

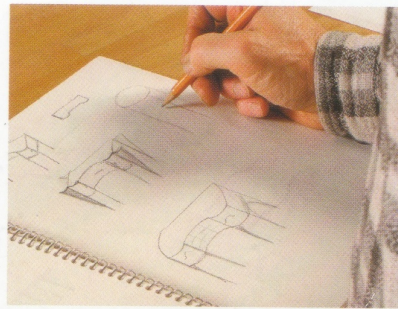
# HOW TO DESIGN

# furniture

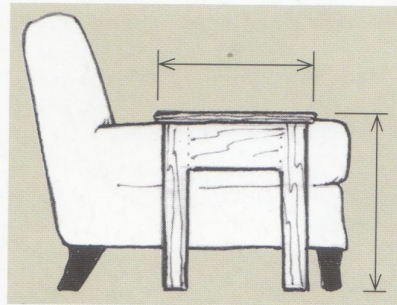
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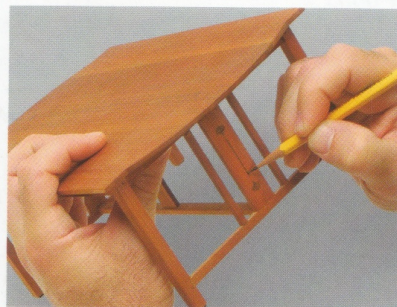
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**MODERN SHAKER**

At first glance, this cherry trestle table seems all Shaker, but closer inspection reveals that Charles Durfee of Woolwich, Maine, made it his own with some harmonious adjustments: flat uprights instead of the typical turned posts, a wider stretcher, and a contemporary shape to the feet. Finished with an oil/varnish blend, the table is 28 in. deep by 71 $\frac{5}{16}$  in. wide by 29 in. tall.



**BEAUTIFUL, THE HARD WAY**

From a distance, Adrian Ferrazzutti's wenge and bloodwood chair looks simple. It is anything but. Almost every component is a tapered, curved lamination of some kind, and all are joined at compound angles. To develop the design, Ferrazzutti (from Guelph, Ont., Canada) made multiple mock-ups, carefully examining each one and refining the design until he got it right. The chair, finished with oil, is 20 in. deep by 18 in. wide by 33 in. tall. PHOTO: RAY PILON



**CARVED, PAINTED, AND RUBBED**

Michael Cullen of Petaluma, Calif., ornately carves and vibrantly paints his work, but keeps the overall design simple and unassuming. He made the panels from mahogany and got the burnished look by milk-painting the carved surfaces and wiping off the high spots. The chest (16 in. deep by 32 in. wide by 28 in. tall) is trimmed with an unadorned wenge frame and base. PHOTO: JOHN McDONALD



**SLEEK SIDEBOARD**

Michael Bell from Vicarstown, Ireland, collaborated with Susan Zelouf on the clean design of this cherry and Australian silky oak sideboard (18 in. deep by 110 in. wide by 31 in. tall). The finish is hand-rubbed matte lacquer. PHOTO: ROLAND PASCHHOFF



# UNLOCK YOUR

# CREATIVITY

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“You have to ask yourself, ‘Do I just want to work in wood and copy beautiful objects?’ I see nothing wrong with copying, but how much more satisfaction do you get when you know you designed that piece, when it is your piece?”  
—Sam Maloof



Sideboard by Michael Bell; photo: Roland Paschhoff