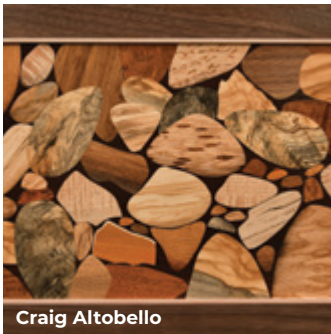


OCTOBER 24 - DECEMBER 14

CONNECTING THROUGH CRAFT

*A Collaborative Exhibition featuring the
NH Furniture Masters and League of NH Craftsmen*



Craig Altobello



Donald Moss



Jeffrey Cooper

League of NH Craftsmen HQ Gallery
49 S. Main Street, Concord, NH

ABOUT THE EXHIBITION

The works on display in the Connecting Through Craft exhibition were created during a unique partnership, which paired 14 NH Furniture Masters with 17 members of the League of NH Craftsmen. Participants spent four months visiting each other's studios, learning about one another's craft, and creating pieces inspired by their artistic relationship and time spent together.

As you tour the exhibition, you will become immersed in New Hampshire's rich craft tradition as you discover how these renowned artisans have transformed raw materials into extraordinary fine art and furniture.

Look Book Published October 25, 2023.

SPONSORS & SUPPORTERS

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The Anonimo Foundation
The Greenspan Foundation

ABOUT THE NH FURNITURE MASTERS

The New Hampshire Furniture Masters are a group of professional furniture artisans committed to preserving the centuries-long tradition of fine furniture making. We promote the growth and sales of fine furniture made by our members through hosting exhibitions, engaging in collaborative marketing and educational activities and partnering with museums, art organizations and galleries. The membership upholds the highest standard of quality craftsmanship through a peer-reviewed jury system.

Throughout our 25+ years as an organization, we have hosted many fundraisers and events including curating regular exhibitions at our Gallery in Concord and participating in cultural heritage celebrations such as the NH State House Bicentennial in 2019 and Senator Shaheen's annual Experience New Hampshire expo in Washington D.C.

We also strive to provide many educational opportunities within the creative economy; our Prison Outreach Program and collaboration with the League of NH Craftsmen are two great examples of this.

The American Furniture Masters Institute (AFMI) is the nonprofit 501(c)(3) that oversees the New Hampshire Furniture Masters Certification Program. AFMI administers educational endeavors that preserve the art of fine furniture making.

ABOUT THE LEAGUE OF NH CRAFTSMEN

The mission of the League of NH Craftsmen is to advance, cultivate and champion excellence in fine craft. The League pursues that mission through educational programming, leadership initiatives, marketplace strategies and support services. In addition to their Headquarters Gallery and Offices at 49 South Main Street in Concord, and their iconic Annual Craftsmen's Fair each August, the League has a network of Fine Craft Galleries located across the state. Numerous opportunities for mentorship and educational outreach are available. Learn more at nhcrafts.org.



TED BLACHLY

Collaboration Partners: Donald Moss, Heidi Edwards Dunn

ARTIST STATEMENT

Ted Blachly has been a woodworker / furniture maker for over forty years and became a juried member of The League of New Hampshire Craftsman in 1989. He also was involved in the formation of the Guild of NH Woodworkers where he met Jere Osgood in 1990. In 1993 he started to occasionally assist Jere in the shop, an association that has been ongoing since then. In 1995 he was an invited artist in the inaugural exhibition of the NH Furniture Masters Association and has been an active member since the group’s inception.

Although primarily a maker, he has taught furniture workshops at The Center for Furniture Craftsmanship in Rockport Maine, Penland School of Craft, Penland NC and Peters Valley School of Craft, Layton NJ

Blachly works mainly on commission and does occasional exhibition pieces at his studio in Warner, New Hampshire. His furniture has been represented by Pritam & Eames, The Gallery at Somes Sound, and The League of NH Craftsman. His work is also included in the permanent collection of The Currier Museum of Art and has appeared in the publications: Architectural Digest, Art and Antiques and Fine Woodworking Magazine.

“I continue to develop a design language for furniture that is calm elegant and subtly sensuous. I feel the use of gently curved lines and surfaces, the warmth of exceptional woods, and ultimately a careful handmade approach will generate furniture that is a comfort to live with.”

COLLABORATION STATEMENT

It’s always good to closely learn about how another artist/craftsman works. I expect the conversation that started with this exhibit to continue.



GOOD HOPE TABLE

Claro Walnut, Ebonized Swiss
Pearwood, Arctic Birch

85" W, 36" D, 17 1/2" H

Price on Request

This expansive and curvaceous table was made to really celebrate an exceptional plank of Claro Walnut I found at Good Hope hardwoods in Pennsylvania. Once again colors and figuring are in abundance with this material.

DONALD MOSS

Collaboration Partners: Ted Blachly, Heidi Edwards Dunn

ARTIST STATEMENT

I am oriented toward rustic craft and gathering beautiful and compelling natural materials to be assembled, largely as is, into pleasing and functional objects and furnishings. In this piece I was influenced by the more “refined” work of my two collaborators. The twigs have been carefully smoothed to emphasize their contour and are carved to gradual thinness at the ends. The shade, a distant cousin of the paper hornet’s nests, presented a challenge since it needed to have enough strength to hold itself onto the twig structure. I created a removable interior scaffold to support the paper as it was layered on, and crossed my fingers that I could get it out.

COLLABORATION STATEMENT

Paired with Heidi Edwards Dunn and Ted Blachly, thought-provoking conversations went back and forth. The square shade is inspired by the precision of Heidi’s quilts. Using curved twigs recalls the sweeping lines and grace of Ted’s furniture.



NATURE PREVAILS

Peeled Maple Branches, Laminated Mulberry Paper, Liquid Polyurethane, Hardware

28” wide, 24” deep”, x 39” tall

\$3,000

A tall table lamp that symbolizes the enduring persistence of the natural world.



CHRISTMAS TREE CHAIR

Peeled Balsam Fir and Spruce

19” wide, 20” deep, x 64” tall

Not For Sale

High back side chair made from peeled Christmas trees with split ash woven seat. This piece is an example of early work by Donald Moss, and is not a part of his body of League juried Mixed Media work.

HEIDI EDWARDS DUNN

Collaboration Partners: Ted Blachly, Donald Moss

ARTIST STATEMENT

I explore relationships between color and light through fiber and texture. My signature use of color, texture, pattern, and repetition infuses my work. These design building blocks result in rather dramatic, usually geometric, art quilts.

Inspiration often starts with a color, fabric, or design. I especially love working with black and white fabrics and with batiks. My work is almost all machine pieced and quilted, but often incorporates hand embroidery and other embellishments. Using strong colors and high contrast, I strive for balance and rhythm in my work, often incorporating a bit of fun or more serious components.

I love to teach quilters how to conquer color and fabric choices to make their quilts their own.

COLLABORATION STATEMENT

Ted Blachly, Don Moss, and I visited each other's studios, and learned about our different processes for imagining, designing, and building a piece. Black & white became a theme, beginning with Ted's amazing table. Don's lamp idea then inspired mine.



FABRICATED FLORA

Cotton Fabrics, Perle Cotton,
Silk Ribbon

9"x12"

\$400

A simple black and white background can offer a not-so-simple canvas upon which to stitch dreamed-up flowers, bright enough to stand out from black and white polka dots. Organic curves reflect the table, and stems and spiky flowers mirror the lamp.

JON BROOKS

Collaboration Partner: Lisa Laughy

ARTIST STATEMENT

Born in Manchester, NH, Jon Brooks earned his Bachelor of Fine Arts and Master of Fine Arts at the Rochester Institute of Technology in New York, where he studied and apprenticed with Wendell Castle, and William Keyser. Since then he has taught and lectured widely at institutions as varied as the Penland School of Crafts in North Carolina, The University of Tasmania, The Haystack School of Crafts in Maine, Anderson Ranch in Colorado and The Center of Furniture Craftsmanship in Maine. A leading figure in The American Studio Furniture Movement, Brooks is highly regarded nationally and internationally as a furniture maker and sculptor, and for his ability to combine craftsmanship, inventiveness, and poetic whimsy. Examples of his work may be found in the collections of the Renwick Gallery of the Smithsonian Institution National Museum of American Art, Washington, DC, The Museum of Arts and Design in NYC, The Philadelphia Museum of Art, The Queen Victoria Museum in Launceston, Tasmania, Australia, The Museum of Fine Arts in Boston, and the Currier Museum of Art, Manchester, NH.

Jon Brooks has exhibited widely in solo and group exhibitions in the US and abroad since the 1970's including the Craft Today, USA European Tour, and Celebrating American Craft at the Danish Museum of Decorative Art, Copenhagen, Denmark. His work has been featured in curated museum exhibitions referencing strong sculptural and functional themes like The Makers Hand: American Studio Furniture 1940- 1990 at the Museum of Fine Arts in Boston in 2003. A solo retrospective exhibition and catalog honoring Jon's career was exhibited at the Currier Museum of Art in 2011.

My artwork is about collaboration with nature, using naturally formed hardwood, which is found and harvested in the local forests that surround my home and studio in southern NH. This wood presents itself in an array of shapes and forms suggesting possibilities for furniture and sculpture. I am attracted to the architecture of nature as a compelling dance of control and chaos. My art is about cooperating with the tree shapes I find to create a balance of form, function, and craftsmanship. Color and surface design play an important part of my expression.



FOUR LADDER PEDESTAL

Maple, Acrylic, Color Pencil, Stain,
Lacquer, Oil and Varnish

36" H x 14" W x 14" D

\$3,000

*Four small ladders connected to
form a pedestal base with a curly
maple top*



CROSS DRESSER, GIRAFFE DOG

Maple Wood, Acrylic, Lacquer

30" H x 24" W x 10" D

\$2,000

*A small Dog with a Giraffe costume
constructed with painted wood*

LISA LAUGHY

Collaboration Partner: Jon Brooks

ARTIST STATEMENT

My wood carving process involves working with traditional hand tools to create carvings that are finished from the tool, leaving a subtle rippled texture on the surface. My creative work incorporates concepts of guardians and talismans – I look backward in time to find symbols and myths to employ as filters for my own personal experiences. I have also developed an invented runic alphabet to add the texture of language and hidden meaning to my work.



SLEEPING BEAR TRIPTYCH

Hand Carved Butternut Wood with Oil Painted Finish,
Concealed Hinges and Magnet Closures
21.5" high by 31" wide (open) or 17" wide (closed) by 2.75" deep
\$5,500

A black bear quietly sleeps in its den deep within the forest hillside. I often dream of bears, but what does the sleeping bear dream of? Opening the doors reveals the dream of the night sky and secret runes that spell out the names of the stars.

JON BROOKS & LISA LAUGHY

COLLABORATION STATEMENT

This collaboration work explores a shared inspiration of using the texture of language in our work – Jon’s proto language art marks and Lisa’s runes. The central column of this piece survived the burning of Jon’s studio in 2010, which resulted in the lower section being blackened by the fire. This was the starting point for working together to create both a talisman and memorial to the creative and destructive power of fire.



FIRE BURNS WITHIN ME

Cherry Wood, Fire, Acrylic, Colored Pencil, Lacquer

76" H, 19" W, 19 D"

\$3,000

A collaboration between Jon Brooks and Lisa Laughy

TIMOTHY COLEMAN

Collaboration Partner: Craig Altobello

ARTIST STATEMENT

Form and function are always at the forefront of Tim’s furniture pieces, but what distinguishes them are the patterns and textures he uses to embellish surfaces. Largely inspired by nature, but also by cultures from around the world, he has developed his own pattern language which is expressed using low relief carving, marquetry, and embossing with steel stamps. The patterns and textures create a lively interplay with the form of the pieces, bringing forth objects which straddle the line between furniture and sculpture.

COLLABORATION STATEMENT

Craig and Tim share a passion for marquetry but practice it differently. They overlap in their understanding of the unique properties of grain and color in the wood they use and how simple shifts in grain direction can influence the composition.



FULL CIRCLE

Curly Cherry Solid and Veneer,
Brass Hardware
55 1/2” H x 24” W x 14” D
Not For Sale

Marquetry circles adorn this decorative cabinet on stand made entirely of curly cherry from Jere Osgood’s collection. The pattern is achieved by shifting the grain direction of the inlays, and it can be dramatic or subtle depending on the light.

Photo Credit: Bill Truslow



CRESCENT TABLE

Maple and Black Lacquer
24” H x 21” D
\$4,000

The unique border pattern is achieved by using a vee carving tool and custom steel stamp to make repetitive marks in the surface. The pattern is filled with black lacquer and scraped back so that it only remains in the pattern area.

CRAIG ALTOBELLO

Collaboration Partner: Timothy Coleman

ARTIST STATEMENT

In wood, I find a story. Hidden beneath the bark is the remarkable and diverse color, grain, and texture of wood. In the art I practice, a centuries-old inlay technique called marquetry, thin slices of wood are put carefully together to form an image. Sycamore, for instance, can resemble the feathers of a bird, while the swirling pattern of sweet gum suggests clouds. I search for just the right wood to match the “character” of the piece I am creating, in much the same way a poet hunts for a perfect word. Finally, the nuances inherent in wood mirror the nuances inherent in nature — and therein lies a tale.

COLLABORATION STATEMENT

My visit to Tim Coleman’s workshop was immensely inspiring. Seeing Tim’s examples of playful design experiments nourished my imagination. We shared practical tips about tools and process, many of which I have put into practice. Our exchange has had a significant impact on the way I work.



A LEDGE IN THE CATSKILLS

Spruce, Sycamore, Walnut, Black Locust, Black Limba, Buckeye Burl, Canarywood, Tulipwood Jatoba, Mahogany, Cherry, Bubinga

17” x 14 1/2”

\$3,000

This piece is an interpretation of an 1860 painting by Sanford Gifford. Hiking in the Catskills this summer and the dramatically patterned Buckeye burl I used for the rock ledge inspired this project. Slicing the veneer was easy with the bandsaw blade Tim suggested.



BEACH STONES

Acacia, Walnut, Cherry, Buckeye Burl, Hickory, Koa, Birch, Monkey Pod, Red Oak, Maple, Mahogany, Canarywood, Poplar (baked)

10” x 14 1/2”

\$1,300

This piece was inspired by the many cobble beaches I have explored in midcoast Maine. I selected woods that have a “stony character” and cut them into shapes that remind me of beach stones.



JEFFREY COOPER

Collaboration Partner: Cynthia Cummings-Birch

ARTIST STATEMENT

Jeffrey Cooper has developed highly unique artistry that brings healing beauty of the natural world into our living spaces. With his background in furniture-making he brings a skill set not often found in the world of sculpture, the ability to build constructions using high quality woodworking joinery and techniques. Jeffrey’s goal is often to incorporate into his designs expressions specific to the person or location for which they are commissioned, using his artistry and carving skills to make the whole experience rewarding for everyone, long into the future.

COLLABORATION STATEMENT

At Sunapee, Jeffrey purchased a bud vase from Cynthia for his wife, Abby. She loved it. So, when the opportunity to show Lakeside Harmony with a companion piece, Cynthia’s forest themed ceramics was the perfect match. We hope you agree.



LAKESIDE HARMONY

Photo Credit: Bill Truslow

Locust, Iroko

33 x 24 x 54

Not for Sale

A bench commissioned for a lovely spot on Lake Winnepesaukee. Locust and iroko were chosen for their weather durability, and epoxy glues were used. The piece was quite a challenge, with odd angles everywhere, and the carving was lots of fun.



CYNTHIA CUMMINGS-BIRCH

Collaboration Partner: Jeffrey Cooper

ARTIST STATEMENT

My ceramic work focuses on the natural world, often including landscape and animals. Many of the pieces I create tell a story of a particular moment in time, or a place I cherish. Since childhood, I have always been drawn to the beauty and mystery of the forest and its inhabitants and have found that working in clay has allowed me to express that.

The process I use, includes throwing, hand building, drawing, painting, carving and sculpting, with all of the images being original. Because the carved relief on my work follows the contour of the vessel, the viewer is able to engage with the piece and understand the story as the vessel is turned.

COLLABORATION STATEMENT

“Sampling the Trumpets”, a birdbath I created, was inspired by the beautiful bench that Jeffrey Cooper made. Although his bench is adorned with numerous flora and fauna, it was the hummingbird and trumpet vine that captured my imagination.



“SAMPLING THE TRUMPETS”

Stoneware

22” tall and 17 1/2” wide

\$3,200

A stoneware bird bath that is thrown and hand built, with relief carvings of hummingbirds and trumpet vine. The piece is underglazed with stains, then clear glazed and fired at cone 6.

DAN FAIA

NH Furniture Masters Invited Artist

ARTIST STATEMENT

Dan Faia has been a professional woodcarver, furnituremaker, chairmaker, and educator since 1994. He operates a woodworking studio and workshop program in Rollinsford, NH. His work is displayed in both private and public collections. Dan has published numerous articles in *Fine Woodworking* and other periodicals. He has participated in demonstrations, presentations, and exhibits for organizations such as Colonial Williamsburg, Concord Museum, Museum of Fine Arts-Boston, and Old State House-Boston. In recognition of his dedication to the legacy of period furniture, Dan was named the 2023 recipient of the Cartouche Award by the Society of American Period Furniture Makers. For more information about Dan and his work, please visit danielfaia.com.



QUEEN ANNE SIDE CHAIR

Black walnut with Ash seat frame and hand-applied shellac finish; traditionally upholstered with a burgundy velveteen top fabric

Overall height: 39"; Seat width: 18 ½"; Seat depth: 16"; Seat height: 17 ½"

Not for Sale

*This traditionally inspired Queen Anne chair with balloon seat & turned stretchers was the focus of Dan's recent video series with *Fine Woodworking* magazine. Dan measured & reproduced a chair made by his friend & mentor, Phil Lowe, in the 1980s*



CHIPPENDALE DRESSING BOX

Genuine mahogany and locally-sourced quartersawn eastern white pine, with hand-applied shellac finish and period-correct Dutch drop brasses
16" L x 8 ¼" W x 4 ¾" H

\$1,995

This piece was inspired by a rare Chippendale dressing box, circa 1760-1780 (North Shore, MA). The rectangular dovetailed case has ogee bracket feet and a serpentine molded front edge with a serpentine/blocked dovetailed drawer.



JOHN GERAGHTY

Collaboration Partner: Donlin Foreman

ARTIST STATEMENT

My journey as a maker started at a very young age. For the most part I am self-taught . I have a handful of woodworkers and styles that have inspired me but most of all it has been the material itself which has shaped my approach.

A reverence for wood and keen edges are where it starts.

Learning everyday makes it difficult to see where it ends....

COLLABORATION STATEMENT

It’s been a real pleasure getting to know Donlin Foreman and his craft. Beside both of us being ex New Yorkers, the two of us seem to appreciate similar shapes, forms, and textures. I really appreciate the commitment Donlin has put forth in his art.



EXECUTIVE DESK

Curly Walnut, Quartersawn Sycamore, Holly, Ebony, Brass, Gold Leaf and Mother of Pearl.

72”x39”x31”

\$25,000

Executive desk of book matched curly walnut with quarter sawn sycamore, holly, ebony, brass, gold leaf and mother of pearl. This piece utilized a unique inside scribe method I’ve been using for years. It yields exciting results.



DONLIN FOREMAN

Collaboration Partner: John Geraghty

ARTIST STATEMENT

My work with leather and found object rises out of utility, identity, and craft.

COLLABORATION STATEMENT

John and I realized that we share a deep appreciation for similar texture and form.



CANDLE STICK

Leather, fallow wood, brass nails
54” Long

Not For Sale

A fallow found limb with leather and holes for candles. This work was inspired by my conversations with John and seeing his table.

LIZ GRACE

Collaboration Partner: Alice Ogden

ARTIST STATEMENT

Liz Grace is the owner/operator of River’s Bend Woodworking Studio in Plymouth. In her work, she creates her furniture pieces in close coordination with her client’s vision. Her work is known for its attention to simple yet elegant use of line and form. For this collaborative work, the desk makes use of classic lines allowing its deep color and basket weave inlay to echo the materials used in the Ogden floor lamp.

COLLABORATION STATEMENT

Paired together by the New Hampshire Furniture Masters and The League of New Hampshire Craftsmen, we sought to express a connection linking together each other’s crafts. It was a fun challenge.



WOVEN CONNECTION

Black Walnut, Poplar, Black Ash,
Cherry, Brass

36” X 20” X 30”

\$5,600

Desk with basket weave inlay gallery

Photo Credit: Bill Truslow



ALICE OGDEN

Collaboration Partner: Liz Grace

ARTIST STATEMENT

Alice Ogden of Salisbury, New Hampshire is a traditional black ash basket maker. She has been making baskets for more than 40 years. Her work is prized by collectors all over the country for her traditional craftsmanship. Alice’s baskets are made from materials that are hand harvested and collected from the woods and swamps of New Hampshire. She uses high-quality black ash and white oak trees. The trees are cut into logs, and then the black ash is stripped of its growth rings and refined into the splints she uses in her baskets. The white oak logs are split and whittled into rims and handles for her baskets. In this collaborative exhibit, she has woven a floor lamp and lampshade using the same techniques.

COLLABORATION STATEMENT

Paired together by the New Hampshire Furniture Masters and The League of New Hampshire Craftsmen, we sought to express a connection linking together each other’s crafts. It was a fun challenge.



ONCE UPON A TREE

Black ash, splints and elm bark, lamp parts

13” base, 5’ tall

\$3,500

The floor lamp with the shade is woven with black ash splints with highlights of Elm bark, using traditional basket weaves.



OWAIN HARRIS

Collaboration Partners: Rachel Montroy, David Ernster

ARTIST STATEMENT

Owain Harris is a self-taught woodworker who operates a one-man studio in Deerfield, NH where he builds custom furniture and cabinetry. He began his career in wood as a framing carpenter in 1997 and after several years working as both a finish carpenter and remodeler, he entered the shop full-time as a cabinetmaker in 2008. His work has garnered multiple awards and been featured in many publications. Owain shares his passion for furniture making and design through writing, and as an instructor at the Center for Furniture Craftsmanship in Rockport Maine.

I never cease to be amazed by the ability of wood to be both transformed and transforming. As I have spent the last decade learning to work wood, so too has it shaped who I am today. My journey as a craftsperson has always been an attempt to reach that impalpable position of mastery. I suspect it shall always feel just out of reach, but that is what keeps me returning to the shop day after day. The hope that this next design, this next piece, this next joint will be the one that explains everything to me.

COLLABORATION STATEMENT

For me, this collaboration was an opportunity to connect with two exceptional artists. I enjoyed it immensely and I come away from it richer. Creating pieces that are in conversation with Rachel and David’s work has been a joy.



ALLIANCE #2

Walnut, Eucalyptus, Eucalyptus Burl

9 ¼” w. 19 ½” h. 5 ½” d.

\$1,900



RACHEL MONTROY

Collaboration Partner: Owain Harris

ARTIST STATEMENT

I am a mixed media sculptor that explores physical and metaphorical concepts on the interconnectedness of natural forms and their growth. Each hard and soft sculpting medium that I choose to work with brings its own set of characteristics. I was excited and inspired by this collaboration as a way to work with another material while simultaneously learning from two other artists through conversations about their work, especially how they incorporate the qualities induced by their primary medium.

COLLABORATION STATEMENT

For this exhibition, our group of three wanted to do a direct collaboration and work within the same structure of a rectangular cabinet, each putting our own “spirit” into the work. We also came up with a framework so that the cabinets had some cohesion and could work as a series. Some of the parameters that we gave ourselves were to explore patterns in nature, contrasts in surfaces, and a limited color palette. Overall, this collaboration was a stimulating challenge for me that opened up other avenues of thought for future projects.



ALLIANCE #1

Walnut, Eucalyptus, Felt
9 ¼” w. 19 ½” h. 5 ½” d.

\$1,900

*Cabinet by Owain Harris,
Felt by Rachel Montroy*



DAVID ERNSTER

Collaboration Partner: Owain Harris

ARTIST STATEMENT

I have spent my life working with my hands. There is something spiritual and precious about handmade objects. They connect us to the past, tradition, and passion of the maker, a passion I think we all feel and crave to be part of. I had become interested in wood firing in school for its rich interactive surfaces and the connections the process offers to our history. My present work is not what most would call traditional. It explores the interface of past and present through surface, color, and design layered with historical and traditional processes.



ALLIANCE #3

Walnut, Bubinga, Clay
9 ¼" w. 19 ½" h. 5 ½" d.

\$1,900

*Cabinet by Owain Harris,
Ceramic by David Ernster*



MIKE KORSAK

NH Furniture Masters Invited Artist

ARTIST STATEMENT

My work centers around the need to faithfully express my own design aesthetic; to create furniture that is elegant and refined, subtly detailed, sometimes playful, always visually impactful.



BOOKCASE TOO

Curly Maple, Bubinga,
East Indian Rosewood

60" x 45" x 18"

Not for Sale

The bookcase. Traditionally a simple, familiar form where aesthetics take a back seat to utility. Not so with this one. Each bit of detail - from the underbeveled top to the subtle curve of a foot - puts aesthetics in the driver's seat.

DAVID LAMB

Collaboration Partner: Adele Sanborn

ARTIST STATEMENT

As an Artist/Craftsman for over 50 years my work has delved into designs ranging from a simple directness to fully developed complexities. It is my hope to present designs that are comfortably familiar yet previously unseen, to create pieces that have a classical solidity yet explore different arrangements, and that are direct in approach yet hold many subtle details.

COLLABORATION STATEMENT

I am pleased to have coordinated with Adele Sanborn this year and to present our two works together as I think our individual “layered” approach is very compatible and speaks a similar language.



“THE CURLY TEMPLE”

Photo Credit: Bill Truslow

Curly Maple, Tulip Poplar

30” h. x 20”d. x 45”l.

\$15,000

This Side Table is the latest in a series of works exploring simplified elegance. Classical architecture is evident in the use of columns and the timbered effect of the structure. Curly maple lends our own native sense of formality.

As is always the case, my wife Janet Lamb works on all my pieces as a design consultant and colorist/finisher.



ADELE SANBORN

Collaboration Partner: David Lamb

ARTIST STATEMENT

When David Lamb decided he was going to create a sofa table, I knew immediately that I wanted to create an accordion book that could unfold on the table. I used my hand dyed papers for the book and box to reflect the natural world David works with. I created this peace using photos of trees as well as words that I wrote and then hand lettered. The poem refers to life choices as you travel through the forest of life. Please feel free to gently turn the hanging pieces.

COLLABORATION STATEMENT

David and I met in both our studios, giving each of us an idea as to where we were going in our collaboration. My book and box reflect David's piece with hand dyed papers and a small box handle made from wood he used in his table.



PEACE

Paper, Transparent Film, Fishline
opened 48" x 6"

Not For Sale

Eco-dyed papers are used for the box and book. The photos are printed on acrylic and the calligraphy is hand lettered and all are suspended with fish line to create movement within the book. The handle for the box is from David's table.

PHILIP MORLEY

NH Furniture Masters Invited Artist

ARTIST STATEMENT

Philip Morley originally hails from London, England where he attended trade school in carpentry and joinery. His early exposure to traditional woodworking techniques led to a lifelong passion for the craft of furniture making. After several long apprenticeships, he ventured out on his own as Philip Morley Furniture. Over the years, Philip has developed a love for the technical aspects of woodworking and has worked to develop clean designs that are uniquely his own. He strives to design pieces that appear simple but reveal more depth upon closer inspection. Phil ‘s pieces are elegant in design and built with integrity throughout. It is very important to him that his pieces will last generations and he deeply values passing the craft on to all.



MORLEY ROCKING CHAIR

Black American Cherry (back splats-
Curly Black American Cherry)

52” x 26” x 46”

\$9,500

My goal in designing this piece was to construct a classic rocking chair but with a contemporary feel. The chair is a blend of traditional and modern techniques. This allows for a light weight chair that is built to last.



FOWLER WRITING DESK

Cherry with Figured Cherry Top
48” x 24” x 30”

\$7,800

This piece was designed for a client who wanted a small and elegant desk with a pull-out tray and small drawer for parchment. The rake and splay of the legs give the piece a feeling of pleasing presence and proportion.

ROGER MYERS

Collaboration Partner: Claude Dupuis

ARTIST STATEMENT

My work is often based on traditional furniture forms and the methods and practices that have endured for centuries, however my creations range from authentic period reproductions to very contemporary work. In all cases my work is influenced by the beauty of nature, and I seek to capture its unique properties in work that will be treasured for generations.

COLLABORATION STATEMENT

Paired with another woodworker, but one who uses a lathe as his primary tool was very interesting. Our media is the same, but our approach is quite different. Inspired by Claude's wonderful segmented work, I sought to incorporate that in my own work.



SATINWOOD SERVER

Satinwood, Macassar Ebony,
Holly, Curly Maple, Leather

20" diameter, 24" tall

\$4,200

A small pedestal table top with a column of Curly Maple atop a Macassar Ebony base reveals a surprise when the is removed. The Satinwood and Macassar top lifts off and becomes a serving tray with leather lined interior and a secondary table top.

CLAUDE DUPUIS

Collaboration Partner: Roger Myers

ARTIST STATEMENT

Over the last 15 years I have assembled a wide body of turned work ranging from pens, bowls, hollow forms and segmented work. This lidded vase is segmented stave construction. Upon completing the vase my daughter commented that the decorative walnut sides at the exterior look like feathers. This is what lead to the feather finials. Not having any carving experience, the feathers were a challenge to carve and pyrograph. In fact, I had to borrow both carving and woodburning tools.

COLLABORATION STATEMENT

I spent a morning with Roger at his shop where we discussed his thoughts, reviewed sketches and drawings of his proposed piece. Our pieces complement each other by incorporating segmented stave/pie shade construction and maybe a feather mixing in.



THE CHIEF

Figured Maple, Air-Dried Walnut
Largest diameter 6 1/2", height 22"

Not for Sale

Lidded Vase. Stave segmented construction. 124 pieces, custom shop made maple and walnut veneers, hand carved walnut feathers

RICHARD OEDEL

Collaboration Partner: Jeff Shepard

ARTIST STATEMENT

I've been making furniture in Boston and Wolfeboro using traditional styles and techniques as a gateway to a contemporary idiom, and have often thought these particular forms complementary, but never created a piece with them. The contrasts of the smooth, long, polished curves of the rosewood with the freeform shell-like curves of the supports play off not only each other but also play well with the carved surface and gold leaf on Jeff's turned object. And the contrast of the colors and surface finishes adds even more to the visual interest without being overwhelming.

COLLABORATION STATEMENT

Working with Jeff Shepard, the pieces we collaborated on are made of wood, but the methods are completely separate. The colors, textures and decoration were conscious choices that we made to enhance each other's design intent. Jeff's piece is very tactile and texture-rich, while mine is polished and reflective.



A STUDY IN CONTRAST

Photo Credit: Bill Truslow

White Ash, Rosewood

17 x 51 x 22 high

Not for Sale

A low table relating not only to the obvious visual contrast, but also to the contrast of the silky smooth surface, tight grain and flat, modern flair, with the shell-like curves reminiscent of a 15th c. painting or a 17th c. corner cabinet.



JEFF SHEPARD

Collaboration Partner: Richard Oedel

ARTIST STATEMENT

This piece was created in collaboration with Richard Oedel. I wanted to highlight the way the light reflects off of the different surfaces and textures of the piece. The main body is turned on the lathe and hollowed out. I then take the hollow form to the bench and hand carve the shape and texture, leaving it straight off the tool. I turned the finial and pedestal base separately and dyed everything black. A little gilding was added to the beads above and below the hollow form in an attempt to help reflect light off of the many facets.

COLLABORATION STATEMENT

Working with Richard on this project was a great experience. We visited each other’s shops and worked together on the design of both pieces. It was nice to learn how Richard goes about designing a new piece and the different techniques he uses.



LUX IN TENEBRIS

Cherry, Maple and Gold Leaf
13 3/4” tall by 8 1/2” diameter

Not for Sale

Turned hollow form with hand carved texture. Turned finial and pedestal base with gilded beads.

LYNN SZYMANSKI

Collaboration Partners: Lisa Almeida, Diane Louise Paul

ARTIST STATEMENT

I am interested in the small quiet details that permeate daily life. Giving form to these details has led to a continued exploration of intimately scaled sculptures and the potential for small, everyday forms to convey profound emotions. My process involves carving, shaping and sanding. These are activities that allow me to work intuitively and to ensure signs of the maker’s hand. Linking process to concept, I combine traditional woodworking techniques with ideas referencing minimalism, still-life and domesticity.

COLLABORATION STATEMENT

The vessel is a form that translates across media and was the starting point for our collaboration. We each have our personal relationship to the form and yet we were able to expand on it through this collaboration.



LAMARCK

Bleached and Limed Ash, Leather

26”w x 4” h x 4”d

\$850

A wall piece with small vessels that represent ideas around individuality and collectivism.

LISA ALMEIDA

Collaboration Partners: Lynn Szymanski, Diane Louise Paul

ARTIST STATEMENT

It felt important for my contribution to this exhibit to embody the essence of the skills of my craftsmen partners. The combination of our “vessels” theme and my penchant for textural and sculptural tapestry, informed the designs for both tapestries. The intersection of fiber, wood, and leather in the weavings is more subtle in the lining for the basket. The wood connection comes from having traced the mold Lynn made for Diane to establish the perimeter of the tapestry.

COLLABORATION STATEMENT

Creating is mostly a solitary endeavor. I was surprised by how much I enjoyed that my partners were in my thoughts from design to finish. It added a new dimension to the process. It was a joy to be paired with these two wonderful women artists.



NATURE’S VESSELS

Cotton Warp, Wool Weft
24”L x 12”W
\$550

Handwoven tapestry with pulled-warp elements



DIANE’S KEYS

Cotton Warp, Wool Weft
9”L x 4”W
Not for Sale

Custom-designed, handwoven tapestry lining for Diane Louise Paul’s hand-stitched leather key basket.

DIANE LOUISE PAUL

Collaboration Partners: Lynn Szymanski, Lisa Almeida

ARTIST STATEMENT

“It is a privilege to be using the same tools as craftsmen from a past era. My purpose is to preserve a little bit of history with my work — that gives me joy!”

A Mayflower descendant and member of both the Daughters of the American Revolution and Daughters of Founders and Patriots of America, Diane is passionate about preserving early American history and heritage techniques. For 18 years in a row, her workmanship has earned her a spot as one of the nation’s top craftsmen creating museum-quality work using pre-Civil War techniques, as judged by Early American Life magazine’s panel of experts.

“Our traditional arts are part of our shared national identity and heritage – We can’t lose that!”

COLLABORATION STATEMENT

What I love about our collaboration is we all are women artisans that work with nature products to transform into beauty artwork.



KEY BASKET

Herman Oak Leather

H. 9, W. 5 ½, L. 9 ½

Not for Sale

This leather key basket is made with natural Herman oak leather with all its blemishes as any natural hides has, it’s the characteristics in being one of a kind. The basket was hand stitch by hand with antique hand tools. Hand dyed and finished. Mold is made by Lynn Szymanski and the handwoven tapestry insert is by Lisa Almeida



WILLIAM THOMAS

Collaboration Partner: Kate Kilgus

ARTIST STATEMENT

Since 1979, William Thomas has been creating one-of-a-kind furniture pieces in a variety of period styles. His work ranges from strict reproductions of historic pieces to new designs in the manner of the period masters. From New England Queen Anne to Baltimore Sheraton, his work encompasses the best of eighteenth-century design.

A graduate of the North Bennet Street School in Boston, Mr. Thomas has focused his skills on creating furniture of the highest quality to meet the demands of discerning patrons of the arts. Each piece is entirely hand built and shows the master’s touch in every detail. Working personally with his clients, his goal is to fulfill their needs and provide furniture of a beauty that far exceeds their expectations.

As one of the six founding members of the New Hampshire Furniture Masters Association, Mr. Thomas has helped to bring the furniture created by the members of this organization to the attention of the nation, and indeed the world. His work has been featured in the eleven exhibitions and auctions that the Association has held, including the tenth anniversary retrospective exhibition held at the Currier Museum in Manchester, NH in 1995. He served as NHFMA’s chairman for three years.



L’ART POUR L’ART TRIDIMENSIONAL SATINWOOD CABINET

Figured Satinwood, Beeswing
Satinwood Veneer, Sycamore
Interior Veneer, Glass Mosaic by
Tom Meyers
14 ¼ deep, 26 ½ wide, 57 ½ high
\$10,000

*This cabinet was conceived as a
free standing rather than a wall
piece. The fiery satinwood veneer
sweeping around the back is
reminiscent of a mink stole, and the
glass makes a fitting corsage.*

Photo Credit: Bill Truslow



KATE KILGUS

Collaboration Partner: William Thomas

ARTIST STATEMENT

Kate took a weaving class 25 years ago in Ann Arbor, Michigan and currently resides in the Monadnock Region of New Hampshire. She has a special interest in designing two shuttle pattern structures, including overshot, warp rep, and shadow weave. Kate has been a juried member of the League of NH Craftsmen since 2014.

COLLABORATION STATEMENT

Having the opportunity to get to know Bill Thomas and learn about his design process provided me with a creative “nudge.” Bill’s knowledge of art and history motivated me to learn more about the Art Nouveau movement and its influence on fashion.



SHADOW WEAVE WRAP

Bamboo Yarn, Glass Beads

14 1/2” x 82”

\$275

My shadow weave wrap seeks to reflect elements of the Art Nouveau movement as it pertained to fashion: undulating, sinuous lines; generous drape; a subdued color palette of gold, violet, and lilac.



BRADLEY WOLCOTT & JANE BALSHAW

ARTIST STATEMENT

Jane and Brad share a love of natural forms and colors. Our piece pays homage to the turning of the seasons and the feeling of New England in Autumn.

COLLABORATION STATEMENT

This piece is the marriage of two distinct artforms in a subtle composition that highlights the skills of each maker.



INTERTWINED

Walnut, Appliqued Paint on Cloth, Birch

15”D x 24”H

\$3,400

A collaboration between furniture maker Brad Wolcott and painter/ fiber artist Jane Balshaw. The piece is a subtle drum table which allows Jane’s painting to unfold over a curved canvas and presents the viewer with an ever-changing composition from any angle.



LEAH WOODS

Collaboration Partner: Sarah Burns

ARTIST STATEMENT

My current body of work is about building sculptures composed out of individual, small pieces of wood. Using the technique of bent lamination, I create curved shapes and cooper them or bolt them together. Bent lamination allows a piece of wood to appear soft and gentle along its curve, while coopering allows volumes to be formed with precise edges and flat facets. These techniques when used together create volumetric shapes that are fixed and yet fluid at the same time.

COLLABORATION STATEMENT

Sarah and I had several conversations about our working process. Even though our material is different, we shared similar interests and methods of experimentation and idea development. These conversations were valuable and inspiring.



SWIRL

Red Oak Veneer, Dye
42 (h) x 38 (w) x 16 (d)
\$4,200

Swirl is a wall hung sculpture. Each bent-laminated and coopered form is bolted to a frame that is then screwed to the wall. The discussions I had with Sarah, while building this piece, were inspiring about the process of experimentation and idea development.



SARAH BURNS

Collaboration Partner: Leah Woods

ARTIST STATEMENT

I am a clay artist. I work primarily with stoneware. My forms starts on the potter’s wheel and are then softly altered into familiar geometric forms. I love to make a series of components and then spontaneously build with them to create spaces and shapes I find interesting. I use a soda fired reduction kiln and a wood fired kiln to fire my work. The combination of the warm earth tones of the clay, the subtle effects of the soda ash, makes each piece unique and one of a kind. I have always been a maker. I find it important to live with and use handmade objects in daily life. It is a grounding effect on the spirit of our home and myself.

COLLABORATION STATEMENT

Our collaboration is a shared experience of being an artist/maker. Our own work shares many parallels realized by conversations and experiences. Exploring a new direction for our own idea was the foundation of our collaboration.



INTERSECTION

Stoneware

12” x 12”x 3”

\$300

Components of this piece were made on the potter’s wheel, altered, cut and assembled. The surface is composed of multiple layers of clay slip, drawn and scored through, re-slipped. This piece is stoneware fired in neutral environment.