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ROCHESTER INSTITUTE OF TECHNOLOGY

A Thesis Submitted to the Faculty of
The College of Fine and Applied Arts
in Candidacy for the Degree of
MASTER OF FINE ARTS

CABINET-MAKING AND THE CONTEMPORARY IMAGINATION

By

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"It is in the wild solitude of the
νεμῆτος the sacred woodland,
that the Celtic tribe meets its
gods, and its mythical world is
a sacred forest, pathless and un-
bounded, which is inhabited by
mysterious powers."¹

Before becoming a serious woodworker, I was preoccupied with other art forms, primarily contemporary poetry and fiction. Film, sculpture, painting, music, and performance also seemed to be powerful genres in which the imagination could manifest itself most directly, and influence human lives with a magical force. As an undergraduate in the early 1970's, I received a degree in literature. At that time the poetry readings I attended in New York City were as important as the books and ideas to which I was exposed in a progressive classroom situation. What I gained from this experience was a particular sense of aesthetics which I still practice to some extent as a woodworker. It is a way of thinking about material, a consideration of the maker's responsibility, a sense of open form, and a consciousness of balancing the old and the new. These ideas established in those days are quite literally the matrix from which I began to practice woodworking.

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A strong early conceptual influence on my furniture making was provided by several poets associated with Black Mountain College, namely, Robert Creeley, Ed Dorn, Robert Duncan, and Charles Olson. The distinctive innovative feature of their work is that it has the immediacy and emotional credibility of common speech. In open contempt of the academic tradition which dominated their craft, they created poems from the mundane events of their personal experience however composted that experience had become in the depths of memory and imagination. They all exhibited a technical virtuosity which allowed them to create a new measure and rhythm particular to the individual poem. This is what Robert Creeley meant when he stated that "form is never more than an extension of content." In my own work there is a parallel tendency, and that is to create forms which are an extension of the types of wood from which they are made. What poetry provided me then was a model and metaphor for making furniture.

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On the whole, a well-made poem requires of its maker an immediate and creative attention to the present rather than to a predetermined artifice. One commonly thinks of poetry as an act devoid of function, but that is not entirely the case. There are those who use poetry as a means by which to effect social change.

both of whom have written essays on contemporary culture and tradition. They each address social and environmental issues in their work and life. Both have made me more conscious of the material I work with, as well as the process by which it is worked. The importance of work and community are also emphasized. Gary Snyder argues that western culture (and, in particular, the United States) has lost sight of traditional technologies which are more beneficial to humankind in the long run than the recent technologies which frequently enter public consciousness as miracles until they prove themselves nightmares. Since the 1960's Snyder has argued against the massive American energy hunger and the nuclear disaster which has mushroomed to satisfy that need. He lives by choice in a community without telephones or electricity, and, as a governor-appointed member of the California Arts Council, he supported back-country craftspeople who wished to make objects without all the conveniences which mechanized urban life provides.

Although that line of reasoning has affected me considerably, Snyder has argued against the massive American energy hunger and the nuclear disaster which has mushroomed to satisfy that need. He lives by choice in a community without telephones or electricity, and, as a governor-appointed member of the California Arts Council, he supported back-country craftspeople who wished to make objects without all the conveniences which mechanized urban life provides.

Although that line of reasoning has affected me considerably, I have never totally espoused it. For me, it has been an encouragement to develop a facility with age-old hand tools, and to refine my skills with these tools and, in so doing, create shapes, surface and details which no machine or untrained eye can mimic. These are the details and subtleties which are so

with the big flow, and as such it is difficult to commodify.

Wendell Berry has written poems and essays, most notably The Unsettling of America, in which he reiterates that "what he stands on is what he stands for." ²

The Old Elm Tree by the River

Shrugging in the flight of its leaves,
it is dying. Death is slowly
standing up in its trunk and branches
like a camouflaged hunter. In the night
I am wakened by one of its branches
crashing down, heavy as a wall, and then
lie sleepless, the world changed.
That is a life I know the country by.
Mine is a life I know the country by.
Willing to live and die, we stand here,
timely and at home, neighborly as two men.
Our place is changing in us as we stand,
and we hold up the weight that will bring us down.
In us the land enacts its history.
When we stood it was beneath us, and was
the strength by which we held to it
and stood, the daylight over it
a mighty blessing we cannot bear for long. ³

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The above poem by Wendell Berry inspired me to make the
American Elm Coffeetable in 1979. The poem eulogized a particular
tree and its connection to the larger web of what is. I decided to
make a table from an elm which had also succumbed to the Dutch Elm
disease. It makes sense to me that when a cabinetmaker is rooted to
a particular place, those fallen trees are not only poetically

The Arts and Crafts movement begun in the last century was an admirable attempt toward a noble goal. It was holistic in intent, embracing not only an aesthetic position but also a political, economic, and social one as well. History tends to look upon that school as a failure because the objects thus produced were quite costly. This contradicted the socialist premise of that movement as put forth in the writings of John Ruskin.

In "The Artist and Society," Hewison notes that Ruskin's ideas are more than merely aesthetic. I agree, and feel that the "good" of Ruskin's ideas is not to be found entirely in the finished object, but also in the culture itself. The paradox here is that in a commodity economy there is minimal positive reinforcement of other than finished products. This includes an apathy toward modes of production.

In a sense, the consciousness of the negative possibilities of certain kinds of work has encouraged me to maintain a balance of Ruskin's ideas is not to be found entirely in the finished object, but also in the culture itself. The paradox here is that in a commodity economy there is minimal positive reinforcement of other than finished products. This includes an apathy toward modes of production.

In a sense, the consciousness of the negative possibilities of certain kinds of work has encouraged me to maintain a balance between the use of hand tools and machines. Thus, I avoid machine intensive forms, and remain conscious of the impact my work will have on the world. This is part of the personal overall thinking behind all of the furniture I make.

Working extensively with pearwood in 1981 and 1982 made me realize that color, in and of itself, can be an important element of furniture design. For several years some woodworkers have struggled to incorporate color in their designs hoping to keep pace with the other crafts which have acquired a much wider palette due to the fact that they employ materials which are easily dyed, bisqued, colored, etc. The technology of coloring wood is relatively undeveloped. There is paint, of course, but that sits on the wood and hides it. Dyes and stains have been employed more extensively and successfully by industry rather than the individual craftsman. My position has been to let the wood speak for itself, and so I tend to steer clear of finishing processes which obscure the surface and depth of wood. For this reason a wood such as purpleheart is important to me.

During the summer of 1982, I received a commission which allowed me to work with some of the ideas I wished to develop in my thesis. Using purpleheart and maple, I made a desk and credenza. craftsman. My position has been to let the wood speak for itself, and so I tend to steer clear of finishing processes which obscure the surface and depth of wood. For this reason a wood such as purpleheart is important to me.

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Another piece which should be mentioned here is the proces-

are flesh-colored pearwood and they represent the human.

One other piece which I should mention before discussing the thesis work is the sculpture in plates five and six. It was the first project I ever did as a furniture design and woodworking student at Rochester Institute of Technology. The assigned problem was to carve a tray using only hand tools. I utilized the assignment as an occasion in which to work with (mediate) and meditate upon the relationship between material and form. The aspect of contemporary design theory which interests me most is the relationship between form and content. As an undergraduate design student at the University of Connecticut, I read Nathan Knoebler's The Visual Dialogue. It too reinforced my sense of form as a dialogue with materials and processes. In fact, at an exhibition of my furniture at the Artworks Gallery in Hartford, Connecticut in 1978, I furnished this statement-- "These forms are an extension of the material."

relationship between form and content. As an undergraduate design student at the University of Connecticut, I read Nathan Knoebler's The Visual Dialogue. It too reinforced my sense of form as a dialogue with materials and processes. In fact, at an exhibition of my furniture at the Artworks Gallery in Hartford, Connecticut in 1978, I furnished this statement-- "These forms are an extension of the material."

In the carved shell, I was intrigued by the idea of copying nature-- a taboo act for visual artists. I created a cyclical image which contains the seed of its own being. We humans have questioned the enigma of creation throughout history, which is to say, a) if matter can be neither created nor destroyed, then how did it get

which contains a tree carved to the scale of the soft body of the mollusk. That tree of life image has been a recurring one in my work; it is a sign of the material and the landscape itself. It was the carved tree of life that I used on the oak door for Hospice of Connecticut, a hospital built specifically for the terminally ill. The symbol of the tree is a transcendental emblem of life beyond death. In all of the other trees I have carved, I used a lilting tree form that evokes the falling of leaves, the cyclical descent of winter, and the internal sadness of that event. One of these lilting trees is carved on a cabinet depicted next in the plates. For the Hospice door I created an image of a tree of life in which the branches ascend rather than droop. The intent was to create a totally positive, uplifting, and comfortable feeling for those persons who were about to enter the last building they would ever enter. It seems fitting that the mythologies of many cultures include a tree which symbolizes everlasting life.

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Furniture can be emanation of the landscape. The pantheist will agree. Ovid, the Latin author of Metamorphoses who wrote of Apollo and Daphne, re-enacted the spiritual presences of the landscape. Wood resonates with those presences. They are the voices of the visual dialogue.

I utilized several species of wood in the thesis project. They are Swiss pearwood, purpleheart, holly, and maple. Some woods have a high degree of texture with open grain and visible pores. One can feel this with fingertips. Other wood species have a visible grain pattern called figure; it is a visual texture which can be felt in some woods. Pear and maple have figure that is so tight that it can not be felt. Visually, the figure of maple is usually subdued. One has to struggle to find any figure in pearwood. It is so tight that the color of the wood predominates -- a lovely pinkish-white with shimmery variation of tone. Maple, when bleached, as in the sidechair which I will speak of later in this report, has far less figure and a more neutralized white color than unbleached maple.

Purpleheart is extremely hard. The figure is discernible but the predominant color is so dark and striking that it overpowers the texture.

When balanced in design, these three woods go well with one shimmery variation of tone. Maple, when bleached, as in the sidechair which I will speak of later in this report, has far less figure and a more neutralized white color than unbleached maple.

Purpleheart is extremely hard. The figure is discernible but the predominant color is so dark and striking that it overpowers the texture.

When balanced in design, these three woods go well with one another. They all have less texture than most woods, and a somewhat feminine character. Pear is certainly the most feminine wood I have ever used, and for this reason the forms I created with it are an extension of that quality. This is what I mean when I say "letting the wood speak for itself."

color, and allow the material to speak for itself. Another intention was to extend my vocabulary of overall shapes to include more complex and contemporary forms. Since I wanted to follow an intuitive inclination, I approached the project with a degree of openness so that I would not be constrained by a dead-end blueprint for growth in which growth could only begrudgedly occur. Even here a statement by Charles Olson comes to mind: "The question is two things, the attention itself, what it is on (this is most where a change in the discourse system counts); and how it is on, the degree of intensity mounted, that it be the equal of the occasion...and we are in the hands of the mystery."⁴

What I appreciated as a beginning woodworker in the writing of woodworker James Krenov was a philosophy akin to that of Olson and Creeley. Krenov speaks of "composition," that is, a process of making which allows one to incorporate change as the object is being made: "As soon as you break away from certain common limitations, of intensity mounted, that it be the equal of the occasion...and we are in the hands of the mystery."⁴

What I appreciated as a beginning woodworker in the writing of woodworker James Krenov was a philosophy akin to that of Olson and Creeley. Krenov speaks of "composition," that is, a process of making which allows one to incorporate change as the object is being made: "As soon as you break away from certain common limitations, one discovery leads to another."⁵ These, then, are the accumulated habits which underlie the work I have done for my thesis project. Here is where it begins.

The first two pieces of my thesis work are the purpleheart and holly wall cabinet, and the purpleheart and maple serving table. They embody a significant departure and development in my work. In these companion pieces I deliberately set out to advance the vocabulary of shapes I had become comfortable with, and to turn a new corner in my design aesthetic. I also wanted to isolate the concept of color by avoiding the design habits which are second nature at this point. First I chose to avoid the use of curves. This was difficult to do because, in effect, I was repressing something to the order of an obsession. What was even more difficult to eliminate, however, was shaping with hand tools. By this I mean using fine hand planes and spokeshaves to alter the cross sections of the individual parts. The approach I used instead was to build an asymmetrical mass with non-shaped planar elements. The first piece I designed and made was the wall cabinet. The design phase goes back at least two years to an early fascination with purpleheart. It struck me as a beautifully alien material, and I to eliminate, however, was shaping with hand tools. By this I mean using fine hand planes and spokeshaves to alter the cross sections of the individual parts. The approach I used instead was to build an asymmetrical mass with non-shaped planar elements. The first piece I designed and made was the wall cabinet. The design phase goes back at least two years to an early fascination with purpleheart. It struck me as a beautifully alien material, and I conceived of an interior which made use of white walls and ceiling, purpleheart furniture and trim wood, etc. Later I visited the island of St. Bartholomew off the northern coast of South America. There the cabinetmakers had but two woods: purpleheart and angelique. They were making doors, staircases, and window frames

forbidding vertical presence. In his work I perceive no great concern for impeccable craft, color, or even harmonious formal order. Yet I like his work, and I decided to make specific use of what I objected to as "non-functional decoration" in his work. So, I let go of my own dogmatic precepts during this piece hoping to find myself in a new place when it was completed.

I began by doing a number of perspective sketches with colored pencils. The idea here was to create a rhythm from the positioning of the planes and the spears. This rhythm is read from left to right on the cabinet. After arriving at a perspective drawing I liked, I made up orthographic drawings. Then I constructed a 3:5 scale model using foam core. First I made the model in white and imagined purpleheart. Then I painted it violet. After looking at it daily for over a week, I made note of a number of changes in proportion. Then I made a second model, painted it, hung it up, and lived with it several days before I decided that it needed an angled plane in the frontal view of the cabinet. At that point I went back liked, I made up orthographic drawings. Then I constructed a 3:5 scale model using foam core. First I made the model in white and imagined purpleheart. Then I painted it violet. After looking at it daily for over a week, I made note of a number of changes in proportion. Then I made a second model, painted it, hung it up, and lived with it several days before I decided that it needed an angled plane in the frontal view of the cabinet. At that point I went back to the pile of purpleheart I had already purchased. While working on the models, I had already surfaced and re-sawn a number of planks. The wood I selected for the various parts was intended to visually enhance the shape as much as possible. Thus I used single wide boards over several broad planes, darker-toned wood in shadowed

hinges and some of the hardware are colored to match the wood. The rest of the hardware was selected to match. Attention to such details makes all the difference in the world.

Looking back, the cabinet was a pleasure to design and construct. Purpleheart is extremely hard and brittle, so the joinery was difficult and time-consuming, but not unpleasant. The veneers for the doors were band-sawed from solid stock. This allowed enough thickness to work the veneer without the anxiety of possibly sanding through it and exposing the substrate. Making my own veneer also allowed for a finer finished surface and a better color match with the rest of the wood.

Wood moves with a will of its own, and I was initially apprehensive that the doors, even after being constructed for maximum stability, might prove unstable. A serious twist would have been critical. But the doors have remained as they should, and that is an emotional relief.

When I was done with the cabinet I thought it was unusual, but I liked the rest of the wood.

Wood moves with a will of its own, and I was initially apprehensive that the doors, even after being constructed for maximum stability, might prove unstable. A serious twist would have been critical. But the doors have remained as they should, and that is an emotional relief.

When I was done with the cabinet I thought it was unusual, but I liked it. After staying up all night, I finished it just as the sun was rising. In the strangeness of that hour I thought, "did I really make that?" The wood did seem striking, thus enhancing the sculptural shape. It was a success.

When I realized that designing and making the wall cabinet had

table. They were conceived for a loft space where the ceiling is usually higher than eight feet and the room space is generous. At the moment I write this however, both pieces are installed at the Elements Gallery in Greenwich, Connecticut where the ceiling is nine feet and the many room partitions decrease the interior space to the scale of residential rooms. In that interior I felt quite comfortable with both works.

The serving table was also begun from a drawing and model process. I spent more time among the boards balancing this final design between the full-scale styrofoam model and the available wood. At this point it seemed that using spears in the table would be inappropriate. The horizontal format as well as the functional nature of the sideboard militated against the use of the spears. Besides, one piece of purpleheart spear furniture per room seemed sufficient. So the mixing table is basically planar. But then, it is not absolutely planar. There is a twist in the front edge which makes the left side, top, and right side continuous. Likewise the wood. At this point it seemed that using spears in the table would be inappropriate. The horizontal format as well as the functional nature of the sideboard militated against the use of the spears. Besides, one piece of purpleheart spear furniture per room seemed sufficient. So the mixing table is basically planar. But then, it is not absolutely planar. There is a twist in the front edge which makes the left side, top, and right side continuous. Likewise the slabs superimposed on the sides and the slab beneath the top have slightly twisting edges. Working this detail through made the piece seem more comfortable with itself. But doing it made me more comfortable with myself. This leads me back to an often remembered line by poet Charles Olson:

emphasizes the color in the fabric. The wood has minimal grain texture, and its surface is coldly smooth like ice. The whiteness of the bleached maple is mysterious. It has the elusive effect of subverting the positive space of the object into negative space. I wanted to collaborate with a silk-painter, and I am pleased because the outcome of that collaboration exceeds all my hopes of what it could be. The horizontal crest of the chair resembles an old wooden spokeshave. The spokeshave is my favorite chairmaking tool. It allows delicate shaping and crisp surfaces. And that is how I made this chair. Beyond all other aspects of furniture-making, I enjoy hand-tool shaping most of all. This again is a personal aspect of the forms I make-- a continuing story of the reciprocity between the maker and the thing made.

One influence worth mentioning here is the Oriental chair which I admire for durability and visual simplicity, although the shaping, proportioning, and detailing of Oriental chairs are all quite complex. In my chair no stretchers are used beneath the seat. Also, the seat and back are frame upholstered-- a far more comfortable method than the traditional Oriental plank seat and shaped wooden back. What is worth noting here is that our culture has defined comfort far more extravagantly than our eastern counterparts of the past centuries. A comparison of the seat of an

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chair I made was to include the most comfortable seat and back possible given the time, technology, and resources I had on hand.

The feeling of the chair design was inspired somewhat by the refined music of jazz guitarist Pat Metheny. I rarely name the furniture I make other than say "American Elm Coffeetable" or "Pearwood Stool". This chair I named "Icefire" after the Metheny song by the same name which embodies for me the awesome and beautiful duality which is the balance of eternal energies. That sort of dialectical ambiguity is central to my understanding of what art is-- that it is "the only twin life has," ⁷

The last piece I made for my thesis work was a writing desk of Swiss pearwood. The previous winter I designed and made two pearwood chairs, and I decided to extrapolate the pair into a desk ensemble. While making those chairs I thought about this wood which appeals so much to me.

In the desk there are reverse curves and arcs as in the art is-- that it is "the only twin life has," ⁷

The last piece I made for my thesis work was a writing desk of Swiss pearwood. The previous winter I designed and made two pearwood chairs, and I decided to extrapolate the pair into a desk ensemble. While making those chairs I thought about this wood which appeals so much to me.

In the desk there are reverse curves and arcs as in the chairs. I was quite conscious of the desk having to match the chairs colorwise. Since the wood for the desk was bought separately, it took a lot of finishing work to get the desk to go with the chairs.

In the desk and chairs I set out to achieve an overall shape,

feels it, knows it. Sometimes one can speak with no more certainty about these things than one can speak about modes of transportation in a possible afterlife. This is one of the great liabilities of being mortal.

The desk was the most difficult thesis piece. As simple as it looks, the joinery is complex and there were a wide variety of technical processes which I had to utilize in order to build it. The thick pearwood planks were flitch-sawn from the tree. Since they were riddled with unusable cracks, they required several days work simply to presurface, cut out waste, and select the best wood for each individual part. All the curves, as gentle as they are, required jigs and fixtures to be fabricated. All the parts were shaped with hand tools. A lot of the work was just plain hard and time-consuming. To work this way, day after day, piece after piece, would be impossible for me. It would drain away the great joy of making things as a way of life. That, in itself, was a reiteration of an older lesson.

As much as I am concerned with expanding my design aesthetic, and developing into a better furniture designer and maker, there are certain "givens" which have invariably comprised the basis of my work. The most important one is the attitude toward wood itself. This is a difficult thing to articulate. It seems to me that wood is far more than a commodity which one purchases at the lumberyard. It is an integral element and sign of the landscape. It is the once-living tree, now still living material which has sprung from the decay of the living and the dust of our ancestors. As such I am conscious of the process by which this material can be worked. Nor does the end always justify the means when the work itself is alienating. One point driven home during my foundation design education at the University of Connecticut remains with me today, and that is-- form is a comprehensive term which includes more than simply the visual shape of something made. It also includes content, such as materials, processes, and the unnameable

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worked. Nor does the end always justify the means when the work itself is alienating. One point driven home during my foundation design education at the University of Connecticut remains with me today, and that is-- form is a comprehensive term which includes more than simply the visual shape of something made. It also includes content, such as materials, processes, and the unnameable feelings and circumstances out of which the thing is fashioned. Certain materials and processes are a delight unto themselves. One doesn't consciously remain with them to the exclusion of all others, yet they do find their way into the work. This is important because when that delight disappears, there is nothing left except the empty husk of an unpleasant circumstance.

Now that the thesis project is completed I have drawn some definite conclusions about the directions I pursued and ends I attained. My instinct is to draw back at this point and consolidate what I have learned. This means using less complex overall shapes than the writing desk, which required such difficult joinery that the making of that piece was more anxiety-provoking than pleasurable. My need to design simple but durable and elegant objects has been reinforced by the thesis project. For me, process is ideally a second nature, somewhat like driving a car; the road veers, I turn. When process is second nature I am more relaxed about using nuances of material and shaping which occur to me while making furniture. These are the spontaneous changes which become subtle improvements in the finished object.

In retrospect, the work which I did for the thesis project was less "literal" in value than my past work tends to be. The images are visual without a preponderance of intellectual content. This in veers, I turn. When process is second nature I am more relaxed about using nuances of material and shaping which occur to me while making furniture. These are the spontaneous changes which become subtle improvements in the finished object.

In retrospect, the work which I did for the thesis project was less "literal" in value than my past work tends to be. The images are visual without a preponderance of intellectual content. This in itself was a useful experiment because no matter how substantive the philosophical content of art is, it has to be made actual by physical objects. Thus, the visual impact of my work itself has matured. Nonetheless I feel that my future work will continue to include personal reflection and ideology.

of the dialectic-- the Hegelian theory of thesis, antithesis, and synthesis. Likewise, the first place winners designed and produced the "Temple Chair" said to be inhabited by a mythological civilization. It was encouraging to see designers acknowledged for putting that much literal thought into things, and it does corroborate a statement made by the great American modernist poet, William Carlos Williams - "no ideas but in things."⁸

On another level, the thesis project has provided me with a more complete understanding of "ornamentalism". The dictionary defines ornamentalism as-- "1. Anything that decorates or adorns, an embellishment. 2. Decorations or adornments collectively."⁹ My "more complete understanding" is an attenuation of the dictionary definition. It seems to me that not only are the spears on the purpleheart cabinet ornamental, but the color and texture of the wood are also ornaments of the form. This is to say that the distinction between applied decoration and the "ornamentality" defines ornamentalism as-- "1. Anything that decorates or adorns, an embellishment. 2. Decorations or adornments collectively."⁹ My "more complete understanding" is an attenuation of the dictionary definition. It seems to me that not only are the spears on the purpleheart cabinet ornamental, but the color and texture of the wood are also ornaments of the form. This is to say that the distinction between applied decoration and the "ornamentality" inherent in the material and joinery seems to be ultimately arbitrary in that particular cabinet. Both work together in the same piece in a complementary and inseparable way.

The two antipodal design tendencies manifested in the thesis project are, first, contemporary personal interpretations of classical

speculate on how these disparate tendencies will be consolidated and transformed in the future. In the two purpleheart pieces there is already the presence of old-world joinery and finishing as seen throughout classical furniture. And in the contemporary personal interpretations of classical pieces, there is a subtle contemporary influence nurtured and modified by the ongoing influence of current poetry, sculpture, painting, and music. Although this influence is less visibly obvious, it is actually more pervasive.

Finally, the fact that needs to be restated is that all of these forms are personal. They are not attempts to fit into the commercial trends of our era. They do not derive from a specific visual image which is able to be translated into an acceptable commodity. These forms are the product of the imagination of a particular person, and not a last minute leap on a bandwagon that seems destined toward critical acclaim.

Rather than drive these present habits and tendencies toward a forced conclusion, I would just as soon veer off on a path that commercial trends of our era. They do not derive from a specific visual image which is able to be translated into an acceptable commodity. These forms are the product of the imagination of a particular person, and not a last minute leap on a bandwagon that seems destined toward critical acclaim.

Rather than drive these present habits and tendencies toward a forced conclusion, I would just as soon veer off on a path that still holds for me the mystery and joy of making. Ultimately it is the imagination which guides perception, and I would sooner follow creative impulse than a rational plan toward a distinctive but vapid conclusion.

FOOTNOTES

¹ Marie-Louise Sjoestedt, Gods and Heroes of the Celts, trans.: Myles Dillon; (Berkeley: Turtle Island Foundation, 1982), p. 70.

² Wendell Berry, A Part (San Francisco: North Point Press, 1980), p. 21.

³ Wendell Berry, The Country of Marriage (New York: Harcourt, Brace, Jovanovich, 1973), p. 3.

⁴ Charles Olson, Selected Writings (New York: New Directions, 1966), p. 44, 45.

⁵ James Krenov, The Fine Art of Cabinetmaking (New York: Van Nostrand Reinhold Co., 1977), p. 11.

⁶ Charles Olson, The Maximus Poems, Volume Three (New York: Grossman Publishers, 1975), p. 164.

⁷ Charles Olson, Selected Writings (New York: New Directions, 1966), p. 61.

⁸ William Carlos Williams, Paterson (New York: New Directions 1963), p. 6.

⁵ James Krenov, The Fine Art of Cabinetmaking (New York: Van Nostrand Reinhold Co., 1977), p. 11.

⁶ Charles Olson, The Maximus Poems, Volume Three (New York: Grossman Publishers, 1975), p. 164.

⁷ Charles Olson, Selected Writings (New York: New Directions, 1966), p. 61.

⁸ William Carlos Williams, Paterson (New York: New Directions 1963), p. 6.

⁹ American Heritage Dictionary of the English Language (Boston: Houghton Mifflin Company, 1980), p. 972.

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LIST OF PLATES

1. American Elm Coffeetable
 2. Desk: Purpleheart, bleached maple
 3. Credenza: Purpleheart, bleached maple
 4. Processional Cross: Swiss pearwood, purpleheart
 - 5 & 6. "Teleological Inversion": Tiger maple
 7. Carved Oak Door for Connecticut Hospice
 8. Carved Wall Cabinet: African rosewood, Swiss Pearwood
 9. Wall Cabinet: Purpleheart, holly
 10. Serving Table: Purpleheart, bleached maple
 11. "Icefire" Sidechair: Bleached maple, painted silk
 12. Swiss Pearwood Armchair. Velveteen upholstery
 13. Swiss Pearwood Desk with Sidechair and Armchair shown in plate 12
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11. "Icefire" Sidechair: Bleached maple, painted silk
 12. Swiss Pearwood Armchair. Velveteen upholstery
 13. Swiss Pearwood Desk with Sidechair and Armchair shown in plate 12

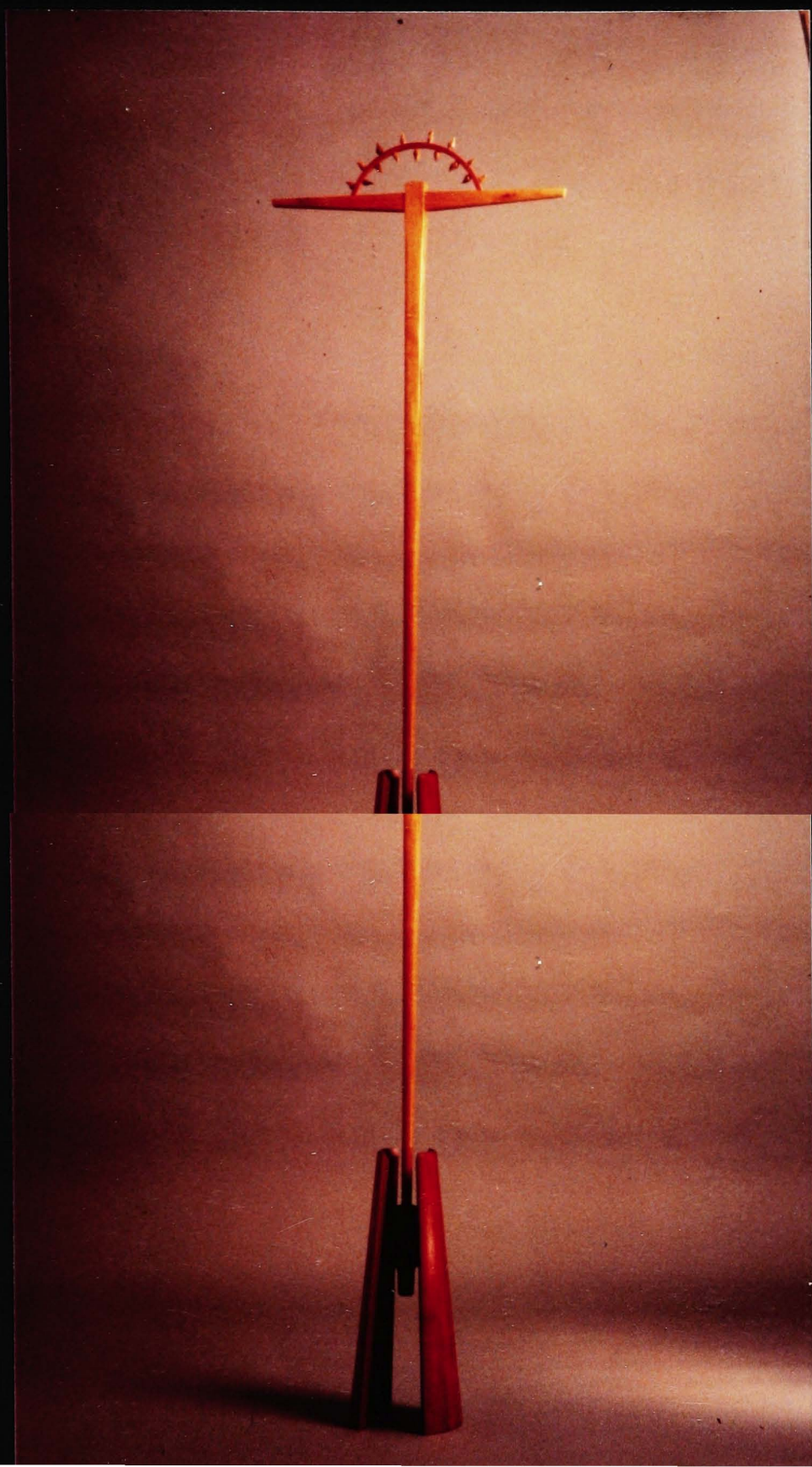


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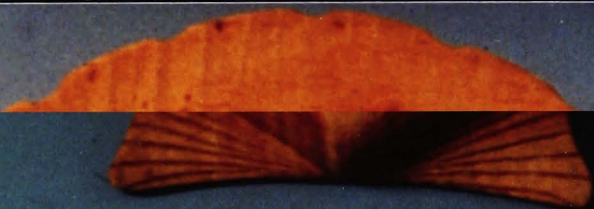
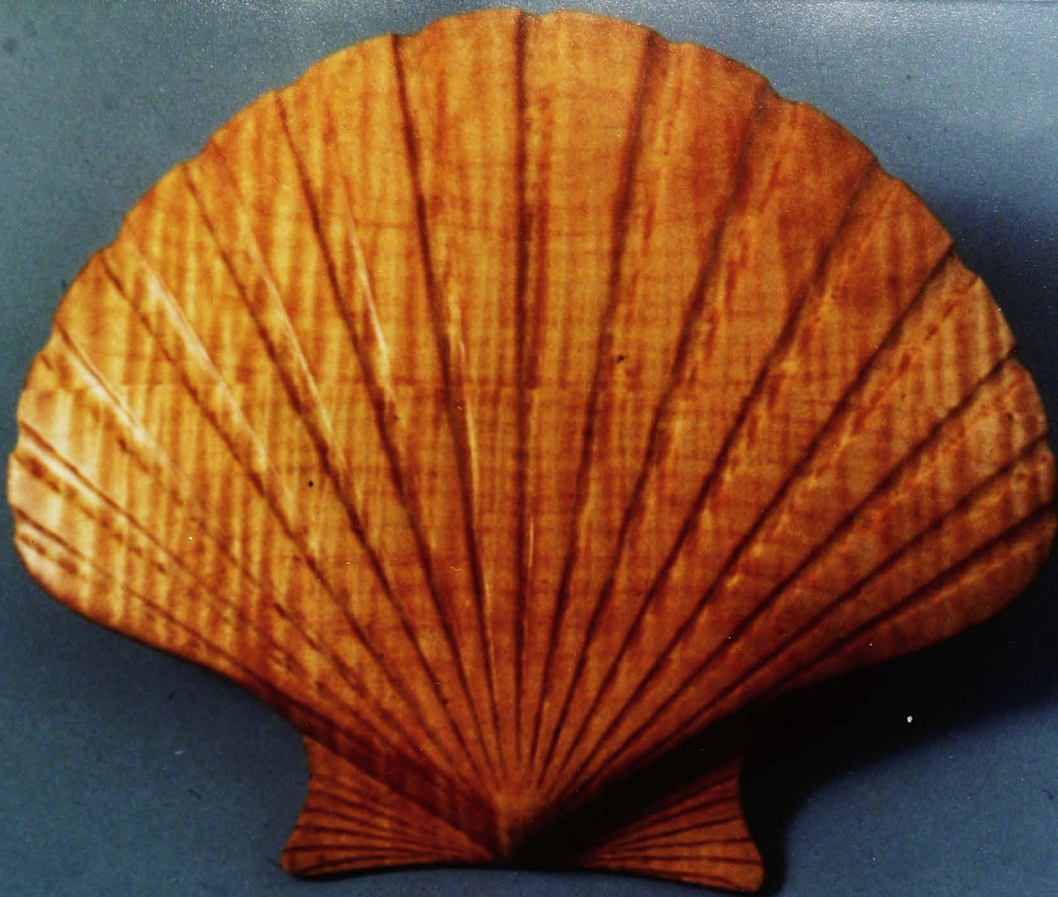


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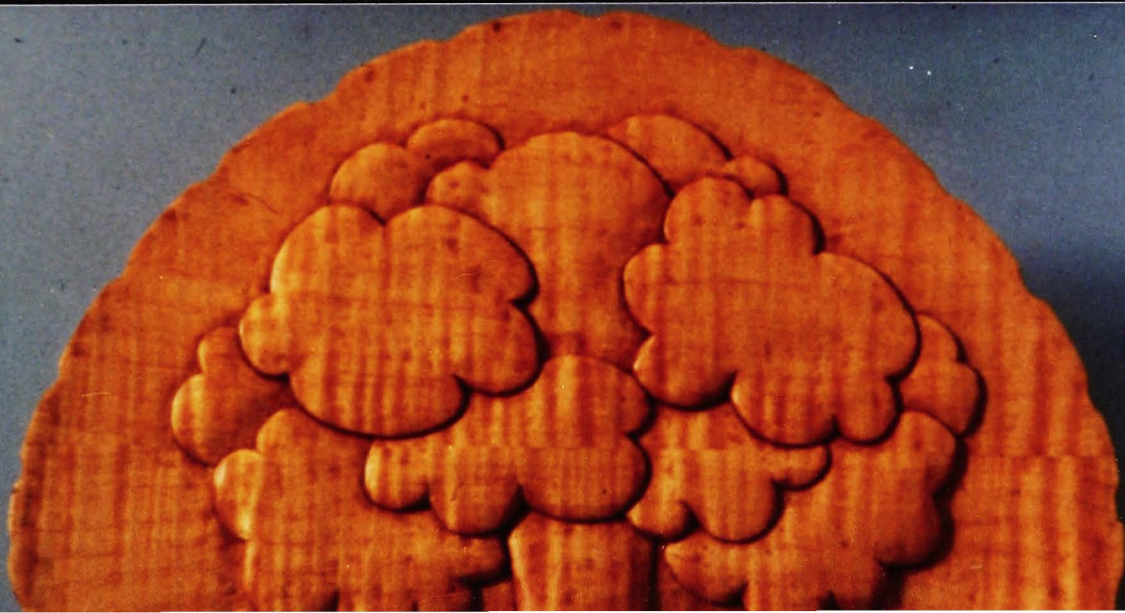


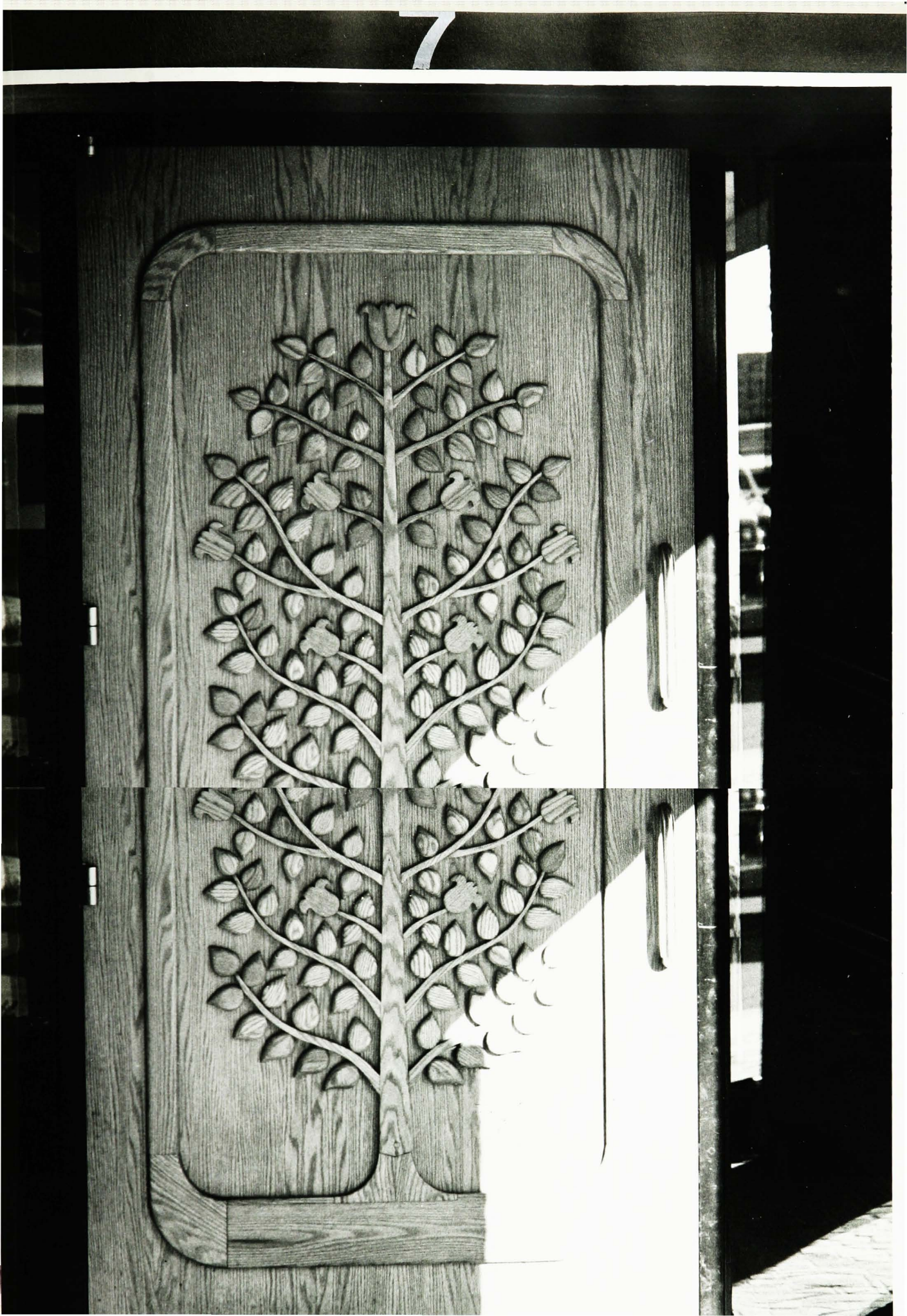


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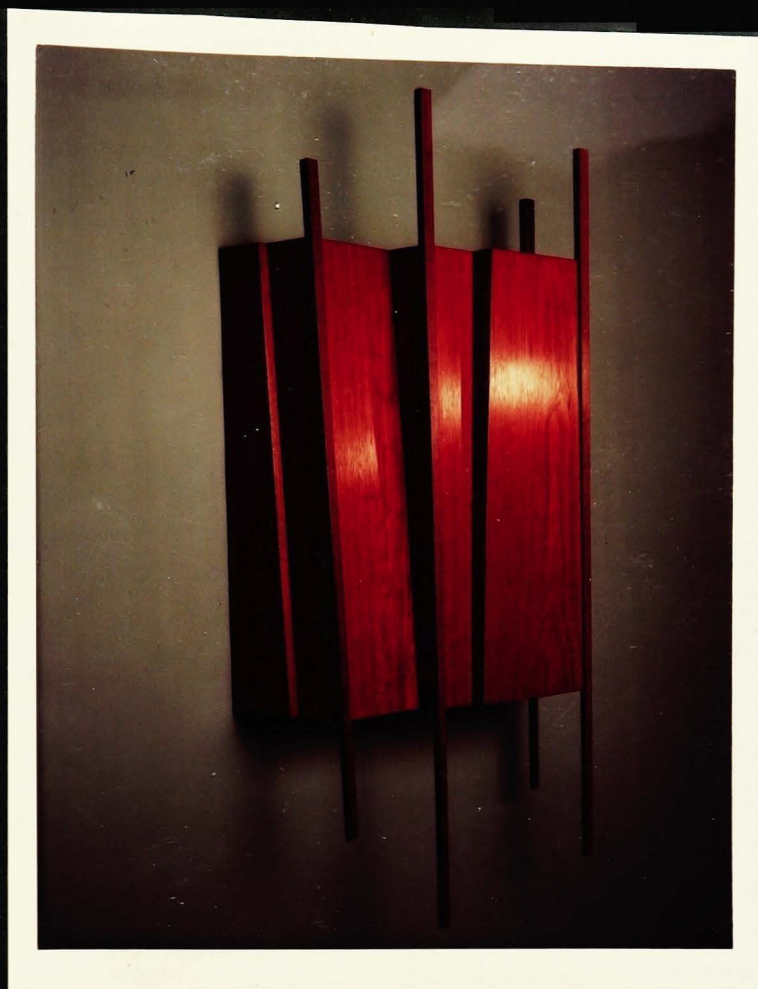
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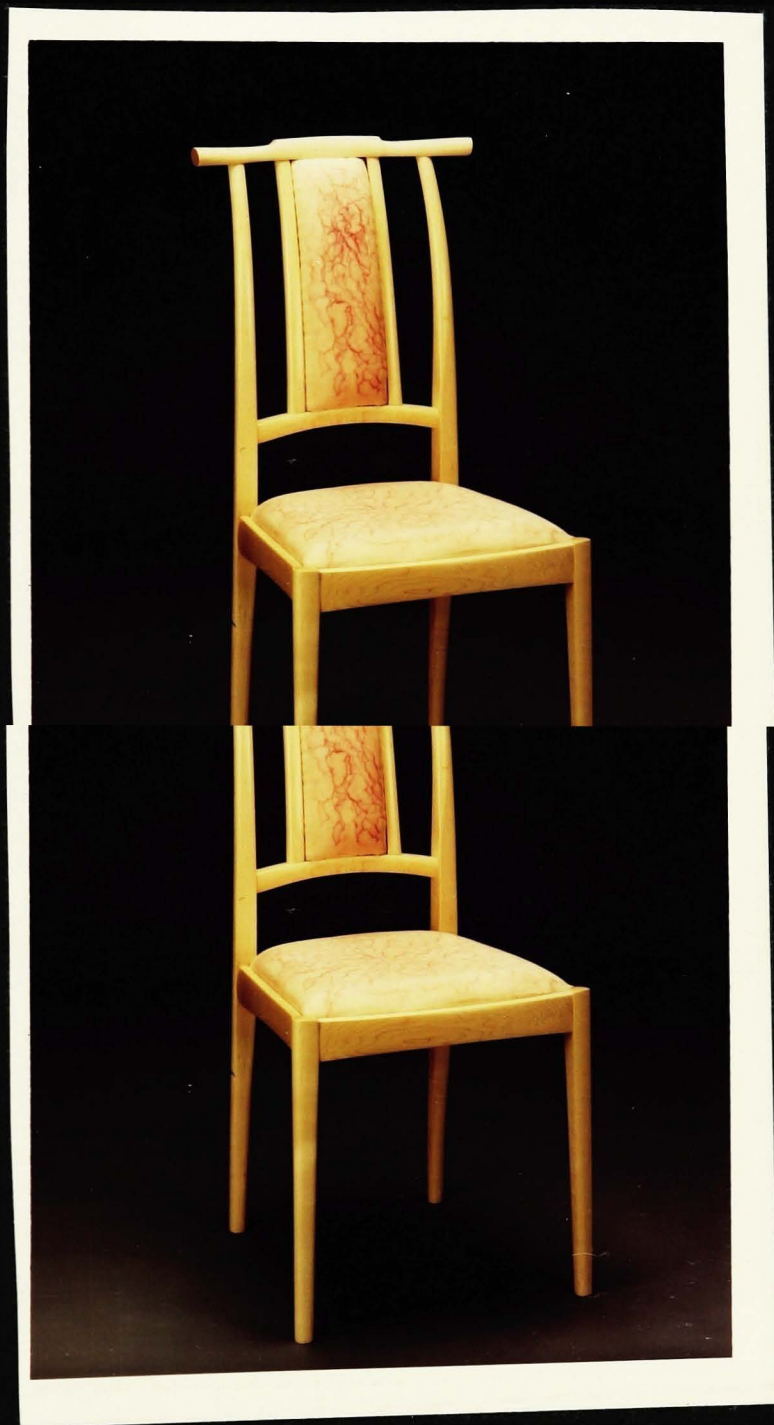




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