Reprinted with permission of Woodshop News

Calif. gallery featuring Bennett's work

Texas holds furniture competition, while the Center for Furniture Craftsmanship features New Hampshire work

By Brian Caldwell
SENIOR WRITER

A broad scope of work by Oakland, Calif., artist and studio furniture maker Garry Knox Bennett is on display through Nov. 13 in the Main Gallery and Atrium Gallery at The Richmond Art Center in Richmond, Calif. Tables, sideboards, table lamps, accent lamps, and chairs are accompanied by a representation of clocks, twirlings, select Electro prints and paintings.

The exhibition summarizes Bennett's extensive career, which began in the early 1960s and offers a provocative view into this Alameda-born creative force showing his innovation with material, technical skill, unconventional style and artistic verve. Select new works are also on view, including paintings that have rarely been exhibited. Various ensemble installations showcase a variety of Bennett's works together as they relate to each other, as if placed within a home.

Bennett, born in 1934, is an internationally known prolific furniture maker, woodworker, metalworker and artist known for his inventive and unconventional uses of materials and designs. His long-established workshop and studio is in Oakland.

PHOTO: BILL TRUSLOW

Thom Walsh, a member of the N.H. Furniture Masters built "Sleigh Endings, Love Seat" with Chilean tineo veneer, a solid mahogany base and Panaz green mohair upholstery.

"Garry Knox Bennett: Vertical at 75" is the first of several exhibitions by the curatorial staff at the Richmond Art Center celebrating its 75th anniversary of providing a rich selec-

See At the Galleries, next page

AT THE GALLERIES *from previous page*

tion of exhibitions and programs for the Bay Area. The exhibition was curated by Nancy M. Servis, executive director of the Richmond Art Center.

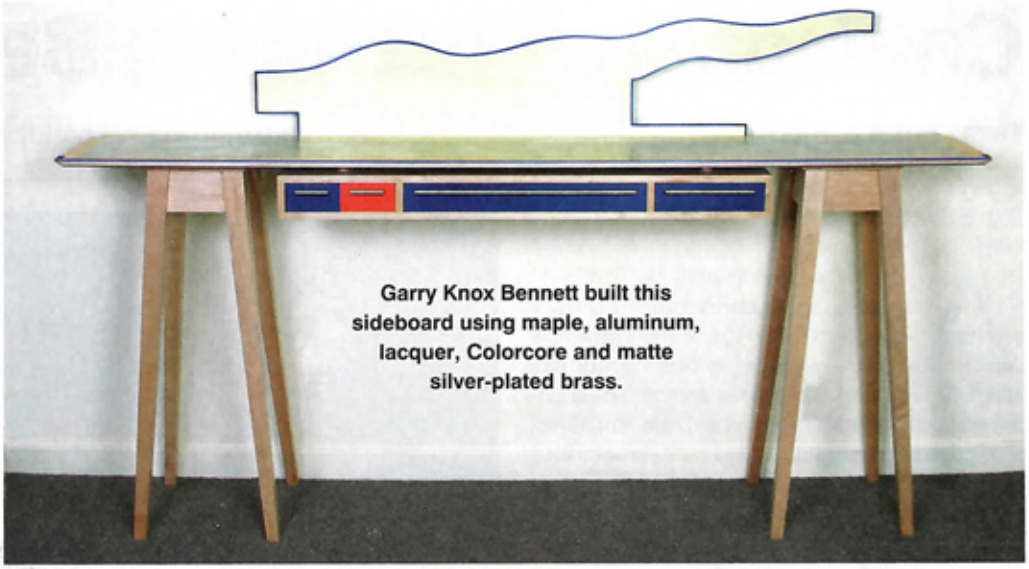
Texas makers

The 11th annual Texas Furniture Makers Show runs through Dec. 4 at Kerr Arts and Cultural Center's gallery in the renovated "old post office" in Kerrville, Texas. This juried exhibition is a statewide competition featuring handcrafted pieces by the best custom furniture makers in Texas. The purpose of the show is to improve the quality and recognition of Texas furniture making and introduce the furniture makers to potential customers who will buy their creations.

On display will be myriad tables, chairs, benches, cabinets and more, many crafted in multiple, complementing woods and then accessorized with other materials, reflecting styles as diverse as Shaker, 19th century German, modern cedar log and Federal.

N.H. visits Maine

Through Nov. 24, members of the New Hampshire Furniture Masters Association will display a selection of recent works in the exhibition "Furniture Masters of New Hampshire" at the Messler Gallery of the Center for Furniture Craftsmanship in Rockport, Maine. The exhibition is a joint project of the New Hampshire Furniture Masters Association and the Center for Furniture Craftsmanship, two institutions dedicated to advancing the craft of furniture making at the highest level. The Messler Gallery is free and open to the public.



Garry Knox Bennett built this sideboard using maple, aluminum, lacquer, Colorcore and matte silver-plated brass.

The featured works underscore the breadth of stylistic interests among the Furniture Masters, ranging from interpretations of Early American, Shaker and Neo-Classical periods to original contemporary designs. Participating furniture makers include Aurelio Bolognesi, John Cameron, Jeffery Cooper, Garrett Hack, Howard Hatch, David Lamb, David S. Leach, Wayne Marcoux, Tom McLaughlin, Terry Moore, Sam Norris, Richard Oedel, Brian Reid, Jeff Roberts, Brian Sargent, William Thomas and A. Thomas Walsh.

The Center for Furniture Craftsmanship is a nationally recognized woodworking school and the Messler Gallery originates five exhibitions per year that draw roughly 3,500 visitors. It is the only venue in New England dedicated to exhibiting fine woodworking year-round.

"Granny Starck" will be on display at the Richmond Art Center. Bennett used yellow cedar, lacquered wood, aluminum and upholstered leather for the piece.

Elsewhere

Libby Schrum of Maine was selected as the 2010 John D. Mineck Fellowship recipient, which is funded by the John D. Mineck Foundation and administered by the Society of Arts and Crafts in Boston. Schrum's proposal detailed her plans to use the $25,000 prize to deepen her education by attending a career-relevant intensive workshop at Penland School of Crafts in North Carolina, purchase additional shop equipment, exhibit her work at a craft show and develop her marketing materials.

Contacts

Center for Furniture Craftsmanship, 25 Mill St., Rockport, ME 04856. Tel: 207-594-5611. *www.woodschool.org*

Kerr Arts and Cultural Center, 228 Earl Garrett St., Kerrville, TX 78028. Tel: 830-895-2911. *www.kacckerrville.com*

Richmond Art Center, 2540 Barrett Ave., Richmond, CA 94804. Tel: 510-620-6772. *www.therac.org*

Society of Arts and Crafts, 175 Newbury St., No. 1, Boston, MA 02116-2896. Tel: 617-266-1810. *www.societyofcrafts.org* ■

CUTTING EDGE *from Page 54*

press, pinabete (Spanish), ramin, Ravimbe palm, red sandalwood, red-lemur palm, Satranabe palm, Spanish cedar, cyathea (aka tree ferns) and Voanioala palm.

Buyers who wish to do more research in this area can visit the following resources online. The general-threat status of species can be assessed on the IUCN Red List Web site (*www.iucnredlist.org*) and information can be found at the International Tropical Timber Organization's site (*www.itto.int*). There is a list of threatened timber species that are important in trade at the Rain Forest Alliance site (www.ran.org) and Chatham House has good information on laws and regulations with an entire page dedicated to the U.S. at *www.illegal-logging.info*.

Much of the legislation covering imports of lumber is to be found in the Lacey Act of 2008 and a shop owner can download an incredibly helpful PDF brochure on the law at www.illegal-logging.info.

Another great resource is Fauna & Flora International (*www.fauna-flora.org*). Unfortunately, there is no way to extract a subset of only lumber species from the Red List (*www.iucnredlist.org*), so each species of interest would have to be checked separately to see its current status. ■

Research for this article was provided by Mari Bieri of the United Nation's Environment Program, Dr. Vincent Fleming of the Joint Nature Conservation Committee in Peterborough, and the staff of the U.S. Fish and Wildlife Service.

PHOTOS: A.J. MCLENNAN; M. LEE FATHERREE (FROM TOP)