

readers gallery



RANDY LEAVITT

South Royalton, Vt.

Leavitt designed this maple and walnut table (42 in. wide by 84 in. long by 29½ in. tall) to be the centerpiece of his client's great room, which overlooks the Connecticut River. Built in homage to the trees that frame the view outside the client's window, the table has a base that rises from the floor like the roots of a tree and spreads out like branches. The live edges of the planks that frame the tabletop, combined with the shimmer of the inset glass top, mimic the river. The table is finished with an oil-and-varnish mixture.

KENNETH STOVER

Rancho Santa Fe, Calif.

These tea tables (11 in. deep by 16 in. wide by 21½ in. tall) have a dominant Louis XIV lineage, but Stover adapted the inlay in the tops directly from a music stand (circa 1770-75) attributed to noted 18th-century ebeniste Martin Carlin. The stand is on exhibit at the Getty Museum in Los Angeles (www.getty.edu). In keeping with the antique feel of the tables, all of the veneers are more than 100 years old (circa 1880), acquired from a dealer in Paris. The tables are made of poplar and mahogany, veneered with Brazilian rosewood. The inlay in the tops features veneers of boxwood, tulipwood, amaranta, kingwood, and ebony. The finish is French polish.



CELINE SCHMIDT

Saskatoon, Sask., Canada

The focal point of this cabinet-on-stand (17 in. deep by 17 in. wide by 70 in. tall) is the inlaid wheat leaves, which are set in the foreground of a repeating prairie sky created with straight-grained tulip poplar veneer. To get the grain of the veneer to wrap seamlessly around the piece, Schmidt laid up the veneer in one large panel, then laid out the marquetry pattern on the sheet using a paper template. She cut up the sheet in different sizes to fit the substrates, added the marquetry leaves, then applied the veneer using a veneer press. The doors run on wood slides, and the finish is a mixture of tung oil and Varathane.



ALAN DANA HALL

San Diego, Calif.

This Mackintosh-inspired Arts and Crafts desk is based on an original built in Scotland by Wylie & Lockhead (ca. 1900). The problem was getting a good-quality photograph of the original—designed by E.A. Taylor (1874-1951)—from which Hall could develop measured drawings. Fortunately, Hall's mailman delivered. While visiting Scotland, the mailman bought a book with a photo of the desk and brought it back. The desk (18½ in. deep by 37 in. wide by 57 in. tall) is made of quartersawn white oak, with poplar as a secondary wood. Hall made all of the hardware and leaded stained-glass inserts. The finish is Watco medium-walnut Danish oil.

Submissions

Readers Gallery provides design inspiration by showcasing the work of our readers. For consideration, send entry forms (available at www.FineWoodworking.com) and photos (unaltered digital images, prints with negatives, or slides) to Readers Gallery, *Fine Woodworking*, 63 S. Main St., Newtown, CT 06470, or email fwgallery@taunton.com. If you want materials returned, you must include a self-addressed envelope with appropriate postage.

FRED SHINDLE

Collingswood, N.J.

This comb-back Windsor (17½ in. deep by 23 in. wide by 53 in. tall) is based on the speaker's chair built for The Carpenters' Company, a trade guild, and used at the meeting of the First Continental Congress in 1774 at Carpenters' Hall in Philadelphia. Shindle was given access to the original by The Carpenters' Company so that he could take photographs and measurements. His version now resides in the main hall where that first meeting took place. The chair has a poplar seat, maple turnings, hickory spindles, mahogany arms, and a white-oak crest. The finish is two coats of black milk paint followed by linseed oil.

PHOTO: J. ELBERSON PHOTOGRAPHY



ED ZBIK

San Diego, Calif.

Zbik assembled and turned this segmented vase out of curly maple, bloodwood, zircote, holly, lacewood, satinwood, and ebony. Called "Butterfly Vase," the piece is 9½ in. dia. by 14 in. tall and is finished with Waterlox Original.

MICHAEL PARK

Columbia, Md.

Park built this ash table as a project while a student in the woodworking and furniture program at Rochester Institute of Technology. The graceful curves and airy feel were inspired by Korean furniture. All of the parts are bent-laminated. The table is 16 in. deep by 36 in. long by 17 in. tall and is finished with Bartley clear gel varnish.





RICHARD E. GIES
Kennett Square, Pa.

Gies had been honing his furniture-making skills for 25 years before tackling this tall case clock (11 in. deep by 19 in. wide by 86 in. tall). To make the piece, a classic example of an 18th-century Philadelphia-region clock, Gies took measurements from an original owned by a friend. From those dimensions, he created full-scale working drawings. The clock, made of cherry with poplar as a secondary wood, is right at home in Gies's 1830 Quaker farmhouse. The finish is water-based stain and tung oil.



WILLIAM LABERGE
Dorset, Vt.

This writing desk was inspired by one built by the Greene brothers for the Robert R. Blacker House in Pasadena, Calif. It is made of cherry, with walnut and ebony accents, and is 24 in. wide by 50 in. long by 48 in. tall. When not in use, the writing surface can be folded up and locked. Laberge carved the pulls, corbels, and legs. The finish is hand-rubbed oil.

TRISH NORTON
Newport, Del.

Norton's winged couch (60 in. deep by 72 in. wide by 78 in. tall) reflects her style of sculpture, which often incorporates curves and the winged form. This piece was inspired by the sandhill crane, which has a wide wingspan and a long, thin neck. It is made of maple and features steel legs and aluminum feathers. The crane eyes are ebony. The wood is stained for a frosted appearance, while the steel and aluminum are coated with spray enamel and lacquer, respectively. The upholstery is cotton fabric. PHOTO: BOB MCLAN

