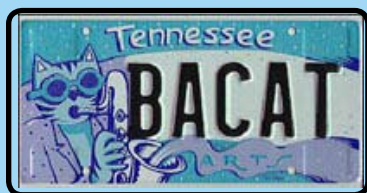




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SUMMER 2010 NEWSLETTER

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Support the Arts!

Support the Tennessee Arts with this special license plate. The plate is only \$25 more than a regular plate and the proceeds go to all the programs and services of the Tennessee Arts Commission. The Cumberland Furniture Guild has received generous support from the TAC, so let's support what they do as well! Go to <http://www.tennessee.gov/revenue/vehicle/licenseplates/misc/mostpop.htm> for more information on how to get yours.

SUMMER 2010 NEWSLETTER

Members' Gallery



Fig. 94. Candlestand, ca. 1830-40, Lebanon (Wilson County).
H: 25 $\frac{1}{4}$ ", Dia.: 18 $\frac{3}{4}$ ", Primary wood: Cherry.

Description: Square top with shaped corners, baluster and ring-turned pedestal, tripod arched legs.

History: Purchased from the Hooker estate, West Main Street, Lebanon, Tennessee.

After Jim Horne and Mike Bell did their great presentation at

the Tennessee State Museum about Tennessee Furniture at our recent meeting, it occurred to us that many in the Guild may not have seen much of Jim's reproduction work. You may remember that he pointed out that, for one of the period pieces at the TSM, he reproduced the finial and rosettes (that, we think, really make the piece work). Here is a photo (*right*) of a candle stand that Jim just completed for the Museums of Northern Ireland Rogan House project. On the left is the plate from *The Art and Mystery of Tennessee Furniture*, showing the original piece.



The CFG Newsletter is published quarterly by The Cumberland Furniture Guild, P.O. Box 68343, Nashville, Tennessee 37206

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Layout & Design - Worth Squire. We are a 501(c)(3) tax exempt non-profit organization. www.cumberlandfurnitureguild.org

Thanks to all of the people who volunteer their time, without whom there would be no Guild and no newsletter.

Donations are always cheerfully accepted! Copyright © 2010 The Cumberland Furniture Guild

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Report from the Board

On June 11th the Cumberland Furniture Guild Board gathered for 6 hours in a conference room on West End Avenue with hopes of emerging with a concise strategic direction for the guild. Our challenge was to take the feedback from the membership gleaned in our winter focus group meeting and to identify Key Strategic Initiatives for the next five years. The board felt that it was both essential and responsible to gather and use this information in setting the course for the future direction of the guild.

For those of you who did not attend that winter meeting, we began this process by getting member feedback as to how the guild might evolve to better meet the needs of the membership and the community. Using his experience as a

–**To Create Awareness** of the art of studio furniture and its makers in this region.

Of course many other suggestions and ideas from that winter meeting will be incorporated in the strategic plan. These ideas will help us as a board and membership to set exciting goals and maintain our focus as we make decisions that impact our future and growth.

Alan then led us through an intensive and entertaining process involving lots of paper, some animated discussions, a bit of meditating, a big sticky wall covered with giant post-it-notes, and a lot of brainstorming. Eventually we arrived at **7 Initiatives to set the direction of the Guild for the next Five Years:**

–**To Produce** Dynamic Events and Programs.

–**To Initiate** Proactive Fund-raising Efforts.

–**To Create** a Gallery/Central Office with staff.

–**To Contribute** to Education in the Greater Community.

–**To Expand and Develop** Membership.

–**To Generate** local, regional, and national publicity for the Guild and its members.

–**To Further Expand** Exhibition Opportunities.

In order to accomplish these long-term initiatives, the board established the following **One Year Goals** to get the ball rolling and create momentum.

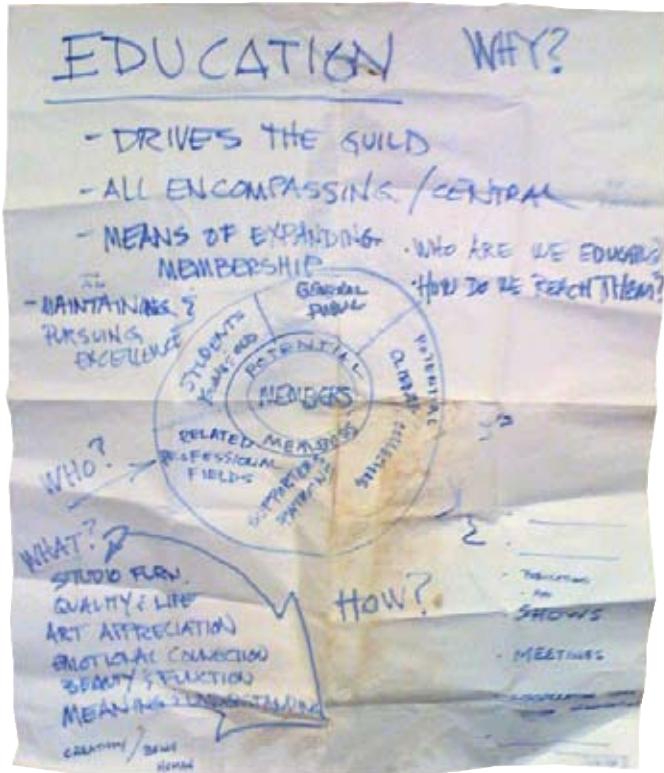
1. Establish Committees and Chairs for Fundraising, Exhibitions, Education, Events, and Membership.
2. Produce a useful member/resource directory.
3. Establish a Paid Office Manager Position.
4. Develop a publicity and branding strategy.
5. Award an Educational Scholarship.
6. Enter into a relationship with the Columbia High School Shop Program.
7. Plan for an Exhibition in 2011/2012.
8. Begin to record or video Guild programs and meetings.
9. Create an annual fundraising event.

Needless to say, these initiatives and goals will only be reached with your help and involvement. It was said in a variety of ways during our meeting that there is enormous untapped skill, knowledge, and talent among our members, and that if we work together we can accomplish great things as a Guild. During the upcoming months you will have plenty of opportunity to get more involved and we ask you to do so. Feel free to contact us with any questions, suggestions, or ideas you have at cumberlandguild@me.com.

One important suggestion that came out of the focus group which we have not mentioned above, but which the board unanimously agreed upon is:

“We like good food at Guild events!”

(Editor’s note: The entire board was **very** impressed with how well Alan directed this session, and also very pleased with and excited by the results. **Thanks, Alan!**) ♦



Some of you may remember this giant post-it-note chart, created in the focus group meeting by the group dealing with education. We thought it was a great way to show the energy of the process. Everyone agreed that education is central to what the CFG is all about. (hint: In the digital version of this newsletter you can zoom in to read it better.)

strategic planning consultant before becoming a full time furniture maker, Guild Treasurer Alan Daigre facilitated both the winter meeting and the board retreat.

At the board retreat we worked in small teams and then as a group to identify the objectives that define our purpose as a guild. We began with the question “**Why do we exist?**” Here are our answers:

–**To Share** knowledge and inspiration.

–**To Foster** creativity, excellence, fellowship, and connection.

–**To Educate** ourselves, other makers, the greater community, and the next generation of makers.

–**To Collaborate**; sharing resources, materials, and knowledge.

–**To Promote** the craft as a whole as well as individual makers’ work.

Miniature Tennessee Furniture

By Mike Bell

Marion "Mac" Spencer (1921 - 2004) obviously loved early Tennessee furniture as evidenced by these examples of Tennessee miniatures which he made. He grew up near Chapel Hill, Tennessee and later worked at the Lockheed company in Nashville making airplane parts. In his spare time and during his retirement he'd go out to his small shop in his back yard and make very detailed miniature sugar chests, Jackson presses, ladderback chairs, high-post bedsteads, tea tables, and just about any other form you could think of. The pieces were made for friends and his daughters Tara and Karen, not as doll house furniture, but rather as objects to be enjoyed visually on display in the home.

After Mac passed away, his daughters generously made a partial donation of several of his pieces to the Tennessee State Museum. I have to say this is one collection I love carrying around -- it only weighs a few pounds. I also love it because it show a man's passion for taking the time to make beautiful furniture, and as most wood workers know, working in miniature can be just as challenging as working full scale.

I'd also like to say a few words about the guild meeting held here at the Tennessee State Museum if I may. I truly enjoyed sharing the museum collection with guild members, and also appreciated Jim Horne's informative contribution to the meeting. It's always interesting for me to hear living studio artists comment on our eighteenth-century furniture collection whose makers have joined that great workshop in the sky centuries ago. Furniture styles have gone through so many spectacular changes, and yet each phase of design owes something to our ancestors. I'd like to thank all of you for sharing your ideas and love of furniture with me. -Mike ♦



Photo- Tennessee State Museum

Summer Meeting

With Turner John Jordan

The Summer Meeting of the Cumberland Furniture Guild will be at The Appalachian Center for Craft in Smithville, Tennessee on Saturday, August 7, 2010. This meeting will feature a demonstration by renowned woodturner John Jordan. John is a gifted and creative turner who has distinguished himself in the last twenty-five years with his unique turnings, his techniques and his teaching.

The turned and carved vessels he makes are featured in numerous private and corporate collections, as well as the permanent collections of more than twenty-five museums. This includes seven pieces in the Renwick Gallery of the Smithsonian Institution, and the recent acquisition of two pieces by the prestigious Victoria & Albert Museum in London.

We are truly excited to have such a virtuoso presenting at this meeting. We will start at 11 AM with some food and visiting. Then John is planning on turning from about noon to 3 PM. For directions please visit www.cumberlandfurnitureguild.org or www.tntech.edu/craftcenter/directions/ ♦



Photo- johnjordanwoodturning.com

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Cool Tool Review

A 'Keep Your Cool' Tool

By Scott Thompson

Like many people in Middle Tennessee, I found myself in an unfamiliar situation on Monday, May 3, 2010. I was in downtown Ashland City, which is located downstream from Nashville and very close to the Cumberland River. After record-breaking rains on Saturday and Sunday, the river was still rising. It had already completely covered Riverbluff Park, the public tennis courts, and several businesses between the courthouse and the river. I was just a few blocks away with about fifteen other people at a music and bookstore owned by some good friends of ours. Though their store was on slightly higher ground, we were all having a fairly harried and chaotic conversation about how high and how fast the water might rise, what were the most valuable items in the business, what items were the most susceptible to water damage, what should we try to move to another location, what would be most helpful to get the business back in operation if it did completely flood, etc., etc.

It turned out in their case that the water never quite got that high, and their store was fine, but it sure got me thinking about emergency preparedness. The ability to think clearly in an emergency situation is an amazing gift. Personal chaos only compounds already challenging problems during natural disasters. There is a cool tool developed for artists to help prepare for emergencies and to help think clearly during them. It is called the "Studio Protector" and was created by CERF+ (Craft Emergency Relief Fund + Artist's Emergency Resources). Noted furniture maker Craig Nutt, a member of the Cumberland Furniture Guild, was instrumental in its development. Some of you may remember that Craig did a short presentation about it when we had our Guild meeting at O'More College. It is such a great thing we thought it was worthwhile to present more about it here.


The Studio Protector is a folding "wall-chart" jam-packed with information. According to the description on the back cover, it is "an easy-to-use disaster readiness and

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response resource to help save your art, your workspace, and your career." With a clever and creative layout, a lot of information is organized well on preparation, action during a disaster, and

dealing with the aftermath. Topics include insurance, workspace, documents, digital files, portfolios, and artwork itself. Two of the removable fold-outs we would have found extremely helpful in the chaos on May 3rd are "Disaster Warning, things to do IF you have time" and "Getting Help, Emergency Contacts." Thankfully, our friends did not need the pull-outs entitled, "Cleanup", "Salvage", and "e-Salvage".

Although all of the specific suggestions will not be applicable to any one situation, the ideas presented would certainly have sent us off in the right direction, particularly important when time is limited (and the water is rising).

What sets the Studio Protector apart is that it is fun with its rotating wheel charts and pull-out booklets, while still staying interesting and engaging. This is almost a "FEMA Manual" of information, but it is organized in an artistic and interesting manner, thereby allowing the average artist to enjoy reading it and, hopefully, to apply some of the excellent ideas it presents.

The Studio Protector costs \$16.00 and can be purchased from the CERF+ website (www.craftemergency.org). –Scott ♦





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