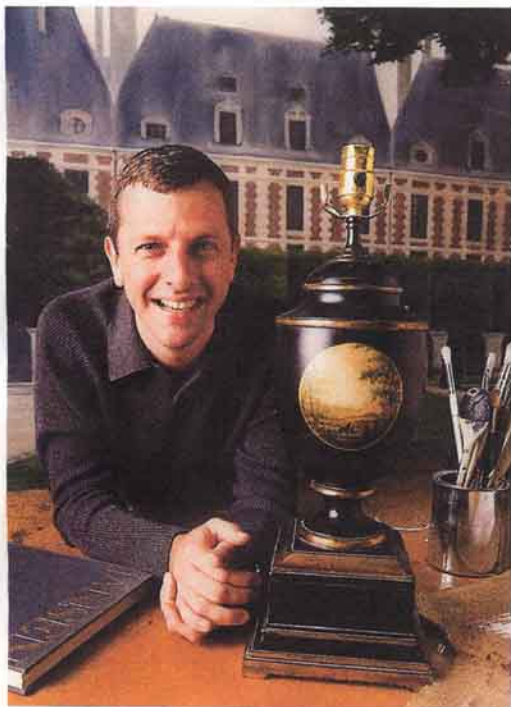
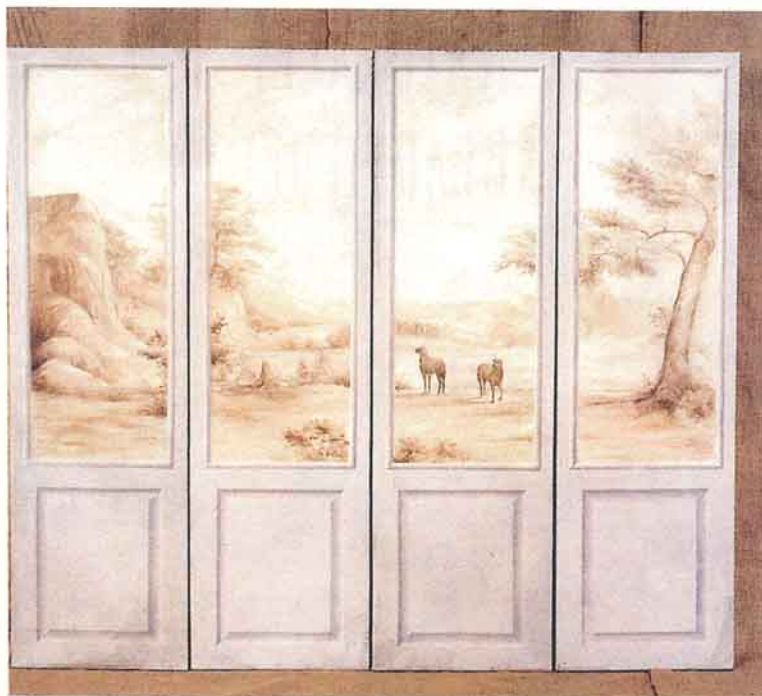


Ray Goins



ABOVE LEFT: Artist Ray Goins leans on a worktable in front of a mural of a garden scene at the Place des Vosges that he painted for the wedding of a friend's daughter. The painted classical urn lamp is one of Goins' signature designs. **ABOVE RIGHT:** Goins adds gold detail to a chinoiserie wall bracket designed to display china. **BELOW:** A monochromatic landscape with Scottish deerhounds dominates this four-panel burlap screen.



A DECADE AGO, RAY Goins never would have imagined that a favor for an acquaintance would lead to a career in furniture design.

In the mid-'90s, Goins was working in hotel management when he met a decorator who, when she found out that he was an artist, asked him to paint some old furniture for her.

"I'd been painting for as long as I could remember," says the native of Sumter, South Carolina. "I had done furniture pieces before, so she introduced me to some other designers."

Soon, he was getting so many requests to paint and restore finishes on antiques that in 1996 he formed his

own business, R.L. Goins, in Chamblee, Georgia. Most of his early commissions were restorations of damaged paint finishes, which required him to research and study the intricacies of chinoiserie and the old finishes of French and Italian pieces. "That's where a lot of the inspiration and self-training came from," Goins recalls.

In January 2002, he decided to design his own furniture line, the R.L. Goins Company. What began with lamps and other hand-painted accessories now includes reproductions of 17th-, 18th-, and 19th-century European furniture.

All of the pieces are handmade, and many are constructed by other artists working with Goins in his studio. The line is known for its subtle colors. "We don't use garish decoration but very classical and conservative looks," he says.

"It's difficult to find artists specifically trained for this kind of work," he says. Perhaps future artists, like Goins, just have to be "discovered."

For details, see Sourcebook, page 138.