sought multiple layers of meanings (often using pop culture references) to speak to various audiences at once.

<sup>36</sup> Charles Jencks, "Postmodern and Late Modern: The Essential Definitions," *Chicago Review* 35, no. 4 (1987): 33.

<sup>37</sup> For architects Robert Venturi, Denise Scott-Brown and Steven Izenhour, this meant *Learning from Las Vegas* (Cambridge, MA: MIT Press, 1972) and other vernacular architecture, as well as popular culture, to more effectively communicate with their audience.

<sup>38</sup> Wolf Von Eckardt, "The Future Is Behind Us: Make Way for the Past," *The Washington Post*, December 30, 1978, C1, (accessed ProQuest Historical Newspapers).

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<sup>39</sup> Gablik, *Has Modernism Failed?*, 24.

<sup>40</sup> Fredric Jameson observed that in the postmodern world, parody is no longer possible, only pastiche, as there is no longer a “norm” that parody can point to, Fredric Jameson, “Postmodernism and Consumer Society,” in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle, WA: Bay Press, 1983), 111-125. Jean Baudrillard and Guy Debord concerned themselves with the prevalence of simulacra: Baudrillard, *Simulacra and Simulation*; Guy Debord, *The Society of the Spectacle*.

<sup>41</sup> Terry Smith, “Craft, Modernity and Postmodernity,” in *Craft and Contemporary Theory*, ed. Sue Rowley, 18-28 (St. Leonards: Allen & Unwin, 1997), 27.

<sup>42</sup> Clifford Geertz, *The Interpretation of Cultures* (New York: Basic Books, Inc., 1973), 6. In the social sciences, structuralism and post-structuralism aimed “to bring about the ‘death of the subject’,” or, “to ‘de-centre’ the subject” in cultural observation, thus “discard[ing] action theory’s conception of the actor/agent/member/subject as the source of meaning and the architect of a consciously created social reality.” Anthropologist and structuralist Claude Lévi-Strauss saw culture and language as the structures that inform and create meaning and action in a human’s life. Post-structuralist theorist Michel Foucault was interested in the way that our discourses—ways of talking, thinking and knowing—exert power over us. For example, the concept of madness became possible with medical discourse. Pip Jones, *Introducing Social Theory* (Cambridge: Polity Press, 2003), 141-147.

<sup>43</sup> Martin, “Decoding Studio Furniture,” 12.

<sup>44</sup> Ibid; Arthur C. Danto, “Philosophizing with a Hammer: Garry Knox Bennett and Contemporary Art,” in *Made in Oakland: The Furniture of Garry Knox Bennett*, 3-14 (New York: American Craft Museum, 2001), 5.

<sup>45</sup> Henry Intili, letter to the editor, *Fine Woodworking*, November/December 1980.

<sup>46</sup> Michael Stone, “Garry Knox Bennett,” *American Craft*, October 1984, 22, accessed in folder Garry Knox Bennett, box 1, Gallery at Workbench Records, AAA.

<sup>47</sup> Michel Foucault’s writings encouraged a heightened consciousness of power dynamics and ways in which one group or idea may be privileged over another; Jones, *Introducing Social Theory*, 145-147. Drawing on Saussure, Jacques Derrida communicated a hyper-awareness of language and its limitations; Jacques Derrida, *Of Grammatology*, trans. Gayatri Chakravorty Spivak (Baltimore, MD: Johns Hopkins University Press, 1976), originally published as *De la Grammatologie* (Paris: Editions de Minuit, 1967). The “incredulity toward metanarratives” that Jean-François Lyotard proclaimed characterized the postmodern condition also signified a new consciousness, an awareness that “refines our sensitivity to differences;” Jean-François Lyotard, *The Postmodern Condition: A Report on Knowledge*, trans. Geoff Bennington and Brian Massumi (Minneapolis, MN:

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University of Minnesota Press, 1984), originally published as *La Condition postmodern: rapport sur le savoir* (Paris: Les Editions de Minuit, 1979), xxiv-xxv.

## Chapter 1

<sup>48</sup> Warren Rubin to Garry Knox Bennett, 19 March 1979, folder Garry Bennett, box 1, Gallery at Workbench Records, 1980-1988, AAA (hereafter cited as Gallery at Workbench Records, AAA).

<sup>49</sup> Judith Gura of Gura Public Relations to Warren Rubin and Bernice Wollman, 30 May, 1980, *ibid.* The letter details preparation for Suzanne Slesin to profile Bennett in the *New York Times* (Suzanne Slesin, "Home Beat: A California Woodsman," *New York Times*, September 11, 1980, C3); she also notes publicity placements for the September issues of *House and Garden*, *Vogue*, *Horizon*, and *Glamour*.

<sup>50</sup> Bennett even offered to forward all correspondence he had received regarding the cabinet to whomever purchased it, Workbench Gallery note, "Nail Cabinet by Garry Knox Bennett", n.d., folder Garry Bennett, box 1, Gallery at Workbench Records, AAA; Oral history with Garry Knox Bennett, AAA (see intro., n. 1); Slesin, "Home Beat: A California Woodsman," C3, (accessed Proquest Historical Newspapers).

<sup>51</sup> Press release, "Workbench Opens Craft Gallery," for 10 September 1980, folder G. K. Bennett, box 4, Gallery at Workbench Records, AAA. Workbench subsidized the gallery allowing furniture makers to sell the pieces without a gallery mark-up, possibly helping make room for some experimentation.

<sup>52</sup> Edward Lucie-Smith, *World of the Makers: Today's Master Craftsmen and Craftswomen* (New York: Paddington Press, Ltd., 1975), 220.

<sup>53</sup> Bruce Metcalf, "Replacing the Myth of Modernism," *American Craft*, February/March 1993, 40, 41.

<sup>54</sup> See intro., n. 31.

<sup>55</sup> *American Crafts '76: An Aesthetic View* (Chicago, IL: Museum of Contemporary Art, 1976), 8. Some of these ideals even began with the late nineteenth-century Arts and Crafts Movement—an antecedent of the studio crafts. Later, as Europeans immigrated to the United States, the ideas and aesthetic of the Bauhaus also influenced American studio craft. While craftspersons in some fields, like ceramics, broke away from functionalist ideas in the 1950s and 1960s, studio furniture makers maintained these positions and related aesthetics much longer.

<sup>56</sup> *American Crafts '76*, 3.



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<sup>57</sup> Cooke, *NAF*, 7.

<sup>58</sup> Jeremy Adamson, *The Furniture of Sam Maloof* (New York: Smithsonian American Art Museum, 2001), x.

<sup>59</sup> Helen Giambruni, "Wendell Castle," *Craft Horizons*, September/October 1968, 51.

<sup>60</sup> Tage Frid, *Tage Frid Teaches Woodworking Book 3: Furnituremaking* (Newtown, CT: The Taunton Press, Inc., 1985), 2.

<sup>61</sup> Julie Hall in *Tradition and Change: The New American Craftsman* (New York: E. P. Dutton, 1977), 24, 27, 37, placed Nakashima and fellow first-generation maker Sam Maloof in the category of "use craftsmen," who focus on function and beauty and adhere to the 'form follows function' mantra; Adamson in *The Furniture of Sam Maloof*, x, confirmed Maloof's "functionalist design approach."

<sup>62</sup> Renwick Gallery, *Woodenworks* (Minnesota Museum of Art, 1972), n.p.

<sup>63</sup> Janet Koplos and Bruce Metcalf, *Makers: A History of American Studio Craft* (Chapel Hill, NC: The University of North Carolina Press, 2010), 288; and Cooke et al., *The Maker's Hand*, 114.

<sup>64</sup> Cooke, *NAF*, 10.

<sup>65</sup> Ibid.

<sup>66</sup> George Nakashima, *The Soul of a Tree: A Woodworker's Reflections* (San Francisco, CA: Kodansha International Ltd., 1981), 132.

<sup>67</sup> Tage Frid, *Tage Frid Teaches Woodworking: Joinery: Tools and Techniques* (Newtown, CT: The Taunton Press, Inc., 1979), 2.

<sup>68</sup> James Krenov, *A Cabinetmaker's Notebook* (New York: Van Nostrand Reinhold Company, 1976), 14.

<sup>69</sup> Sally Eauclaire, "Wendell Castle: Wood, Form and Space," *Craft Horizons with Craft World*, December 1978, 63.

<sup>70</sup> Tage Frid, *Tage Frid Teaches Woodworking Book 3: Furnituremaking* (Newtown, CT: The Taunton Press, Inc., 1985), 2; James Krenov, *The Impractical Cabinetmaker* (New York: Van Nostrand Reinhold Company, 1979); and Nakashima, *The Soul of a Tree*, 132.

<sup>71</sup> Miguel Gomez-Ibañez, "Understanding Tradition," in *Furniture Studio: Tradition in Contemporary Furniture*, ed. Rick Mastelli and John Kelsey, 42-51 (Free Union, VA: The Furniture Society, 2001), 50.

<sup>72</sup> Krenov, *A Cabinetmaker's Notebook*, 45.

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<sup>73</sup> Elaine Markoutsas, "An Exhibit of Furniture Artistry," *Chicago Tribune*, March 24, 1985, 1, (accessed ProQuest).

<sup>74</sup> Debra Lee Baldwin, "Form, Function & Fun," *San Diego Union-Tribune*, April 21, 1995, 12, (accessed ProQuest).

<sup>75</sup> Cooke, *NAF*, 7. Cooke et al., in *The Maker's Hand*, also note that the first generation made pieces while "eschewing both alternative materials and the use of decorative embellishments such as inlay and carving," 28.

<sup>76</sup> Danto, "Furniture as Art," *The Nation*, 573.

<sup>77</sup> *Fine Woodworking* editor John Kelsey had met Bennett in California and when he encountered the *Nail Cabinet*, Kelsey "deliberately used it on the back cover as a provocation to the readership." As editor, he needed to appeal to professional makers, art makers and amateurs and Bennett's piece demonstrated a type of work from the first two while stretching the latter. Kelsey recalled that a desk by Wendy Maruyama (that graced the same back cover of the magazine) offered a "natural companion" showing that more than one artist was working in this new vein. John Kelsey, e-mail message to author, June 4, 2010.

<sup>78</sup> Oral history with Garry Knox Bennett, AAA.

<sup>79</sup> Bennett recalled one time when he discovered that he could achieve a nice black color by dyeing rosewood with black shoe dye; when his friend and woodworker Don Braden saw him doing this, Braden was appalled. Oral history with Garry Knox Bennett, AAA.

<sup>80</sup> Danto quotes generously from this communication in his essay "Philosophizing with a Hammer: Garry Knox Bennett and Contemporary Art" in Ursula Isle-Neuman, *Made in Oakland: The Furniture of Garry Knox Bennett* (New York: American Craft Museum, 2001), 3-14.

<sup>81</sup> *Ibid.* and John Kelsey, e-mail message to author, June 28, 2010. Kelsey explained that the edge band is unconventional but an acceptable solution. In the letter to Danto he pointed out that door frame stiles typically enclose the rails, yet the horizontal rail, or "edge band" on Bennett's wooden doors extend the full width of the door. The curved door displays the traditional frame position for rails and stiles.

<sup>82</sup> John Kelsey emphasized Bennett's careful calculation and position as a well-informed artist, e-mail message to the author, June 28, 2010. As Bennett learned new skills to achieve his cabinet design, he would deliberately consider each step and could have made the more technical interlocking dovetails had he wanted to. In Bennett's oral history twenty-three years later, he says about the cabinet, "I don't know why I did it. I probably did it—I knew it was going to make a point." He then acknowledged that technical aspects of the commentary were beyond him, but it was intentional. Oral history with Garry Knox Bennett, AAA.

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- <sup>83</sup> On March 3, 1979, Bennett drove the nail into the cabinet. On the underside of a drawer, he wrote "Nail thing witnessed by-/ Neal Wehrlie, Steve Akana/ in Oakland GKB/ Anno 79." On the inside of the top door, Bennett wrote "Original nail/ stolen on / in N.Y.C./ new nail installed/ 3/2/80/ (signature)." Photographs, Isle-Neuman, *Made in Oakland*, 84-85.
- <sup>84</sup> Danto, "Furniture as Art," 573; Danto, "Philosphizing with a Hammer," in *Made in Oakland*, 5-6.
- <sup>85</sup> Martin, "Decoding Studio Furniture," 13.
- <sup>86</sup> *Fine Woodworking*, "Decoration vs. Desecration," September/October 1980, back cover.
- <sup>87</sup> Slesin, "Home Beat: A California Woodsman," C3, (accessed ProQuest Historical Newspapers).
- <sup>88</sup> John Kelsey, "How to Be Garry Knox Bennett," *Woodwork*, October 2001, 33.
- <sup>89</sup> Kelsey, as quoted by Danto, in "Philosphizing with a Hammer," 7.
- <sup>90</sup> Kelsey, "How to Be Garry Knox Bennett," 33.
- <sup>91</sup> Oral history with Garry Knox Bennett, AAA.
- <sup>92</sup> Michael Stone, *Contemporary American Woodworkers* (Layton, UT: Gibbs M. Smith, Inc., 1986), 140.
- <sup>93</sup> In an e-mail message to the author, June 28, 2010, John Kelsey mentioned that Bennett would even bet Tage Frid a bottle of Johnny Walker that a new technique Bennett was experimenting would work.
- <sup>94</sup> Workbench Gallery note, "Nail Cabinet by Garry Knox Bennett", n.d., folder Garry Bennett, box 1, Gallery at Workbench Records, AAA.
- <sup>95</sup> Ibid; Oral history with Garry Knox Bennett, AAA; John Kelsey in e-mail message to author June 24, 2010.
- <sup>96</sup> For articles and writings that discuss the *Nail Cabinet*, see *Fine Woodworking*, "Decoration vs. Desecration"; Slesin, "Home Beat: A California Woodsman," C3; Michael Stone, "Garry Knox Bennett," *American Craft*, October/November 1984: 22-26; Stone, *Contemporary American Woodworkers*; "Garry Knox Bennett," *Woodworker Magazine*, 1987, accessed Garry Knox Bennett Papers, 1975-2001, AAA; Cooke, *NAF*; Danto, "Furniture as Art"; Carol Olten, "Show of Form: Art Furniture finds voice in New York City Exhibit," *The San Diego Union*, May 26, 1991, F17 (accessed ProQuest); Susan Alai, "Barcaloungers beware!," *Chicago Tribune*, June 2, 1991, 15:3, accessed Garry Knox Bennett Papers, 1975-2001, AAA; Joshua Markel, "Exploring the 'New'

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Furniture," *American Craft*, August 1991: 56-62; Isle-Neuman, *Made in Oakland*; Kelsey, "How to Be Garry Knox Bennett"; Martin, "Decoding Studio Furniture"; John Lavine, "Making the Case for Studio Furniture," *Woodwork*, February 2003: 66-71; and Cooke et al., *The Maker's Hand*.

<sup>97</sup> Oral history with Garry Knox Bennett, AAA.

<sup>98</sup> *Fine Woodworking*, "Decoration vs. Desecration."

<sup>99</sup> Slesin, "Home Beat: A California Woodsman," C3 (accessed ProQuest Historical Newspapers).

<sup>100</sup> John Kelsey, e-mail message to author, June 24, 2010.

<sup>101</sup> For this series see Tage Frid, *Tage Frid Teaches Woodworking: Joinery: Tools and Techniques* (Newtown, CT: The Taunton Press, Inc., 1979); Tage Frid, *Tage Frid Teaches Woodworking Book 2: Shaping, Veneering, Finishing* (Newtown, CT: The Taunton Press, Inc., 1981); and Tage Frid, *Tage Frid Teaches Woodworking Book 3: Furnituremaking* (Newtown, CT: The Taunton Press, Inc., 1985).

<sup>102</sup> Nakashima, *The Soul of a Tree*, 116.

<sup>103</sup> Danto, "Furniture as Art," 573; Danto, "Philosophizing with a Hammer," 5.

<sup>104</sup> Paul Smith in American Craftsmen's Council, *Fantasy Furniture* (New York: Museum of Contemporary Crafts, 1966), n. p.

<sup>105</sup> Glenn Adamson, "The Role of Paint in Contemporary Furniture," in *Painted Furniture* (Scottsdale, AZ: gallerymateria, 2002), n.p.

<sup>106</sup> "Furnituremaker questionnaire," brown file Wendy Maruyama, curatorial files, Renwick Gallery, Smithsonian Institution.

<sup>107</sup> For more information about the institutions that fostered development in studio furniture, see Cooke et al., *The Makers' Hand*, 142-153.

<sup>108</sup> Kelsey, "How to Be Garry Knox Bennett," 33.

<sup>109</sup> Oral history interview with Wendy Maruyama, 2010 March 5-6, AAA (hereafter cited as Oral history with Wendy Maruyama, AAA).

<sup>110</sup> Paul Parcellin, "Wit and Widgets: The Furniture of Mitch Ryerson," *American Craft*, February 2000; and Jody Clowes, "Romancing the Surface," *American Craft*, August 1994.